

Work notes on Bona Dea & the goddess Uni — a survey of Etruscan & Latin texts relating to the Pyrgi Gold Tablets

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(Relating to Etruscan Phrases texts)
A work in progress

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The Etruscan goddess, Uni, Unia, has been identified with the Roman Juno and, on pottery and mirrors she is portrayed in mythological scenes involving the Greek goddess Hera. Although the Etruscans assigned their own peculiar names to the “Greek” pantheon, such as Tini, Tinia (L. Jupiter, Gr. Zeus), Uni, Unia (L. Juno, Gr. Hera), Turan (L. Venus, Gr. Aphrodite, and Thalna (Gr. Nemesis), many of the Greek characters are recorded with similar spelling in the Etruscan texts, such as Hercle, HerKle, (Gr. Herakles), These (Gr. Theseus), Akle (Gr. Achilles), Ektor (Gr. Hector), Aifas Telmonos (Gr. Ajax Telamonos), Elenei, Elinai (Gr. Helen [of Troy], Elchintre (Alexandar, Paris), Achmemon (Gr. Agememnon) Aeitheon (Gr. Jason) Aita (Gr. Hades) and Dis (Gr. another name of Hades: Dis) and his consort Phersipnei (Gr. Persephone). Because of the imagery used on vases and mirrors and the common Greek mythological themes, we can discern the names and grammatical conventions of Etruscan mythological characters.

Because we know who the characters are for the most part and the context in which the Etruscans knew them, we can further understand pure textual documents of the Etruscans, such as the Pyrgi Gold tablets, which will be discussed later in this document, as it pertains to the Roman Feast of the 1st of May called Bona Dea.

Uni was identified by the Romans as the Etruscan version of Juno, the consort of their supreme god, Jupiter (Etr. Iopater, Iupater). However, they were not regarded as the same goddess by the Romans based upon Livy’s discussion on the conquest of the Etruscan city of Veii and capture of their supreme goddess and city protector, Uni. When the Romans captured the statue of the goddess and carried it off to Rome, they erected a new temple dedicated to her. Since she was not placed in the temple of Juno, we can surmise that the Romans saw some difference between Uni and Juno.

Although the Romans could no doubt communicate with the Etruscans through translators at the siege of Veii (405-396 B.C.), by the time of Julius Caesar and Cicero (who took pride in his Etruscan heritage) there was no Roman who could read or understand the Etruscan language; and, until now, the Etruscan language and culture has been a much-debated polemic. We believe that much of the mystery can now be resolved. A key to the unveiling of these mysterious people is through the goddess Uni and her relationship to Hera, Juno and their African and Near Eastern counterparts: Tanit of Carthage, Astarte and Ishtar of Mesopotamian origin and perhaps the Phrygian mother-goddess Cybele, protector of cities. These mother-goddesses were associated with fertility, child bearing, and war. Hera, for instance, took sides in the Trojan War and in a sense was a cause of the war, when she (Etr. Uni), Persephone (Etr. Phersipnei), and Athena (Etr. Menrfa) debated who was the most beautiful. Unable to agree

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among themselves, they decided to have the most beautiful man of the times judge their beauty, as to who was the fairest of them all. Paris (aka Alexander) agreed to participate in the judgment. He would have been wise to avoid the commission.

The three each sought to bribe the young man. Hera promised him power and all of the kingdoms in Asia. Athena promised victory in battle, beauty, and wisdom. Aphrodite promised Paris the most beautiful woman on Earth, Helen of Sparta, the daughter of King Tyndarus of Sparta and, at the time, newly married to Menelaus, brother of King Agamemnon of Mycenae. Paris chose Aphrodite.

Before the ladies began debating as to who was the fairest, they had been in attendance at a most unusual wedding, between Peleus (Etr. Pele) and the Nereid, Thetis (Etr. Thetis, Thethis), who was a shape-changer and impossible to catch. The hero consulted the Old Man of the Sea, Proteus, father of the Nereids, and was told how to catch the beautiful young goddess, which he managed to do.

All of the gods and goddesses of Olympus were invited to the wedding except Eris, “strife,” who was so angry at not being invited threw a golden apple with the legend, “for the fairest,” into the wedding. Thus, not inviting Eris to the wedding was one of the causes of the Trojan War, since it resulted in Paris - being invited to visit Helen and Menelaus in Troy - was caused by Aphrodite to fall in love with the married woman and abduct her and her palace treasures, taking them to his home castle, Troy. Agamemnon, furious at the abduction - which incidentally took place while Menelaus was in Crete attending their grandfather’s funeral - gathered up all of his Mycenaean allies to attack Troy “with their thousand ships” to regain Helen and her Spartan treasure.

One thing that is common to Hera and Juno is that they were somewhat jealous. Hera was proud of her beauty, of course, and continuously being offended by her philandering husband, Zeus and also rivals to his power. It seems that Peleus and Thetis had a child that was half mortal, half god, whose name was Achilles. Thetis exposed her son to fire and other things and finally sent the boy off to be raised as a girl, so to avoid his becoming “godlike.” Achilles became a central hero in the siege of Troy by Agamemnon’s great army which lasted ten years.

The entire story of the Trojan War is depicted on a precious Etruscan mirror, Script M, which we call the “Divine Mirror.” (http://www.maravot.com/Divine_Mirror.html). The Judgment of Paris was a common theme depicted on Etruscan Mirrors.

The Etruscan culture can be traced in Northern Italy about a thousand years (From ~1100 B.C.) to 200-100 B.C.). By 200 B.C. all of Etruria (Tuscany) had been subdued by the Romans, forced to become “Roman” in culture and language.

The Etruscans and Carthaginians dominated the Western Mediterranean during the thousand-year era. The Greeks penetrated their sea as it were, settling Marseille (Gr. Massalia), about 600 B.C., Naxos and Syracuse, Sicily, Southern Italy and Naples (Gr. Neapolis) about the 8th century B.C. Carthage was founded about 814 B.C., being a settlement of the Phoenicians, which settled New Carthage/Cartegena in Spain (227 B.C.). Spain was an early source of gold and silver for Carthage. After dominating the coasts of Spain, Carthage occupied the west coast of Sicily, Ibiza (700 B.C) and the coasts of Sardinia (Phoenician trading along its coasts was as early as 1,000 B.C.) and Corsica. The Etruscans also had an interest in these islands and particularly Elba as sources of minerals, such as iron. The Etruscans became known for their work with metals, of high-quality iron and, most significantly, their workmanship

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in gold. Their bronze mirrors were also well-sought-after, as their mirrors have been found in the Black Sea region, interior of France, and North Africa. Perhaps being a significant symbol as to their interest in trade, the hippocampus (a horse with a fish tail), a symbol found in Phoenician and Syrian contexts, is found in the décor of Etruscan tombs. Furthermore, the shoes that they wore, with upturned toes, suggested a Near Eastern context and many scholars over the past hundred years have argued that the Etruscans were not Indo-Europeans but rather relate to Middle-Eastern origins. The facts being known, the Etruscans were perhaps the successors of the Mycenaean's, who traded as far as Britain and during their time were known as the greatest traders of the Mediterranean. The Greek story of the god Dionysus (Etr. Sethlans, mirror CBA-1) begins with the god, as a young boy, captured by Tyrrhenian pirates somewhere in the Eastern Mediterranean, perhaps Delos, an island sacred to him. Several events involving Dionysus and his mother Semele (Etr. Semle) are recorded on Etruscan mirrors (CD-2), MF-3).

These eastern Mediterranean contexts are contexts which also involve the goddess Uni. Her Roman equivalent, Juno, is also known as Juno Caelestis, which was the Romanized form of the Carthaginian Tanit. And Tanit is the Phoenician version of Astarte, also known as Ishtar. Astarte was so important to the Assyrian kings, for instance, her image led their armies as they conquered Eastern Anatolia (Armenia, or Urartu, in particular) and the Levant, Syria-Palestine (854-783 B.C.). Of the dates we have listed so far, a median date for the period, which is Late Bronze Age and Early Iron Age (850-600 B.C.) would be 700 B.C. This date also coincides with the development of writing by the Greeks and Etruscans, both of whom adopted their alphabets about that time from the Phoenicians. Many of the Etruscan texts date from about 650 - 500 B.C., and this includes the Pyrgi Gold tablets. Since the third tablet in this document is written in the Punic language, we would be fully justified reading it in the context of these times and are compelled to ask whether the document also represents an alliance of sorts between Carthage or Phoenicia and Etruria. Since Uni is addressed in the first two tablets in the Etruscan language and Astarte is addressed in the third, Punic tablet, we would be reasonable to assume that the document views Uni and Astarte as one.

“ Uni had two sanctuaries in Pyrgi (the Latin name of the city), the port of the city of Cisra or Chaisra: the older one dates to the 6th century BCE, the newer one to the 5th century, and both are dedicated to her as Uni-Astarte. Uni had been equated with the Phoenician Goddess Astarte by the Etruscans, probably due to the proximity of the Phoenician outpost of Carthage. Pyrgi was famed for its wealth in ancient times, and the shrine of Uni there was said to be very richly furnished. Classical writers referred to Her temple at Pyrgi as belonging to Ilithiya or Lucina, Greek and Roman names, respectively, of Birth-Goddesses, suggesting that Uni's cult in Pyrgi was especially focused on her aspect as Mother and Childbirth Goddess; however this must have been only one of Her facets worshipped there, as the connection with Astarte gave Her a decidedly celestial slant.”¹

¹ <http://www.thaliatook.com/OGOD/uni.html>

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Tanit

Tanit, or Tanith, is the Great Goddess of Carthage, worshipped there as its chief Deity. She is a Sky Goddess who ruled over the Sun, Stars, and Moon; and as a Mother Goddess She was



invoked for fertility. The palm tree is hers, as the desert version of the Tree of Life; and as symbolic of the life-force of the Earth the serpent is Hers as well—in fact her name means "Serpent Lady". She is identified with both Ashtart (Astarte) and Athirat and her other symbols include the dove, grapes and the pomegranate (both symbolic of fruitfulness and fertility), the crescent moon, and, like Ashtart, the lion. She was also adopted by the [Berber people](#).

Carthage was a city of the Phoenician colony in northern Africa, not far from the modern city of Tunis in Tunisia. Carthage, the Roman rendition of the Phoenician name *Karthadasht*, which means "New Town," was founded around the 9th century BCE, by Dido ("Giver" or "Grantor [of prayers]", or alternately "Wanderer") or Elissa (from the Phoenician Elishat), the daughter of the King of Tyre in Roman legend.

Virgil's Aeneid tells the story how the Trojan hero Aeneas with his ship landed near Dido's city and how he and Dido had an affair. But he and his people left her for Sicily and eventually landed on the Italian peninsula, taking up residence with the Latins who resided a few miles south of the Etruscan city of Veii. Based upon Vergil's account, Julius Caesar believed that he was descended from that Trojan hero.

Tanit was the highest Deity of that city, called "the Lady of Carthage". With Her consort Ba'al-



Hammon, the God of the Sky, She watched over and protected Carthage. As a protective Deity she had some martial aspects, and like Ashtart could be depicted riding a lion holding a spear or long sceptre. In Carthage she was said to have an Oracle; perhaps this is connected to her role as Star-Goddess.

A further development of Tanit involved the open hand of blessing, which was also protective. This is evidenced by the following stelae from Carthage. This hand symbol continues and becomes more dominant, especially in Judaism and Islam.² Tanit has her own abstract symbol, peculiarly hers (and accordingly called the "symbol of Tanit"): a triangle with a circle at the

² Kathryn QannaYahu,

<http://www.lebtahor.com/Archaeology/inscriptions/khirbet%20el%20qom%20tomb%20inscription.htm>

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top, with a horizontal line between the two; sometimes two additional vertical bars come from the ends of the horizontal.

Tanit is also called Tinnit and Tannou. The name appears to have originated in Carthage, though it does not appear in local [theophorous names](#). She was equivalent to the [moon-goddess Astarte](#), and later worshipped in Roman Carthage in her Romanized form as Dea Caelestis, [Juno Caelestis](#) or simply Caelestis.

In today's Tunisia it is customary to invoke "Oumek Tannou" (Mother Tannou) the years of drought to bring rain; just as we speak of "Baali" farming, for non-irrigated farming, to say that it only depends on god Ba'al Hammon.

"Tanit was worshiped in Punic contexts in the Western Mediterranean, from [Malta](#) to [Gades](#) into Hellenistic times. From the fifth century BC onwards Tanit's worship is associated with that of [Ba'al Hammon](#). She is given the epithet *pene baal* ("face of Baal") and the title *rabat*, the female form of *rab* (chief). In North Africa, where the inscriptions and material remains are more plentiful, she was, as well as a consort of Baal Hammon, a heavenly goddess of war, a virginal (not married) mother goddess and nurse, and, less specifically, a symbol of fertility, as are most female forms. Several of the major Greek goddesses were identified with Tanit by the syncretic [interpretatio graeca](#), which recognized as Greek deities in foreign guise the gods of most of the surrounding non-Hellene cultures.

" Her shrine excavated at [Sarepta](#) in southern Phoenicia revealed an inscription that identified her for the first time in her homeland and related her securely to the [Phoenician](#) goddess [Astarte](#) (Ishtar).^[7] One site where Tanit is uncovered is at [Kerkouane](#), in the Cap Bon peninsula in Tunisia. Long after the fall of Carthage, Tanit was still venerated in North Africa under the [Latin](#) name of *Juno Caelestis*, for her identification with the Roman goddess [Juno](#).^[10] The ancient [Berber people](#) of North Africa also adopted the Punic cult of Tanit. In [Egyptian](#), her name means *Land of Neith*, [Neith](#) being a war goddess. Tanit is sometimes depicted with a lion's head, showing her warrior quality." [Wikipedia.org] Her identification with lions also recalls images of Astarte and early Cretan cylinder seals showing a seated mother-goddess with a tree behind her, below the throne being a stream, and either arm of her throne having a lion.



Astarte

An interesting image involving Astarte appears in an archeological site in Jordan that dates from the 9th century B.C.

"Kuntillet `Ajrud is the modern name of an archaeological site in the northeastern portion of the Sinai Peninsula, nearly 50 km (about 31 miles) south of Kadesh Barnea, in Judean territory for that time. The datings of this site are from the end of the 9th century BCE and the beginning of the 8th. The site was excavated by Ze'ev Meshel and a team from the Institute of

Archaeology of Tel Aviv University in 1975-76. The building is at a crossroads of trade routes, some liken it to a fortress, though this building does not represent the known fortresses from the

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eleventh and tenth centuries BCE. It is also believed by some scholars to be a shrine, due to the images, prayers and inscriptions, yet it lacks the typical cult vessels of most shrines.

“The bulk of the pottery found was of Judean origin, though some of the smaller pieces were from Israel (the northern kingdom at that time, according to the Tanak / Bible). The deities mentioned are YHWH, Baal, El and Asherah (Ashrth). The main building that was excavated contained numerous paintings and inscriptions on the walls, doorposts and on pithoi shards. The iconography represented in the art work is a Phoenician / Syrian style, by a number of different artists. The scripts represented are those of Phoenician and/or Early Hebrew. Hebrew script descended from the Phoenician and some scholars say that you can’t differentiate between the Phoenician and Early Hebrew.”

“Image shown is an inscription from Pithos A, which is located above the heads and overlaps the crown of the ‘Bes’ figures.

“...‘MR. ‘...H...K. ‘MR. LYHL[‘I’] WLYW`SH. W...BRKTh. ‘TKM. LYHWH. ShMRN. WL`ShrTh.

Translation: ...says, say to Yehallelel and to Yoash and...I bless you by YHWH Shomron (Samaria) and by Ashrth (Asherah).

“First, you see a cow with a suckling calf, which is a common representation of the mother goddesses in several cultures, representing her fertility and nurturing.

“The middle figures are of the later Egyptian god Bes (Bisu), who was an apotropaic figure, meaning that Bes warded off evil, protected households, especially mothers and children, which you see represented by the cow and the suckling calf. Originally Bes was strictly for the protection of the Pharaoh’s and as the popularity grew, was adopted by the masses. Even later, Bes came to represent pleasure and had a wife Beset. Some scholars believe that the oldest representations of Bes were that of a lion rearing on its hind legs, which explains the mane around the face and the hide, which came to be later represented as a squatting being with a crown, beard and lion/leopard skin clothing. The first Bes figure is male and the second, Beset, has the breasts of a female, showing the pair together, wearing their skin clothing, with the tails hanging between their legs... The third figure to the right, on Pithos A, is female, sitting on a feline throne, based on the claw feet and spotted covering. Some scholars suggest that she is simply a musician, but a musician would not be depicted on a lion throne chair, a sign of royalty. Cultic artists took the standing form of the goddess who was shown with either two great cats at her side, or standing on the back of one, then eventually set her on a throne. Goddess thrones typically depict great cats on the sides of the thrones, then eventually heads on or by the arms and finally a chair with the feet and skin of a great cat.”³

³ Kathryn QannaYahu, Inscriptions and images on pottery dating from the 8th century B.C. dedicated to YHWH, Baal, El and Asherah (Ashrth):

<http://www.lebtahor.com/Archaeology/inscriptions/kuntillet%20%20ajrud%20inscriptions.htm>

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Cybele



Mater Catal Huyuk

Cybele (Kybele) was depicted driving a chariot pulled by lions. The seated goddess from Katul Huyuk is shown with lions on either side of her throne.⁴ Note that Cybele holds in her hand the cymbal. Her sect was known for holding revelries in the night with musicians beating cymbals and playing flutes and their followers parading behind them singing and dancing, celebrating the death of Attis, Cybele's consort. Tanis is depicted holding a cymbal as well and may very well have acquired many of her attributes from Cybele, perhaps in addition to the attributes of Astarte.

Associated with the earth mother is the Tree of Life. An abstract symbol of the Tree of Life is the swastika, which is a geometric representation of the

tree spinning around. The swastika has been viewed as both a tree and a bird being swirled around, in designs from Syria to the Americas. The swirling image has to do with the idea that the supreme god took a tree or raven and swirled it around, and from the spinning thing came life, distributed to the corners of the world. American Indians recall the Great Spirit taking a raven and spinning it around all life spun off from it, for instance.

The Tree of Life story has been handed down to the modern world through the first book of the Bible, Genesis, where we see the first human beings "created in the image of God" being



confronted with the direction not to take of the fruit of the Tree of Life. A snake persuaded them to taste of the fruit, however, causing the fall of man and eviction from the Garden of Eden. Shown here is a Mycenaean cylinder seal of a man stealing the Tree of Life from an altar, under which is a phallic symbol.

This thesis is reflected in the story of Gilgamesh which in summary involves a king of Uruk who sought the Branch at the bottom of the deep, the possession of which would

provide one eternal life. Early Mycenaean cylinder seals show an individual stealing the Tree of Life. Gilgamesh was born from Ninsun, the Sumerian goddess of dreams and cows and king of Uruk named [Lugalbanda](http://www.maravot.com/Phrygian.html), though mortal.

Gilgamesh bent his knees, with his other foot on the ground,
his anger abated and he turned his chest away.
After he turned his chest Enkidu said to Gilgamesh:

⁴ See also <http://www.maravot.com/Phrygian.html>.

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"Your mother bore you ever unique (!),
the Wild Cow of the Enclosure, *Ninsun*,
your head is elevated over (other) men,
Enlil has destined for you the kingship over the people."
[19 lines are missing here.]

The simple precepts of "heaven" and "life after death" or "immortality" were an issue well documented in the Gilgamesh story.

...Anu addressed Princess Ishtar [Astarte] (, saying: "What is the matter?
Was it not you who provoked King Gilgamesh?
So Gilgamesh recounted despicable deeds about you,
despicable deeds and curses!"
Ishtar spoke to her father, Anu, saying:
"Father, give me the Bull of Heaven,
so he can kill Gilgamesh in his dwelling.



Figure 1 Gilgamesh destroying the bull of heaven. Next to him is the "Branch." He had to destroy the bull on the way to the "Old Man of the Sea" (Utanapishtim, a prototype of Noah) who is here pictured with a bird's head in a boat. His attendant appears to have the sun in his hand. In the Gilgamesh story the Old Man of the Sea lived where the sun rises. The Aryans of the Rig Veda believed that their temple was where the sun rose – from Keeler

If you do not give me the Bull of Heaven,
I will knock down the Gates of the Netherworld,
I will smash the door posts, and leave the doors
flat down,
and will let the dead go up to eat the living!
And the dead will outnumber the living!"
Anu addressed princess Ishtar, saying:
"If you demand the Bull of Heaven from me,
there will be seven years of empty husks for the
land of Uruk.

Have you collected grain for the people!
Have you made grasses grow for the animals?"

Ishtar addressed Anu, her father, saying:
"I have heaped grain in the granaries for the people,

I made grasses grow for the animals,
in order that they might eat in the seven years
of empty husks.

I have collected grain for the people,

I have made grasses grow for the animals."

When Anu heard her words, he placed the nose rope of the Bull of Heaven in her hand.
Ishtar led the Bull of Heaven down to the earth.

When it reached Uruk It climbed down to the Euphrates...

At the snort of the Bull of Heaven a huge pit opened up,
and 100 Young Men of Uruk fell in.

...Gilgamesh spoke to Utanapishtim, the Faraway:

"I have been looking at you,
but your appearance is not strange - you are like me!

You yourself are not different - you are like me!

My mind was resolved to fight with you,
(but instead?) my arm lies useless over you.

Tell me, how is it that you stand in the Assembly of the Gods,
and have found life!"

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Utanapishtim spoke to Gilgamesh, saying:
"I will reveal to you, Gilgamesh, a thing that is hidden,
a secret of the gods I will tell you!

...Then Gilgamesh raised a punting pole
and drew the boat to shore.
Utanapishtim spoke to Gilgamesh, saying:
"Gilgamesh, you came here exhausted and worn out.
What can I give you so you can return to your land?
I will disclose to you a thing that is hidden, Gilgamesh,
a... I will tell you.

There is a plant... like a boxthorn,
whose thorns will prick your hand like a rose.
**If your hands reach that plant you will become a young
man again."**

Hearing this, Gilgamesh opened a conduit(!) (to the Apsu)
and attached heavy stones to his feet.
They dragged him down, to the Apsu they pulled him.
He took the plant, though it pricked his hand,
and cut the heavy stones from his feet,
letting the waves(?) throw him onto its shores.
Gilgamesh spoke to Urshanabi, the ferryman, saying:
"Urshanabi, this plant is a plant against decay (!)
by which a man can attain his survival(!).
I will bring it to Uruk-Haven,
and have an old man eat the plant to test it.
The plant's name is 'The Old Man Becomes a Young Man.'"

... Then I will eat it and return to the condition of my youth."
At twenty leagues they broke for some food,
at thirty leagues they stopped for the night.
Seeing a spring and how cool its waters were,
Gilgamesh went down and was bathing in the water.
A snake smelled the fragrance of the plant,
silently came up and carried off the plant.
While going back it sloughed off its casing.'
At that point Gilgamesh sat down, weeping...

The snake stole the Branch as Gilgamesh lay sleeping! Still, there was promise in the fact that the Tree of Life represented rebirth, that after death one will be reborn again, like a snake changing its skin, as it were. This was particularly believed by the Etruscans whose tombs were dedicated to the afterlife; furnished like those of the Egyptians.

The role of Ishtar in the Gilgamesh epic is of interest. While Gilgamesh and Enkidu are resting, Ishtar stands upon the walls of the city (which is [Uruk](#)) and curses Gilgamesh. Enkidu tears off the Bull's right thigh and throws it in Ishtar's face, saying, "If I could lay my hands on you, it is this I should do to you, and lash your entrails to your side."^[12] (Enkidu later dies for this impiety and also because the gods were jealous of Gilgamesh. They created Enkidu as his double, hoping that Enkidu would kill Gilgamesh, but rather than hatred, Enkidu came to love

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and serve Gilgamesh. Thus, the gods sought to remove Enkidu.) Then Ishtar called together "her people, the dancing and singing girls, the prostitutes of the temple, the courtesans,"^[12] and had them mourn for the Bull of Heaven. This recalls the rites involving Cybele, but in her case the revelers mourn for Attis.



Troy seems to have occupied a central part of late Bronze Age trade. An idol with the swastika on the vulva from Hissarlik (Troy) shows the connection of the Tree of Life to the earth mother. The swastika was drawn, together with the labyrinth or spiral, on Etruscan pottery and cinerary urns, such as the Villanovan urn shown here, symbolizing the promise of life after death.⁵



We would not be out of order, therefore, to assume that the goddess Uni who was not only protector of the city(s) and mother goddess (of men and gods) would also be connected with the promise of life after death.

"Astarte was connected with [fertility](#), [sexuality](#), and [war](#). Her symbols were the [lion](#), the [horse](#), the [sphinx](#), the [dove](#), and a [star within a circle](#) indicating the planet [Venus](#). Pictorial representations often show her naked. She has been known as the deified [evening star](#).^[2] Astarte was worshipped in [Syria](#) and [Canaan](#) beginning in the first millennium BC and was first mentioned in texts from [Ugarit](#). She came from the same [Semitic](#) origins as the [Mesopotamian](#) goddess [Ishtar](#), and an Ugaritic text specifically equates her with Ishtar. Her worship spread to [Cyprus](#), where she may have been merged with an [ancient Cypriot](#) goddess. This merged Cypriot goddess may have been adopted into the [Greek pantheon](#) in [Mycenaean](#) and [Dark Age](#) times. Stephanie Budin, however, argues that Astarte's character was less erotic and more warlike than Ishtar originally was, perhaps because she was influenced by the Canaanite goddess [Anat](#), and that therefore Ishtar, not Astarte, was the direct forerunner of the Cypriot goddess. Greeks in classical, Hellenistic, and Roman times occasionally equated Aphrodite with Astarte and many other Near Eastern goddesses, in keeping with their frequent practice of [syncretizing](#) other deities with their own.^[3]

"Other major centers of Astarte's worship were the [Phoenician](#) city states of [Sidon](#), [Tyre](#), and [Byblos](#). Coins from Sidon portray a [chariot](#) in which a globe appears, presumably a stone representing Astarte. "She was often depicted on Sidonian coins as standing on the prow of a galley, leaning forward with right hand outstretched, being thus the original of all figureheads for sailing ships."^[4] In Sidon, she shared a temple with [Eshmun](#). Coins from [Beirut](#) show [Poseidon](#), Astarte, and [Eshmun](#) worshipped together.

⁵ See other illustrations at relating to the Phrygian goddess Cybele at <http://www.maravot.com/Phrygian3.html>.

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Lady of Galera

Other faith centers were [Cythera](#), [Malta](#), and [Eryx](#) in [Sicily](#) from which she became known to the [Romans](#) as [Venus](#) Erycina. A bilingual inscription on the [Pyrgi Tablets](#) dating to about



500 BC found near [Caere](#) in [Etruria](#) equates Astarte with [Etruscan](#) Uni-Astre, that is, [Juno](#). At [Carthage](#) Astarte was worshipped alongside the goddess [Tanit](#).

Donald Harden in *The Phoenicians* discusses a [statuette of Astarte](#) from Tutugi (Galera) near [Granada](#) in [Spain](#) dating to the 7th or 6th century BC in which Astarte sits on a [throne](#) flanked by sphinxes holding a bowl beneath her pierced breasts. A hollow in the statue would have been filled with [milk](#) through the head and gentle heating would have melted wax plugging the holes in her breasts, producing an apparent [miracle](#) when the milk emerged.

Astarte appears in Ugaritic texts under the name 'Athtart', but is little mentioned in those texts. 'Athtart and '[Anat](#)' together hold back [Ba'al](#) from attacking the other deities. Astarte also asks Ba'al to "scatter" Yamm "Sea" after Ba'al's victory. 'Athtart is called the 'Face of Ba'al.' "[wikipedia.org]

Like Astarte, Tanit was also known as the "Face of Ba'al."

Unlike Astarte and Tanit, Uni seems to have shared her position as consort with Thalna, (Gr. Nemesis) the mother of Helen of Troy. Script DM shows Thalna seated next to the supreme god Tini, Tinia, with Hercle and Turan waiting on them. Here it seems that the Etruscan story teller took some liberties to put Thalna on the throne next to Tini. Like other stories told by the Etruscan mirrors, the message can be sublime. The Volterra Mirror, Script AH above, of Uni suckling an adult Hercle (Gr. Heracles), is another example of sublime story-telling. In the Greek story, Hera suckled the baby Heracles, and while he voraciously sucked at her breast milk spilled from her breast, creating the Milky Way. It is interesting that an Etruscan artist would think to draw that event with Hercle having a grown beard. Ouch!



Descriptions of Astarte and Ishtar compare the goddesses with Aphrodite (Roman Venus, Etr. Turan). However, the Greeks, Etruscans and Romans seemed to keep their mother-goddess separate from the functions of love-making. They were mother-goddesses, protectors, they served the needs of childbirth. While the pomegranate was the symbol of Ishtar, Aphrodite and Turan, no doubt it was not that of Juno and Uni.⁶ The symbol of Juno

⁶ The Divine Mirror, Script DM, (discussed below) shows Turan holding a staff topped with a pomegranate.

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included geese (who were placed at her temple and warned of the coming of the Gaels, for instance.) Her symbols, like those of Hera, would include: Milky Way (our galaxy), the seasons of the year, diadem (diamond crown) or tiara, spas and baths, the Peacock, geese, cow, eagle, crabs, snails and other creatures with shells. Etruscan murals showed the seasons by means of trees, budding, full of leaves, falling leaves and barren, as in winter. The changing trees seen in the Tomb of the Baron, etc. may have been symbols of Uni's presence with the deceased. A special ceremony was dedicated to Juno in the home to celebrate the beginning of each lunar month. Of interest is the fact that the Pyrgi document addressed its event in the month of May, the first day of which was dedicated by the Romans to Bona Dea. Bona Dea, a title that means 'good goddess', honored Roman goddesses of fruitfulness on May 1. The Bona Dea festival was for women only. Publius Clodius Pulcher (brother of Catullus' "Lesbia") attended the Bona Dea festival in disguise. As a result Clodius became the enemy of Marcus Tullius Cicero. The Pyrgi lamina connect the feast of Bona Dea with the Heraean games, open to women only, created around the 6th century B.C. held in the held in the [stadium at Olympia](#).⁷ "A [Delphi](#) 1st century AD inscription tells that two young women competed in races (not the Olympics), possibly in women's races at the [Sebasta festival](#) in [Naples](#) (during the imperial period) and in [Domitian's](#) races for women at the [Capitoline Games](#) in [Rome](#), 86 AD.[3]"

Epithets to Uni were varied and included prayers for sustenance. Some pottery with inscriptions to her are as follows:

⁷ http://en.wikipedia.org/wiki/Heraean_Games

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Etruscan texts dedicated to the goddess Uni (L. Juno):



J45 "Kyathos da San Paolo," has an inscription that suggests that a couple was buried in the tomb, from a paper uploaded to academia.edu by Luca Cappuccini 11.1.14.

J45 "Kyanthos da San Paolo," Cerveteri:

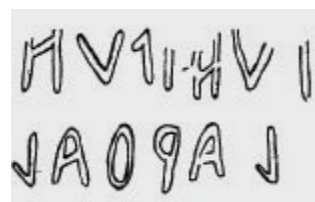
J45-1 LO (LV) UNI (FNI) CELI Translation: them: L. id, ille, illa, illud; It. lo) Uni (the goddess Uni, L. Juno) of heaven? (L. caeles-is, Dat. -i)

J45-4 FENE Le PAIO or PAIR IN
Translation: she will come, arrive: (L. venio, venire, Ind. Fut. veniet; It. venire; Fr. venir) there (le) to, for the couple, pair (It. paio; L. Dat. -o; Fr. pair) within (L. in)

"Uni of heaven will come to the couple within"

Here we may have the epithet given to Juno Caelestis. Another epithet is "Uni the great,"

which is an epithet on the wrapping of the Zagreb Mummy that was discovered in Egypt and is now in the Zagreb Museum. The history of the mummy is cloudy.



Script GA - This inscription dating from the 2nd to 1st c. B.C., was discovered in a tomb of the necropolis of Gouraya, ancient Gunugu, 150 km west from Algiers on the Mediterranean coast, in modern Algeria. It was written on a small bronze disk, 7 cm in diameter, and was recorded by specialists in African antiquities Stéphane Gsell (1864-1932) in 1906, Pierre Wullemier in 1928, Marcel Le Glay in 1956, Jehan Desanges in 1980 and was not noticed by specialists of ancient Etruria. It is located in the Musée National des Antiquités of Algiers. The script has been translated as "Pumpun Larthal" interpreted to mean, "Pumpun, son of Larth."

The disk is significant because it testifies to trade between Punic Africa and Etruria. Abundant pottery of the so-called Campana B ware of the 2nd to 1st c. B.C., apparently produced in Etruria, were also found in the Acropolis.⁸

⁸ "A neglected Etruscan inscription," by Dominique Briquel, *Etruscan News*, Newsletter of the American Section of the Institute for Etruscan and Italic Studies, Winter 2006

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GA-1 IOMPON or IOM PON (IVM PVN) [Translation: name, lom, possibly lon (L. lo, lon-us, an Argive girl loved by Jupiter and changed into a cow) PVN, the Carthaginian (L. puniceus-a-um, Punic, Carthaginian; L. Poeni-orum, the Carthaginians; sing. Poenus-i); See also PONIG (PVNIb) [Tavola Eugubine, N160](#).

GA-2 LAR RAL [Translation: of the household goddess (L. Lar, laris) Ral. RAL, or THALNA, a consort of the god Tinia. Thalna is the mother of Helen of Troy, as seen in the [Divine Mirror.html](#), [Script DM](#) and LAR RAL is also in the [Perugia Cippus, K59](#) and Tabula Cortonensis, Script T86. Both Thalna and Vni appear together in mirror DN, which may carry an unusual presentation addressing the wife of Aeneas, Lavinia.



Script Z, Zagreb Mummy.

The text relating to Uni is at the end of the mummy wrapping: "Uni the highest, the beginning indeed..."

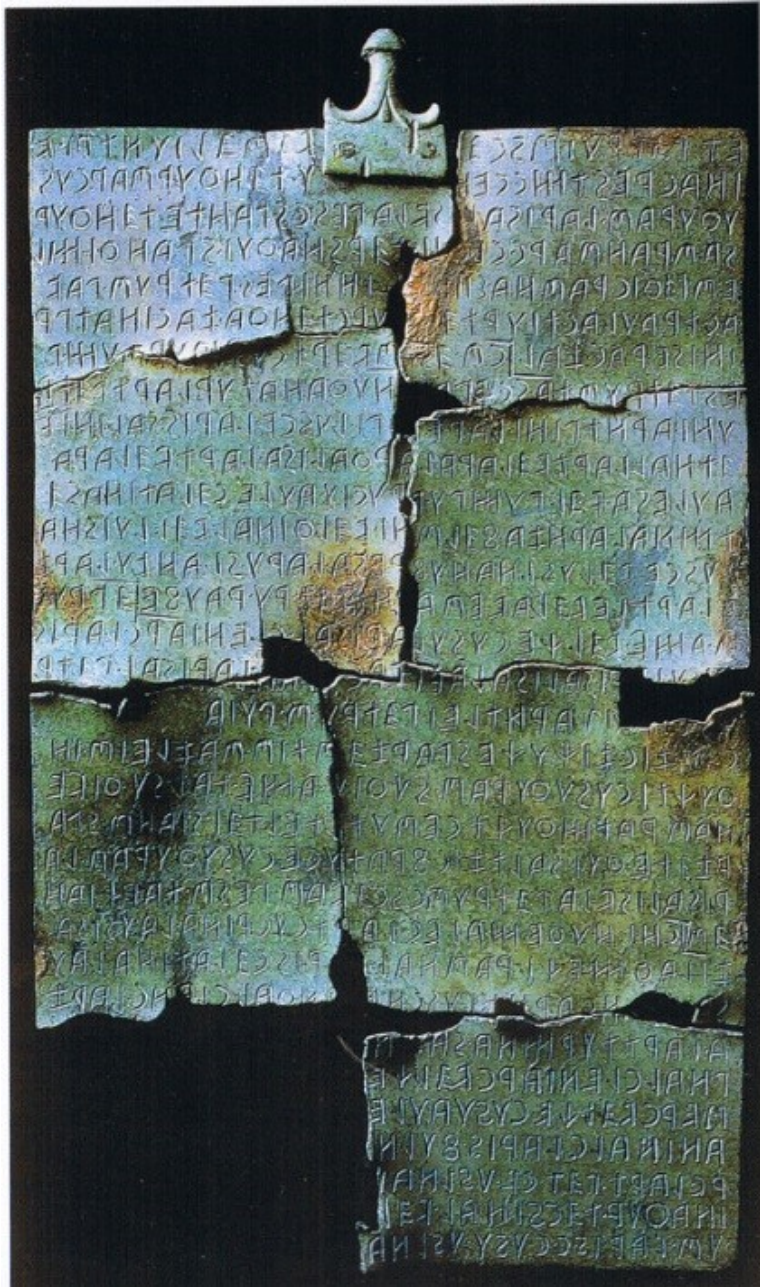
Z1647 E TvNAM* AIS NA* IK

***MATAM* FAC Le TvNAM** Translation: we wonder/we are inspired (L. attono-tonare-tonitum, to be stunned, inspired, frantic; Fr. étonner and s'étonner; alternate: E TvNAM = from (L. e, ex) the thunder (L. tono-are-ui-ium; It. tuono, m.; Fr. tonnerre.m.); to the bronze (L. aes, aeris) indeed (L. ne [nae], used before pronouns) here in this place (L. hic [and heic]) we subdue (Fr. mater); I make/do (L. facio, facere, feci, factum) there we thunder forth (L. tono-are-ui-ium) or alternatively by the thunder (L. tonitrus-us, m. and tonitruum; Fr. tonnerre, m. thunder). Note: See MATAN at Z1777, in which case "we are boiled" would not seem to work here.

Z1654 RVNEM* CI ALKVS* MASEn* VNI ALTI* VRSvM NA Le Translation: We watch (It. ronda, f. rounds, watch, patrol, f.) by this means/which (L. quae, qui) something/ anyone/someone (L. aliquis) they heap/ mason (Fr. masser); the goddess Uni the highest (L. altus-a-um, Gen. Single -i) the beginning/understanding (L. orsa-orum) indeed (L. ne [nae]) there

Z1662 AR RE* ACIL* AN* SAC NI CN* CILeR* CEK A* SAL Translation: I cultivate (L. aro-are) this matter (L. res, rei); of the eagle (L. Aquila-ae); or/whether (L. an; It. an) the sac/purse if not (L. ni) of CN; to hasten (L. celero-are) by whatever way (It. checche; L. quacumque) in (L. a) from the salt (L. m, sal, salis)

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Script T, Tabula Cortonensis: “The household god/goddess of your fort/rock, Uni; you denied.”

TC61 ES PETRVS • TA • SCE F _
_ _ NVRA NATVR (1) LAR Te

PETR Translation: you are (L. es) of the rocks/promontories (It. pietra); yours/thine (L. tibi, ta) you know how to (L. scio, scir, scivi or scli, scitu)...the daughter-in-law/young married woman (L. nurus-us f.) to be born (L. nascor-i, natos and [gnatus]) of the household god/hearth (L. lar, laris, m.) of your (L. tibi; It. ti) rock (It. pietra)

TC71 VNI • APNI • PINI • LAR Te •
PILVS (2) CE LARIS • SALINI • F

Translation: the goddess Uni; he denies (L. abnuo-nuere-nui; Ind. Pres. 3rd Pers. Single abnuit); the wings/battlements along the top of the wall (L. pinna-ae); the household god/hearth (L. lar, laris, m.) of yours (L. tibi; It. ti); the army/triarii (L. pilus-i) of us (It. ce) of the household gods/hearths (L. lar, laris, m.); of the Salini/salt-marsh, salt-works (L. salinae-arum, f.)] Note: PINI declines like a verb; F goes with the next line.

TC80 (F)ET (5) NAL LAR Te •

FELARA • LAR RAL • IS A • LAR Te • FELARA Translation: I celebrate (L. festus-a-um, f. of a holiday, festive, of people, keeping holiday; n. as subst. a feast; Fr. feter, to celebrate; It. festeggiare) the fare / passage money (L. naulum-i) of the household god/hearth (L. lar, laris, m.) of you/of yours (L. tibi; It. ti) Velara; name meaning, he/she conceals/is veiled (It. velare) or alternatively, the great (fel) altar L. ara, f. altar, refuge, protection); the goddess (L. lar, laris, m.) Ral (name) that person (L. is, ea, id) at (L. a) of the household god/hearth (L. lar, laris, m.) of you/of yours (L. tibi; It. ti) of Velara; name meaning, he/she conceals/is veiled (It. velare)] Note:

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A name akin to Ral (or Thal) is Thalna, a wife of the god Tin who is the mother of Helen of Troy. See the [Divine mirror.html](http://Divine_mirror.html) for her grouping in the Etruscan pantheon.

Script AH, Volterra Mirror, “Uni suckling Heracles”

AH-6 HERCLE: [Translation: Hercules (L. Hercules-is, m.)]

AH-7 VNIA Le: CL (CL is part of AH-9)

Translation: the (goddess) Uni there / to her (Fr. le, la) he calls] Note: VNIA is gen. case for Uni, seen at Au13 as well. Unia is mentioned at Au13 in the context of a parallel Punic text referring to Ishtar. CL connects to A in AH-9 based on script Z



usage. See [Etruscan GlossaryA.xls](#).

AH-9 (CaLA) NORA: SCE he summons (L. calo-are, Ind. Pres. Single calat) the young married woman/daughter-in-law (L. nurus-us, f.; It. nuora, f.) she knows (L. scio, scir, scivi or scli, scitu, Ind. Pres. third Pers. Single scit). Note: There is a consistent shift from Latin to Etruscan in the third person single and plural where the final consonant is dropped. The “sci” of “scit” shifts sci (or sce). Tini holds up a tablet explaining the scene.

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Mirror, MG-1 with introduction, “AL RAIA,” a mirror showing the judgment of Paris, with UNI, MENRFA, EL_CINTRE (Alexander) and TVRAN before the seat of Titaness Rhea or Rheia (L. Ops), mother of Zeus, Hera and Tethys. Here the text would thus read: to her, it (It. al) Rheia.

Note: The Judgment of Paris (aka Alexander) according to the Greek story involved only Hera (Uni) Athena (Menrfa) and Aphrodite (Turan). The involvement of Rhea, the mother of Hera and Zeus, (Uni and Tini) is unusual.



CE, a mirror of the supreme god Tini taking the hand of Uni. Here the god's name carries the Nom. “ia” suffix. In Greek and Latin the suffix forms nouns; state of, condition of, quality of; act of.” Here Uni does not carry the “ia” suffix, suggesting the Genitive -i case. Uni's name does appear with the “ia” suffix above, at [AH-7, mirror of “Uni suckling Heracles.”](#)

CE-1 TINIA [Gr. Zeus, L. Jupiter]

CE-2 VNI [Gr. Hera, L. Juno]

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CK, a mirror on the
Judgment of Paris:
CK-1 MENRFA
Translation: Minerva
CK-2 ELCHSVNTRE
(EL + SVNTRE) VNI
TVRAN Translation:
Alexander (aka Paris),
Uni, Turan

Mirror DN: DN-1 PREALE or PRE ALE Translation: before (L. prae, adv. before, in front) Alia,
Latium? (L. Allia, Alia-ae, river in Latium). As an alternative ALE may be "he will nourish," (L.

alo, alere, to nourish,
support, rear, feed, Ind.
Fut. 3rd Pers. Single,
alet)



DN-2 VNI [Uni, goddess,
consort of Tinia, L. Juno]
DN-3 TINIA [Tinia, father
of the gods, Gr. Zeus, L.
Jupiter]

DN-4 MENRFA
[Minerva]

DN-5 THALNA
[Nemesis, mother of
Helen of Troy, goddess
of retribution; re: Gr.
thalassinus, of the sea]

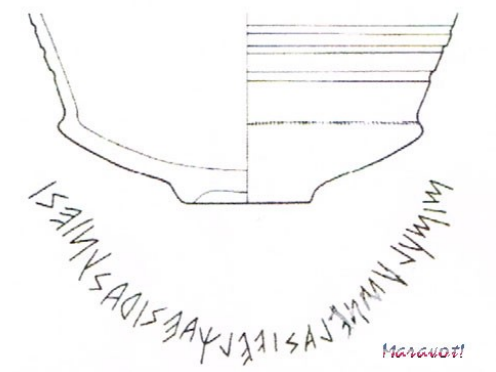
DN-6 LAVANT or
LAVANI? Translation:

they bathe, anoint? (L. lavo, lavare, Ind. Pres. 3rd Pers. plural, lavant); this may be of, to Lavinia
(L. Lavinia-ae, Gen. Single -i,) daughter of Latinus, wife of Aeneas. If Lavinia is intended, then
PRE ALE would refer to Alia, Latium. This is most interesting since an Etruscan scene is dealing

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with a Latin tradition that precedes Virgil's Aeneid.

Four characters are identifiable: Uni, Tinia, Minerva and Thalna. Minerva has her head bowed down, Thalna and Uni are looking at each other. The young man on the right is unknown. PRE ALE involves two words found in other Etruscan texts: PRE (L. adv. before, prae) and to nourish (L. alo, alere). ALE appears in two other places: Z622, Au49. In script Z the context is: CIS ALE MALE [in what manner (L. qui, quibus) you nourish (L. alo, alere, alui, altum, for alitum)] Au49 is used in the context of ITALE (Italy, Italians, L. Itali-orum and -um, the Italians; Italia-ae, Italy). LAVANT, LAVANI appears to be the verb, to anoint, or to bathe (L. lavo, lavare, Ind. Pres. Third Pers. Pl. lavant); i.e., "they anoint" but may in fact be Lavinia-ae, daughter of Latinus, wife of Aeneas. (This may be relevant to the antiquity of the "Warning" function of Juno. See discussion on **Juno Moneta** from Wikipedia.org below.)



J38 Pontecagnano, Inscription, L'uso della scrittura-Carmin "Uni went out"

J38-1 MI MYLVS (MULOS) NE LASI FEL CHAES IRAS YNI (UNI) ESI to me (L. meus-a-um; mihi, Dat. It. mi, myself) a mule (L. mulus-i; Gen. -us) not I made weary, exhausted (lasso-are, Ind. Perf. 1st Pers. Single lassavi) the great (FEL) Caius (Gaius) wrath, anger, rage, menton. cause of anger (L. ira-ae; Acc. Pl. -as) Uni, goddess childbirth, Juno, I left, went out or she left, went out (L. exeo-ire-li- [ivi]-itum, Ind. Perf.

1st Pers. Single exiī or 3rd Pers. Single exiti)



Mirror, Script CBT – Corpus Denmark I, Copenhagen - The Danish National Museum, the NY Carlsberg Glyptothek, Odens Univ. Press, 1981, Fig. 13a.

CBT-1 MENRFA (Gr. Athena, L. Minerva)

CBT-2 TVRMS (Gr. Hermes, L. Mercury)

CBT-3 UNI (Gr. Hera, L. Juno)

CBT-4 TINIA (Gr. Zeus, L. Jupiter)

What is interesting about this mirror is the assembly including Minerva (Athena), goddess of war with Hermes, the messenger of the gods. We may recall that Eris was the messenger of Hera. Here it is Hermes (Etr. Turms). It may be that Hermes had a function akin to that known among the Gaels. He was one of their most important

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gods, next to Cernnunos, their horned, supreme god who had a cornucopia at his feet.

We may compare this consultation with that of Mirror DH, involving Tinia and Menerfa (Minerva) who seems to be consulting the god. Beside her is a phrase, “ERA OSCA,” i.e., mistress (L. era) of the birds of augury (L. oscen-inis). Her sign is the owl. Thus, Menerfa may be advising Tinia of things to come. What we do know from mirror CBT is that Minerva has her hand on her shield, suggesting war. Hermes (Etr. Turms) can be seen in Etruscan Murals carrying the souls of the dead away.⁹

Piacenza Liver

“A bronze in the shape of a liver with gods’ names and their functions/houses.” Here the text



refers to Uni in the context of “Uni expunges.”

PL-34 TIN CILEN

Translation: I ring (L. tinnio-ire) or to the god Tini of Cilen (name?) Note: See PL-22 and PL-3.

PL-33 TIN RE8 Translation: to the god Tini I dream, muse (Fr. rever ; L. somnio-are, to dream; It. sognare); this may be “I revere,” L. venerari ; Fr. révérer) Note:

This word declines: RE8, RE8A, [Pyrgi Gold Tablets, Au17, Au74](#), and RE8V, N16.

PL-32 TINI HE Translation: the god Tini he has (L. habeo-ere, to have, hold, have about one, contain, possess)] Note: The Etruscan verb “to have” conjugates very much like French, Italian and more particularly Spanish: HV (ho) HA, HE. Third person singular, HE, appears frequently in Script Z and at K136. HV appears in Scripts Z, M and K.

PL-31 VNI RAE Translation: the goddess Uni (Etruscan consort of Tini) she expunges (L. delere; Fr. rayer, to stripe, streak, cancel, erase, expunge, strike out ; It. raschiare) Note: RAE appears at Z412; RA appears at Z761, TC120, R36 and K113.

PL-30 YEIFA (TEIFA) Translation: gods (L. deus, divus, diva)

⁹ See http://www.maravot.com/Etruscan_Murals.html

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Script APH, what appears to be a bronze torso, “Uni the goddess,”



APH-1 (Preceded by 6 shields carrying each five dots) **IAN KVMITE** Translation: **IAN** Jan (the two headed god, Janus?) you should accompany / attend (L. comitor-are; Conj. Pres. 3rd Pers. Single comitet)

APH-3 **VNIA • TEI • A THEME TĪPES • SV KVNA • SA** Translation: to, of Uni (L. Juno, Gr. Hera, -ia, Gen. Single, signifying a person being addressed) the goddess (L. deus, dea, diva) at / to (L. a) Themis (Gr. goddess of order, mother of the Seasons, Order, Justice, Peace and the Fates) the models, types (L. typus-i; It. tipo; Fr. type; Gr. typos, Polish, typ) I sew / join together (L. suo, suere, sui, sutum) the oath (L. coniuro-are), herself

APH-11 **AVLES IN • THESI or THETI • EPE MVNV • RARA KVM**; Translation: of the lords (L. aule, prince's court) in (L. in) Thetis? (Gr. Nereid, mother of Achilles through Zeus; Themis or Prometheus had warned Zeus that any son of Thetis would surpass his father), or alternatively, the thesis (L. thesis-is) (EPE MVNV - unreadable text - to warn (L. moneo-ere); rare, thin, in loose order (L. rarus-a-um, -a Nom. Neuter) in the way of (L. cum). Note: the character ↓ is usually a “ch” but here it is used as the “C or K. Note: “Moneo” is an epithet of warning assigned to Juno.

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Epithets of Juno, according to “Metamorphosis” by Ovid

References: I: 270-738, II: 435-531, III: 256-362, IV: 173-549, VI: 89-428, VIII: 220, IX: 15-796, X: 506, XI: 578-648, XII: 504, XIII: 574, XIV: 85-829, XV: 164-774 (from www.theoi.com)

Book 1: [262] And instantly he shut the North wind in Aeolian caves, and every other wind that might dispel the gathering clouds. He bade the South wind blow:—the South wind flies abroad with dripping wings, concealing in the gloom his awful face: the drenching rain descends from his wet beard and hoary locks; dark clouds are on his brows and from his wings and garments drip the dews: his great hands press the overhanging clouds; loudly the thunders roll; the torrents pour; Iris, the messenger of Juno, clad in many colored raiment, upward draws the steaming moisture to renew the clouds. The standing grain is beaten to the ground, the rustic's crops are scattered in the mire, and he bewails the long year's fruitless toil.

[712] Such words the bright god Mercury would say; but now perceiving Argus' eyes were dimmed in languorous doze, he hushed his voice and touched the drooping eyelids with his magic wand, compelling slumber. Then without delay he struck the sleeper with his crescent sword, where neck and head unite, and hurled his head, blood dripping, down the rocks and rugged cliff. Low lies Argus: dark is the light of all his hundred eyes, his many orb'd lights extinguished in the universal gloom that night surrounds; but Saturn's daughter spread their glister on the feathers of her bird, emblazoning its tail with starry gems.

[724] Juno made haste, inflamed with towering rage, to vent her wrath on Io; and she raised in thought and vision of the Grecian girl a dreadful Fury. Stings invisible, and pitiless, she planted in her breast, and drove her wandering throughout the globe. The utmost limit of her labored way, O Nile, thou didst remain. Which, having reached, and placed her tired knees on that river's edge, she laid her there, and as she raised her neck looked upward to the stars, and groaned and wept and mournfully bellowed: trying thus to plead, by all the means she had, that Jupiter might end her miseries. Repentant Jove embraced his consort, and entreated her to end the punishment: “Fear not,” he said, “For she shall trouble thee no more.” He spoke, and called on bitter Styx to hear his oath.

[738] And now imperial Juno, pacified, permitted Io to resume her form,—at once the hair fell from her snowy sides; the horns absorbed, her dilate orbs decreased; the opening of her jaws contracted; hands appeared and shoulders; and each transformed hoof became five nails. And every mark or form that gave the semblance of a heifer changed, except her fair white skin; and the glad Nymph was raised erect and stood upon her feet. But long the very thought of speech, that she might bellow as a heifer, filled her mind with terror, till the words so long forgot for some sufficient cause were tried once more.

[747] And since that time, the linen wearing throng of Egypt have adored her as a God; for they believe the seed of Jove prevailed; and when her time was due she bore to him a son called Epaphus; who also dwells in temples with his mother in that land.

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Book II [417] When bright the sun rolled down the sky, beyond his middle course, she (Calisto) pierced a secret thicket, known to her, and having slipped the quiver from her arm, she loosed the bended bow, and softly down upon the velvet turf reclining, pressed her white neck on the quiver while she slept. When Jupiter beheld her, negligent and beautiful, he argued thus, "How can my consort, Juno, learn of this? And yet, if chance should give her knowledge, what care I? Let gain offset the scolding of her tongue!" This said, the god transformed himself and took Diana's form—assumed Diana's dress and imitating her awoke the maid, and spoke in gentle tones, "What mountain slope, O virgin of my train, hath been thy chase?" Which, having heard, Calisto, rose and said, "Hail, goddess! Greater than celestial Jove! I would declare it though he heard the words." Jove heard and smiled, well pleased to be preferred above himself, and kissed her many times, and strained her in his arms, while she began to tell the varied fortunes of her hunt.—But when his ardent love was known to her, she struggled to escape from his embrace: ah, how could she, a tender maid, resist almighty Jove?

[508] Juno on high beheld Calisto crowned with glory—great with rage her bosom heaved. She flew across the sea, to hoary Tethys and to old Oceanus, whom all the Gods revere, and thus to them in answer to their words she made address; "And is it wondered that the Queen of Gods comes hither from ethereal abodes? My rival sits upon the Throne of Heaven: yea, when the wing of Night has darkened let my fair word be deemed of no repute, if you behold not in the height of Heaven those new made stars, now honored to my shame, conspicuous; fixed in the highest dome of space that circles the utmost axis of the world. Who, then, should hesitate to put affront on Juno? Matchless goddess! Each offense redounds in benefit! Who dreads her rage? Oh boundless powers! Oh unimagined deeds! My enemy assumes a goddess' form when my decree deprives her human shape;—and thus the guilty rue their chastisement! Now let high Jove to human shape transform this hideous beast, as once before he changed his Io from a heifer.—Let him now divorce his Juno and consort with her, and lead Calisto to his couch, and take that wolf, Lycaon, for a father-in-law! Oh, if an injury to me, your child, may move your pity! Drive the Seven Stars from waters crystalline and azure-tint, and your domain debar from those that shine in Heaven, rewarded for Jove's wickedness.—bathe not a concubine in waters pure."—the Gods of Ocean granted her request.

[251] Hapless Actaeon's end in various ways was now regarded; some deplored his doom, but others praised Diana's chastity; and all gave many reasons. But the spouse of Jove, alone remaining silent, gave nor praise nor blame. Whenever calamity befell the race of Cadmus she rejoiced, in secret, for she visited her rage on all Europa's kindred. Now a fresh occasion has been added to her grief, and wild with jealousy of Semele, her tongue as ever ready to her rage, lets loose a torrent of abuse; "Away! Away with words! Why should I speak of it? Let me attack her! Let me spoil that jade! Am I not Juno the supreme of Heaven? Queen of the flashing scepter? Am I not sister and wife of Jove omnipotent? She even wishes to be known by him a mother of a Deity, a joy almost denied to me! Great confidence has she in her great beauty - nevertheless, I shall so

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weave the web the bolt of Jove would fail to save her.— Let the Gods deny that I am Saturn's daughter, if her shade descend not stricken to the Stygian wave.”

[359] Once a noisy Nymph, (who never held her tongue when others spoke, who never spoke till others had begun) mocking Echo, spied him as he drove, in his delusive nets, some timid stags.—For Echo was a Nymph, in olden time,—and, more than vapid sound,—possessed a form: and she was then deprived the use of speech, except to babble and repeat the words, once spoken, over and over. Juno confused her silly tongue, because she often held that glorious goddess with her endless tales, till many a hapless Nymph, from Jove's embrace, had made escape down a mountain. But for this, the goddess might have caught them. Thus the glorious Juno, when she knew her guile; “Your tongue, so freely wagged at my expense, shall be of little use; your endless voice, much shorter than your tongue.” At once the Nymph was stricken as the goddess had decreed;—and, ever since, she only mocks the sounds of others' voices, or, perchance, returns their final words.

[167] So ended she; at once Leuconoe took the narrator's thread; and as she spoke her sisters all were silent. “Even the Sun that rules the world was captive made of Love. My theme shall be a love-song of the Sun. 'Tis said the Lord of Day, whose wakeful eye beholds at once whatever may transpire, witnessed the loves of Mars and Venus. Grieved to know the wrong, he called the son of Juno, Vulcan, and gave full knowledge of the deed, showing how Mars and Venus shamed his love, as they defiled his bed.

[512] At once, the son of Aeolus, enraged, shouts loudly in his palace; “Ho, my lads! Spread out your nets! a savage lioness and her twin whelps are lurking in the wood;—behold them!” In his madness he believes his wife a savage beast. He follows her, and quickly from her bosom snatches up her smiling babe, Learchus, holding forth his tiny arms, and whirls him in the air, times twice and thrice, as whirls the whizzing sling, and dashes him in pieces on the rocks; - cracking his infant bones. The mother, roused to frenzy (who can tell if grief the cause, or fires of scattered poison?) yells aloud, and with her torn hair tangled, running mad, she carries swiftly in her clutching arms, her little Melicerta! And begins to shout, “Evoe, Bacche!”—Juno hears the shouted name of Bacchus, and she laughs, and taunts her;—“Let thy foster-child award!” There is a crag, out-jutting on the deep, worn hollow at the base by many waves, where not the rain may ripple on that pool;—high up the rugged summit overhangs its ragged brows above the open sea: there, Ino climbs with frenzy-given strength, and fearless, with her burden in her arms, leaps in the waves where whitening foams arise.

[581] Venus takes pity on her guiltless child, unfortunate grand-daughter, and begins to soothe her uncle Neptune with these words;—“O Neptune, ruler of the deep, to whom, next to the Power in Heaven, was given sway, consider my request! Open thy heart to my descendants, which thine eyes behold, tossed on the wild Ionian Sea! I do implore thee, remember they are thy true Deities—are thine as well as mine—for it is known my birth was from the white foam of thy sea;—a truth made certain by my Grecian name.”

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Neptune regards her prayer: he takes from them their mortal dross: he clothes in majesty, and hallows their appearance. Even their names and forms are altered; Melicerta, changed, is now Palaemon called, and Ino, changed, Leucothoe called, are known as Deities. When her Sidonian attendants traced fresh footprints to the last verge of the rock, and found no further vestige, they declared her dead, nor had they any doubt of it. They tore their garments and their hair—and wailed the House of Cadmus—and they cursed at Juno, for the sad fate of the wretched concubine. That goddess could no longer brook their words, and thus made answer, “I will make of you eternal monuments of my revenge!”

[543] Her words were instantly confirmed—The one whose love for Ino was the greatest, cried; “Into the deep; look—look —I seek my queen.” But even as she tried to leap, she stood fast-rooted to the ever-living rock; another, as she tried to beat her breast with blows repeated, noticed that her arms grew stiff and hard; another, as by chance, was petrified with hands stretched over the waves: another could be seen, as suddenly her fingers hardened, clutching at her hair to tear it from the roots.—And each remained forever in the posture first assumed.—But others of those women, sprung from Cadmus, were changed to birds, that always with wide wings skim lightly the dark surface of that sea.

Book VI [83] And, so Arachne, rival of her fame, might learn the folly of her mad attempt, from the great deeds of ancient histories, and what award presumption must expect, Minerva wove four corners with life scenes of contest, brightly colored, but of size diminutive. In one of these was shown the snow-clad mountains, Rhodope, and Haemus, which for punishment were changed from human beings to those rigid forms, when they aspired to rival the high Gods. And in another corner she described that Pygmy, whom the angry Juno changed from queen-ship to a crane; because she thought herself an equal of the living Gods, she was commanded to wage cruel wars upon her former subjects. In the third, she wove the story of Antigone, who dared compare herself to Juno, queen of Jupiter, and showed her as she was transformed into a silly chattering stork, that praised her beauty, with her ugly beak.—Despite the powers of Ilion and her sire Laomedon, her shoulders fledged white wings. And so, the third part finished, there was left one corner, where Minerva deftly worked the story of the father, Cinyras;—as he was weeping on the temple steps, which once had been his daughter's living limbs. And she adorned the border with designs of peaceful olive —her devoted tree —which having shown, she made an end of work.

[412] The lords of many cities that were near, now met together and implored their kings to mourn with Pelops those unhappy deeds —The lords of Argos; Sparta and Mycenae; and Calydon, before it had incurred the hatred of Diana, goddess of the chase; fertile Orchomenus and Corinth, great in wealth of brass; Patrae and fierce Messena; Cleone, small; and Pylus and Troezen, not ruled by Pittheus then,—and also, all the other cities which are shut off by the Isthmus there dividing by its two seas, and all the cities which are seen from there. What seemed most wonderful, of all those towns Athens alone was wanting, for a war had gathered from the distant seas, a host of savage warriors had

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alarmed her walls, and hindered her from mourning for the dead. Now Tereus, then the mighty king of Thrace, came to the aid of Athens as defense from that fierce horde; and there by his great deeds achieved a glorious fame. Since his descent was boasted from the mighty Gradivus, and he was gifted with enormous wealth, Pandion, king of Athens, gave to him in sacred wedlock his dear daughter, Procne. But Juno, guardian of the sacred rites attended not, nor Hymenaeus, nor the Graces. But the Furies snatched up brands from burning funeral pyres, and brandished them as torches. They prepared the nuptial couch,—a boding owl flew over the bride's room, and then sat silently upon the roof. With such bad omens Tereus married her, sad Procne, and those omens cast a gloom on all the household till the fateful birth of their first born. All Thrace went wild with joy—and even they, rejoicing, blessed the Gods, when he, the little Itys, saw the light; and they ordained each year their wedding day, and every year the birthday of their child, should be observed with festival and song: so the sad veil of fate conceals from us our future woes.

Book VIII [220] Upon the left they passed by Samos, Juno's sacred isle; Delos and Paros too, were left behind; and on the right Lebinthus and Calymne, fruitful in honey. Proud of his success, the foolish Icarus forsook his guide, and, bold in vanity, began to soar, rising upon his wings to touch the skies; but as he neared the scorching sun, its heat softened the fragrant wax that held his plumes; and heat increasing melted the soft wax—he waved his naked arms instead of wings, with no more feathers to sustain his flight. And as he called upon his father's name his voice was smothered in the dark blue sea, now called Icarian from the dead boy's name. The unlucky father, not a father, called, "Where are you, Icarus?" and "Where are you? In what place shall I seek you, Icarus?" He called again; and then he saw the wings of his dear Icarus, floating on the waves; and he began to rail and curse his art. He found the body on an island shore, now called Icaria, and at once prepared to bury the unfortunate remains.

Book IX [9] "Deianira (you may have heard some tales of her) was once the envied hope of many. She was then a lovely virgin.—I, among the rest who loved this maiden, entered the fair home of her great father Oeneus, and I said; 'Consider all my claims, Parthaon's son, for I am come to plead your daughter's cause and mine—So you may make me son-in-law.—' no sooner was it said, than Hercules in such words also claimed the virgin's hand: all others quickly yielded to our claims. He boasted his descent from Jupiter; the glory of his labors and great deeds performed at his unjust stepmother's wish. But as he was not then a God, it seemed disgraceful if my state should yield my right; so I contended with these haughty words, 'Why should this alien of a foreign land, contending for your daughter, match himself to me! King of the waters in this realm! For as I wind around, across your lands, I must be of your people, and a part of your great state. Oh, let it not be said, because the jealous Juno had no thought to punish me by labors, my descent is not so regal! This tremendous boast, that you, Alcmena's son, are sprung from Jove, falls at the touch of truth;—or it reveals the shame of a weak mother, who so gained your doubtful glory of descent from Heaven! Prove your descent from Jupiter is false, or else confess you are the son of shame!'

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[781] Tears emphasized her prayer; the goddess seemed to move—in truth it was the altar moved; the firm doors of the temple even shook—and her horns, crescent, flashed with gleams of light, and her loud sistrum rattled noisily. Although not quite free of all fear, yet pleased by that good omen, gladly the mother left the temple with her daughter Iphis, who beside her walked, but with a lengthened stride. Her face seemed of a darker hue, her strength seemed greater, and her features were more stern. Her hair once long, was unadorned and short. There is more vigor in her than she showed in her girl ways. For in the name of truth, Iphis, who was a girl, is now a man! Make offerings at the temple and rejoice without a fear!—they offer at the shrines, and add a votive tablet, on which this inscription is engraved: these gifts are paid by Iphis as a man which as a maid he vowed to give. The morrow's dawn revealed the wide world; on the day agreed, Venus, Juno and Hymen, all have met our happy lovers at the marriage fires; and Iphis, a new man, gained his lanthe.

Book X [503] The guilt-begotten child had growth while wood was growing, and endeavored now to find a way of safe birth. The tree-trunk was swelling and tightened against Myrrha, who, unable to express her torture, could not call upon Lucina [Juno] in the usual words of travail. But then just like a woman in great pain, the tree bends down and, while it groans, bedews itself with falling tears. Lucina stood in pity near the groaning branches, laid her hands on them, and uttered charms to aid the hindered birth. The tree cracked open then, the bark was rent asunder, and it gave forth its living weight, a wailing baby-boy. The Naiads laid him on soft leaves, and they anointed him with his own mother's tears. Even Envy would not fail to praise the child, as beautiful as naked cupids seen in chosen paintings. Only give to him a polished quiver, or take theirs from them, and no keen eye could choose him from their midst.

[544] King Ceyx thinks only of Halcyone, no other name is on his lips but hers: and though he longs for her, yet he is glad that she is safe at home. Ah, how he tried to look back to the shore of his loved land, to turn his last gaze towards his wife and home. But he has lost direction.—The tossed sea is raging in a hurricane so vast, and all the sky is hidden by the gloom of thickened storm-clouds, doubled in pitch-black. The mast is shattered by the violence of drenching tempests, and the useless helm is broken. One undaunted giant wave stands over wreck and spoil, and looks down like a conqueror upon the other waves: then falls as heavily as if some god should hurl Mount Athos or Mount Pindus, torn from rock foundations, into that wide sea: so, with down-rushing weight and violence it struck and plunged the ship to the lowest deeps. And as the ship sank, many of the crew sank overwhelmed in deep surrounding waves, never to rise from suffocating death: but some in desperation, clung for life to broken timbers and escaped that fate. King Ceyx clung to a fragment of the wreck with that majestic hand which often before had proudly swayed the sceptre. And in vain, alas, he called upon his father's name, alas, he begged his father-in-law's support. But, while he swam, his lips most frequently pronounced that dearest name, "Halcyone!" He longs to have his body carried by waves to her dear gaze and have at last, entombment by the hands of his

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loved friends. Swimming, he called Halcyone —far off, as often as the billows would allow his lips to open, and among the waves his darling's name was murmured, till at last a night-black arch of water swept above the highest waves and buried him beneath engulfing billows. Lucifer was dim past recognition when the dawn appeared and, since he never could depart from heaven, soon hid his grieving countenance in clouds.

[573] Meanwhile, Halcyone, all unaware of his sad wreck, counts off the passing nights and hastens to prepare for him his clothes that he may wear as soon as he returns to her; and she is choosing what to wear herself, and vainly promises his safe return—all this indeed, while she in hallowed prayer is giving frankincense to please the gods: and first of loving adorations, she paid at the shrine of Juno. There she prayed for Ceyx—after he had suffered death, that he might journey safely and return and might love her above all other women, this one last prayer alone was granted to her but Juno could not long accept as hers these supplications on behalf of one then dead; and that she might persuade Halcyone to turn her death-polluted hands away from hallowed altars, Juno said in haste, “O, Iris, best of all my messengers, go quickly to the dreadful court of Sleep, and in my name command him to dispatch a dream in the shape of Ceyx, who is dead, and tell Halcyone the woeful truth.” So she commanded.—Iris instantly assumed a garment of a thousand tints; and as she marked the high skies with her arch, went swiftly thence as ordered, to the place where Sleep was then concealed beneath a rock.

Book XII [494] “Then, quite beside themselves, the double-natured monsters rushed against that single-handed youth with huge uproar, and thrust and hurled their weapons all at him. Their blunted weapons fell and he remained unharmed and without even a mark. That strange sight left them speechless. ‘Oh what shame!’ at length cried Monychus, ‘Our mighty host,—a nation of us, are defeated and defied by one who hardly is a man. Although indeed, he is a man, and we have proved, by our weak actions, we are certainly what he was! Shame on us! Oh, what if we have twofold strength, of what avail our huge and mighty limbs, doubly united in the strongest, hugest bodies in this world? And how can I believe that we were born of any goddess? It is surely vain to claim descent of great Ixion, who high-souled, sought Juno for his mighty mate; imagine it, while we are conquered by an enemy, who is but half a man! Wake up! And let us heap tree-trunks and stones and mountains on him! Crush his stubborn life! Let forests smother him to death!

Book XIII [545] She arms herself and draws up all her wrath. It burned as if she still held regal power she gave up all life to the single thought of quick revenge. Just as a lioness rages when plundered of her suckling cub and follows on his trail the unseen foe, so, Hecuba with rage mixed in her grief forgetful of her years, not her intent, went hastily to Polymnestor, who contrived this dreadful murder, and desired an interview, pretending it was her wish to show him hidden gold, for her lost son. The Odrysian king believed it all: accustomed to the love of gain, he went with her, in secret, to the spot she chose. Then craftily he said in his bland way: “Oh, Hecuba, you need not wait, give now, munificently to your son—and all you give, and all that you have given, by the good gods, I swear,

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shall be his own.” She eyed him sternly as he spoke and swore so falsely.—Then her rage boiled over, and, seconded by all her captive train, she flew at him and drove her fingers deep in his perfidious eyes; and tore them from his face—and plunged her hands into the raw and bleeding sockets (passion made her strong), defiled with his bad blood. How could she tear his eyes, gone from their seats? She wildly gouged the sightless sockets of his bleeding face!

[565] The Thracians, angered by such violence done upon their king, immediately attacked the Trojan matron with their stones and darts but she with hoarse growling and snapping jaws sprang at the stones, and, when she tried to speak, she barked like a fierce dog. The place still bears a name suggested by her hideous change. And she, long mindful! of her old time woe, ran howling dismally in Thracian fields. Her sad fate moved the Trojans and the Greeks, her friends and foes, and all the heavenly gods. Yes all, for even the sister-wife of Jove denied that Hecuba deserved such fate.

Book XIV [75] After the Trojan ships, pushed by their oars, had safely passed by Scylla and the fierce Charybdis, and with care had then approached near the Ausonian shore, a roaring gale bore them far southward to the Libyan coast. And then Sidonian Dido, who was doomed not calmly to endure the loss of her loved Phrygian husband, graciously received Aeneas to her home and her regard: and on a pyre, erected with pretense of holy rites, she fell upon the sword. Deceived herself, she there deceived them all. Aeneas, fleeing the new walls built on that sandy shore, revisited the land of Eryx and Acestes, his true friend. There he performed a hallowed sacrifice and paid due honor to his father's tomb. And presently he loosened from that shore the ships which Iris, Juno's minister, had almost burned; and sailing, passed far off the kingdom of the son of Hippotas, in those hot regions smoking with the fumes of burning sulphur, and he left behind the rocky haunt of Achelous' daughters, the Sirens. Then, when his good ship had lost the pilot, he coasted near Inarime, near Prochyta, and near the barren hill which marks another island, Pithecusae, an island named from strange inhabitants.

[829] His queen, Hersilia, wept continually, regarding him as lost, till regal Juno commanded Iris to glide down along her curving bow and bring to her these words: “O matron, glory of the Latin race and of the Sabines, worthy to have been the consort chosen by so great a man and now to be his partner as the god Quirinus, weep no more. If you desire to see your husband, let me guide you up to a grove that crowns the hill of Quirinus, shading a temple of the Roman king.” Iris obeyed her will, and, gliding down to earth along her tinted bow, conveyed the message to Hersilia; who replied, with modest look and hardly lifted eye, “Goddess (although it is not in my power to say your name, I am quite certain you must be a goddess), lead me, O lead me until you show to me the hallowed form of my beloved husband. If the Fates will but permit me once again to see his features, I will say I have won heaven.” At once Hersilia and the virgin child of Thaumas, went together up the hill of Romulus. Descending through thin air there came a star, and then Hersilia her tresses glowing fiery in the light, rose with that star, as it returned through air. And her the founder of the Roman state received with dear, familiar

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hands. He changed her old time form and with the form her name. He called her Hora and let her become a goddess, now the mate of Quirinus.

Book XV Pythagorus teaches his philosophy: [153] "O sad humanity! Why do you fear alarms of icy death, afraid of Styx, fearful of moving shadows and empty names—of subjects harped on by the poets' tales, the fabled perils of a fancied life? Whether the funeral pile consumes your flesh with hot flames, or old age dissolves it with a gradual wasting power, be well assured the body cannot meet with further ill. And souls are all exempt from power of death. When they have left their first corporeal home, they always find and live in newer homes. I can declare, for I remember well, that in the days of the great Trojan War, I was Euphorbus, son of Panthous. In my opposing breast was planted then the heavy spear-point of the younger son of Atreus. Not long past I recognized the shield, once burden of my left arm, where it hung in Juno's temple at ancient Argos, the realm of Abas. Everything must change: but nothing perishes. The moving soul may wander, coming from that spot to this, from this to that—in changed possession live in any limbs whatever. It may pass from beasts to human bodies, and again to those of beasts. The soul will never die, in the long lapse of time. As pliant wax is molded to new forms and does not stay as it has been nor keep the selfsame form yet is the selfsame wax, be well assured the soul is always the same spirit, though it passes into different forms. Therefore, that natural love may not be vanquished by unnatural craving of the appetite, I warn you, stop expelling kindred souls by deeds abhorrent as cold murder.—Let not blood be nourished with its kindred blood!

[760] And, lest that son should come from mortal seed, Julius Caesar must change and be a god. When the golden mother of Aeneas was aware of this and saw a grievous end plotted against her high priest, saw the armed conspiracy preparing for his death, with pallid face she met each god and said: "Look with what might this plot prepares itself against my cause; with how much guile it dooms the head which is the last that I have left from old-time Iulus, prince and heir of Troy. Shall I alone be harassed through all time by fear well grounded? First the son of Tydeus must wound me with his Calydonian spear; and then I tremble at the tottering walls of ill defended Troy; I watch my son driven in long wanderings, tossed upon the sea, descending to the realm of silent shades, and waging war with Turnus—or, if I should speak the truth, with Juno! Why do I recall disasters of my race from long ago? The present dread forbids my looking back at ills now past. See how the wicked swords are whetted for the crime! Forbid it now, I pray you, and prevent the deed, let not the priest's warm blood quench vestal fires!"

[779] Such words as these, full of her anxious thoughts, Venus proclaimed through all the heavens, in vain. The gods were moved, and, since they could not break the ancient sisters' iron decree, they gave instead clear portents of approaching woe.

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References to Juno in Virgil's Aeneid:

She is the queen of the gods, the wife and sister of Jupiter, and the daughter of Saturn. Juno (Hera in Greek mythology) hates the Trojans because of the Trojan Paris' judgment against her in a beauty contest (called the Judgment of Paris). She is also a patron of Carthage and knows that Aeneas' Roman descendants are destined to destroy Carthage. She takes out her anger on Aeneas throughout the epic, and in her wrath acts as his primary divine antagonist.

Aeneid, Book I [1] Arms and the man I sing, who first from the coasts of Troy, exiled by fate, came to Italy and Lavine shores; much buffeted on sea and land by violence from above, through cruel Juno's unforgiving wrath, and much enduring in war also, till he should build a city and bring his gods to Latium; whence came the Latin race, the lords of Alba, and the lofty walls of Rome.

[8] Tell me, O Muse, the cause; wherein thwarted in will or wherefore angered, did the Queen of heaven drive a man, of goodness so wondrous, to traverse so many perils, to face so many toils. Can heavenly spirits cherish resentment so dire?

[12] There was an ancient city, the home of Tyrian settlers, Carthage, over against Italy and the Tiber's mouths afar, rich in wealth and stern in war's pursuits. This, 'tis said, Juno loved above all other lands, holding Samos itself less dear. Here was her armor, here her chariot; that here should be the capital of the nations, should the fates perchance allow it, was even then the goddess's aim and cherished hope. Yet in truth she had heard that a race was springing from Trojan blood, to overthrow someday the Tyrian towers; that from it a people, kings of broad realms and proud in war, should come forth for Libya's downfall: so rolled the wheel of fate. The daughter of Saturn, fearful of this and mindful of the old war which erstwhile she had fought at Troy for her beloved Argos - not yet, too, had the cause of her wrath and her bitter sorrows faded from her mind: deep in her heart remain the judgment of Paris and the outrage to her slighted beauty, her hatred of the race and the honors paid to ravished Ganymede - inflamed hereby yet more, she tossed on the wide main the Trojan remnant, left by the Greeks and pitiless Achilles, and kept them far from Latium; and many a year they wandered, driven by the fates o'er all the seas. So vast was the effort to found the Roman race.

Juno, Ovid's "Fasti"

(Ovid. Fasti. [A. J. Boyle & R. D. Woodard](http://www.theoi.com/Text/OvidFasti1.html) translation, from <http://www.theoi.com/Text/OvidFasti1.html>). The "Fasti" discusses the history behind the Roman calendar, beginning with the controversy over Juno's function. The Pyrgi document may allude to this controversy, and, after discussing a controversy, proceeds to mention Janus, god

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of openings. Thus, there may be a parallel here, between the record of the “Fasti” and the Pyrgi gold tablets.

[1] The order of the calendar throughout the Latin year, its causes, and the starry signs that set beneath the earth and rise again, of these I'll sing. Caesar Germanicus,¹ accept with brow serene this work and steer the passage of my timid bark. Spurn not the honour slight, but come propitious as a god to take the homage vowed to thee. Here shalt thou read afresh of holy rites unearthed from annals old, and learn how every day has earned its own peculiar mark. There too shalt thou find the festivals pertaining to thy house; often the names of thy sire and grandsire will meet thee on the page. The laurels that are theirs and that adorn the pained calendar, thou too shalt win in company with thy brother Drusus. Let others sing of Caesar's wars; my theme be Caesar's altars and the days he added to the sacred roll. Approve my effort to rehearse the praises of thy kin, and cast out quaking terrors from my heart. Show thyself mild to me; so shalt thou lend vigor to my song: at thy look my Muse must stand or fall. Submitted to the judgment of a learned prince my page doth shiver, even as if sent to the Clarian god² to read. On thy accomplished lips what eloquence attends, we have seen, when it took civic arms in defence of trembling prisoners at the bar. And when to poetry thy fancy turns,³ we know how broad the current of thy genius flows. If it is right and lawful, guide a poet's reins, thyself a poet, that under thy auspices the year may run its entire course happy.

[27] When the founder of the City was setting the calendar in order, he ordained that there should be twice five months in his year. To be sure, Romulus, thou wert better versed in swords than stars, and to conquer thy neighbors was thy main concern. Yet, Caesar, there is a reason that may have moved him, and for his error he might urge a plea. The time that suffices for a child to come forth from its mother's womb, he deemed sufficient for a year. For just so many months after her husband's funeral a wife supports the signs of sorrow in her widowed home. These things, then, Quirinus in his striped gown had in view, when to the simple folk he gave his laws to regulate the year. The month of Mars was the first, and that of Venus the second; she was the author of the race, and he his sire. The third month took its name from the old, and the fourth from the young⁴; the months that trooped after were distinguished by numbers. But Numa overlooked not Janus and the ancestral shades, and so to the ancient months he prefixed two.

[45] But that you may not be unversed in the rules of the different days, not every morning brings the same round of duty. That day is unlawful on which the three words may not be spoken⁵; that day is lawful on which the courts of law are open. But you must not suppose that every day keeps its rules throughout its whole length: a lawful day may have been unlawful in the morning; for as soon as the inwards have been offered to the god, all words may lawfully be spoken, and the honored praetor enjoys free speech. There are days, too, on which the people may lawfully be penned in the polling-booths⁶; there are also days that come round ever in a cycle of nine,⁷ The worship of Juno claims

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Ausonia's Kalends: on the Ides a bigger white ewe-land falls to Jupiter: the Nones lack a guardian god. The day next after all these days - make no mistake - is black.⁸ The omen is drawn from the event; for on those days Rome suffered grievous losses under the frown of Marsh. These remarks apply to the whole calendar; I have made them once for all, that I may not be forced to break the thread of my discourse.

[63] See Janus comes, Germanicus, the herald of a lucky year to thee,⁹ and in my song takes precedence. Two-headed Janus, opener of the softly gliding year, thou who alone of the celestials dost behold thy back, O come propitious to the chiefs whose toil ensures peace to the fruitful earth, peace to the sea. And come propitious to thy senators and to the people of Quirinus, and by thy nod unbar the temples white. A happy morning dawns. Fair speech, fair thoughts I crave! Now must good words be spoken on a good day. Let ears be rid of suits, and banish mad disputes forthwith! Thou rancorous tongue, adjourn thy wagging! Dost mark how the sky sparkles with fragrant fires, and how Cilician saffron crackles on the kindled hearths? The flame with its own splendor beats upon the temples' gold roof. In spotless garments the procession wends to the Tarpeian towers¹⁰; the people wear the colour of festal day; and now new rods of office lead the way, new purple gleams, and a new weight is felt by the far-sewn ivory chair. Heifers, unbroken to the yoke, offer their necks to the axe, heifers that cropped the sword on the true Faliscan plains. When from his citadel Jupiter looks abroad on the whole globe, naught but the Roman empire meets his eye. Hail, happy day! and evermore return still happier, day worthy to be kept holy by a people the masters of the world.

[89] But what god am I to say thou art, Janus of double-shape? For Greece hath no divinity like thee. The reason, too, unfold why alone of all the heavenly one thou doest see both back and front. While thus I mused, the tablets in my hand, methought the house grew brighter than it was before. Then of a sudden sacred Janus, in his two-headed shape, offered his double visage to my wondering eyes. A terror seized me, I felt my hair stiffen with fear, and with a sudden chill my bosom froze. He, holding in his right hand his staff and in his left the key, to me these accents uttered from his front mouth: "Dismiss thy fear, thy answer take, laborious singer of the days, and mark my words. The ancients called me Chaos,¹¹ for a being from of old am I; observe the long, long ages of which my song shall tell. Yon lucid air and the three others bodies, fire, water, earth, were huddled all in one. When once, through the discord of its elements, the mass parted, dissolved, and went in diverse ways to seek new homes, flame sought the height, air filled the nearer space, while earth and sea sank in the middle deep. 'Twas then that I, till that time a mere ball, a shapeless lump, assumed the face and members of a god. And even now, small index of my erst chaotic state, my front and back look just the same. Now hear the other reason for the shape you ask about, that you may know it and my office too. Whate'er you see anywhere - sky, sea, clouds, earth - all things are closed and opened by my hand.

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Juno, according to www.wikipedia.org:



Juno ([Latin](#): *Iūno* [ˈjuːno]) is an [ancient Roman goddess](#), the protector and special counselor of the state. She is a daughter of [Saturn](#) and sister (but also the wife) of the chief god [Jupiter](#) and the mother of [Mars](#) and [Vulcan](#). Juno also looked after the women of Rome.^[1] Her Greek equivalent was [Hera](#).^[2] Her [Etruscan](#) counterpart was [Uni](#). As the [patron goddess](#) of [Rome](#) and the [Roman Empire](#), Juno was called Regina ("Queen") and, together with Jupiter and [Minerva](#), was worshipped as a [triad on the Capitol](#) (Juno Capitolina) in Rome.

Juno's own warlike aspect among the Romans is apparent in her attire. She often appeared sitting pictured with a peacock^[3] armed and wearing a goatskin cloak. The traditional depiction of this warlike aspect was assimilated from the Greek goddess [Hera](#), whose goatskin was called the 'aegis'.

Juno's theology is one of the most complex and disputed issues in Roman religion. Even more than other major Roman deities, Juno held a large number of significant and diverse [epithets](#), names and titles representing various aspects and roles of the goddess. In accordance with her central role as a goddess of marriage, these included *Pronuba* and *Cinxia* ("she who looses the bride's girdle"). However, other epithets of Juno have wider implications and are less thematically linked.

While her connection with the idea of vital force, fullness of vital energy, eternal youthfulness is now generally acknowledged, the multiplicity and complexity of her personality have given rise to various and sometimes irreconcilable interpretations among modern scholars.

Juno is certainly the divine protectress of the community, who shows both a sovereign and a fertility character, often associated with a military one. She was present in many towns of ancient Italy: at [Lanuvium](#) as Sespeis Mater Regina, [Laurentum](#), [Tibur](#), [Falerii](#), [Veii](#) as Regina, at Tibur and Falerii as Regina and Curitis, [Tusculum](#) and [Norba](#) as Lucina. She is also attested at [Praeneste](#), [Aricia](#), [Ardea](#), [Gabii](#). In five Latin towns a month was named after Juno (Aricia, Lanuvium, Laurentum, Praeneste, Tibur).^[11] Outside Latium in [Campania](#) at [Teanum](#) she was Populona (she who increase the number of the people or, in K. Latte's understanding of the *iuvenes*, the army), in [Umbria](#) at [Pisaurum](#) Lucina, at Terventum in [Samnium](#) Regina, at Pisarum Regina Matriona, at [Aesernia](#) in Samnium Regina Populona. In Rome she was since the most ancient times

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named Lucina, Mater and Regina. It is debated whether she was also known as Curitis before the [evocatio](#) of the Juno of Falerii: this though seems probable.^[12]

Other epithets of hers that were in use at Rome include Moneta and Caprotina, Tutula, Fluonia or Fluviona, Februalis, the last ones associated with the rites of purification and fertility of February.^[13]

Her various epithets thus show a complex of mutually interrelated functions that in the view of [G. Dumezil](#) and Vsevolod Basanoff (author of *Les dieux Romains*) can be traced back to the Indo-European tri-functional ideology: as Regina and Moneta she is a sovereign deity, as Sespeis, Curitis (spear holder) and Moneta (again) she is an armed protectress, as Mater and Curitis (again) she is a goddess of the fertility and wealth of the community in her association with the [curiae](#).

The epithet *Lucina*^[14] is particularly revealing since it reflects two interrelated aspects of the function of Juno: cyclical renewal of time in the waning and waxing of the moon and protection of delivery and birth (as she who brings to light the newborn as vigour, vital force). The ancient called her *Covella* in her function of helper in the *labors* of the new moon. The view that she was also a Moon goddess though is no longer accepted by scholars, as such a role belongs to [Diana](#) *Lucifera*: through her association with the moon she governed the feminine physiological functions, menstrual cycle and pregnancy: as a rule all lunar deities are deities of childbirth. These aspects of Juno mark the heavenly and worldly sides of her function. She is thus associated to all beginnings and hers are the [kalendae](#) of every month: at Laurentum she was known as *Kalendaris Iuno* (Juno of the [Kalends](#)).^[15] At Rome on the Kalends of every month the [pontifex minor](#) invoked her, under the epithet *Covella*, when from the [curia Calabra](#) announced the date of the *nonae*.^[16] On the same day the [regina sacrorum](#) sacrificed to Juno a white sow or lamb in the [Regia](#). She is closely associated with [Janus](#), the god of passages and beginnings who after her is often named *Iunonius*.

Some scholars view this concentration of multiple functions as a typical and structural feature of the goddess, inherent to her being an expression of the nature of femininity.^[17] Others though prefer to dismiss her aspects of femininity and fertility^[18] and stress only her quality of being the spirit of youthfulness, liveliness and strength, regardless of sexual connections, which would then change according to circumstances: thus in men she incarnates the *iuvenes*, word often used to design soldiers, hence resulting in a tutelary deity of the sovereignty of peoples; in women capable of bearing children, from puberty on she oversees childbirth and marriage.^[19] Thence she would be a *poliad* goddess related to politics, power and war. Other think her military and poliadic qualities arise from her being a fertility goddess who through her function of increasing the numbers of the community became also associated to political and military functions.

Juno Sospita and Lucina

Part of the following sections is based on the article by Geneviève Dury Moyaers and Marcel Renard "Aperçu critique des travaux relatifs au culte de Junon" in Aufstieg und Niedergang der Römische Welt 1981 p. 142-202.

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The rites of the month of February and the *Nonae Caprotinae* of July 5 offer a depiction of the interrelated roles of the deity in the spheres of fertility, war, and regality.

February is a month of passages, of ends and beginnings, and as such the month of yearly universal purification and renewal. Ovid discusses the etymology of February at the beginning of book II of the *Fasti*, connecting it to *februae*, i.e. *piamina*, expiations.^[21] As the most important time of passage of the year it implies risks for the community that have to be averted: the risk of contamination brought about by the contact with the underworld. Juno is then present and active at the three most prominent and relevant times of the month: on the kalendae (the first), with the celebration of the *dies natalis* ("birthday") of Juno Sospita on the *Palatine*, on 15th as Juno Lucina, inspirator and patroness of the *Lupercalia* and as Lucina and at its end, on March 1, as the protectress of the *Matronae* and of the *preservation of marriages*: This day united into one three festivals as it was the kalendae of the month, the beginning of the new year and the birthday of Romulus (as well as the date of the commemoration of the appeasing role of women during the war between Romans and Sabines).

Juno as Sospita (the Saviour) is thus the goddess that defends and protects the Romans since the first day in this perilous time of passage. On the same day occurred the celebration at the *lucus* grove of *Helernus*, which Dumezil thinks was a *god of vegetation* related to the cult of *Carna*/Crane, a nymph who may be an image of Juno Sospita.^[22] The way this period should be dealt with came to a concrete *acme* on the 15 in the *Lupercalia*: the rite was directly suggested to the Roman couples by Juno Lucina in her *lucus* on the *Esquiline*,^[23] and was considered to be a rite of periodical purification and fertility. It was perhaps also associated to the renewal of political power, as it may appear in the competition between the two groups of the *Luperci*, the *Fabii* and the *Quinctii*, mythically associated to Remus and Romulus. This political valence is illustrated by the episode of *Julius Caesar* who chose this occasion to enact the scene of his crowning by *Mark Antony* and by the fact that he created a third group, the *Luperci Iulii*.^[24] This element would perhaps be the reason of the eulogy of Augustus at the beginning of book II of Ovid's *Fasti*: as the heir of Caesar he had indeed succeeded in his stepfather's plan. Here is then the sovereign function of Juno that is highlighted.

After Wissowa^[25] many scholars have remarked the similarity between the Juno of the *Lupercalia* and the Juno of Lanuvium *Seispes Mater Regina* as both are associated with the goat, symbol of fertility. But in essence there is unity between fertility, regality and purification.^[26] This unity is underlined by the role of *Faunus* in the aetiologic story told by Ovid and the symbolic relevance of the *Lupercal*:^[27] asked by the Roman couples at her *lucus* how to overcome the sterility that ensued the abduction of the Sabine women, Juno answered through a murmuring of leaves "*Italidas matres sacer hircus inito*" "That a sacred ram cover the Italic mothers".^[28]

February owes its name to the *februae*,^[29] lustrations, and the goat whose hide is used to make the whips of the *Luperci* is named *februum* and *amiculus lunonis*.^[30] The Juno of this day bears the epithet of *Februalis*, *Februata*, *Februa*.^[31] *Februlis* oversees the secundament of the placenta^[32] and is strictly associated to *Fluvonia*, *Fluonia*, goddess who retains the blood inside the body during pregnancy.^[33] While the protection of pregnancy is stressed by Duval, Palmer sees in *Fluonia* only the Juno of lustration in

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river water.^[34] Ovid devotes an *excursus* to the lustrative function of river water in the same place in which he explains the etymology of February.^[35]

A temple (*aedes*) of Juno Lucina was built in 375 BC^[36] in the grove sacred to the goddess from early times.^[37] It stood precisely on the [Cispus](#) near the sixth shrine of the [Argei](#),^[38] probably not far west of the church of S. Prassede, where inscriptions relating to her cult have been found.^[39] The grove should have extended down the slope south of the temple.^[40] As [Servius Tullius](#) ordered the gifts for the newborn to be placed in the treasury of the temple though it looks that another shrine stood there before 375 BC. In 190 BC the temple was struck by lightning, its gable and doors injured.^[41] The annual festival of the [Matronalia](#) was celebrated here on March 1, day of the dedication of the temple.^{[42][43]}

A temple to Iuno Sospita was vowed by consul C. Cornelius Cethegus in 197 BC and dedicated in 194. By 90 BC the temple had fallen into disrepute: in that year it was stained by episodes of prostitution and a bitch delivered her puppies right beneath the statue of the goddess.^[44] By decree of the senate consul [L. Iulius Caesar](#) ordered its restoration.^[45] In his poem *Fasti* Ovid states the temple of Juno Sospita had become dilapidated to the extent of being no longer discernible "because of the injuries of time".^[46] This looks hardly possible as the restoration had happened no longer than a century earlier and relics of the temple exist to-day.^[47] It is thence plausible that an older temple of Juno Sospita existed in Rome within the [pomerium](#), as Ovid says it was located near the temple of the Phrygian Mother ([Cybele](#)), which stood on the western corner of the [Palatine](#). As a rule temples of foreign, imported gods stood without the pomerium.

Juno Caprotina

The alliance of the three aspects of Juno finds a strictly related parallel to the Lupercalia in the festival of the *Nonae Caprotinae*. On that day the Roman free and slave women picnicked and had fun together near the site of the wild fig (*caprificus*): the custom implied runs, mock battles with fists and stones, obscene language and finally the sacrifice of a male goat to Juno *Caprotina* under a wild fig tree and with the using of its lymph.

This festival had a legendary aetiology in a particularly delicate episode of Roman history and also recurs at (or shortly after) a particular time of the year, that of the so-called *caprificatio* when branches of wild fig trees were fastened to cultivated ones to promote insemination. The historical episode narrated by ancient sources concerns the siege of Rome by the Latin peoples that ensued the Gallic sack. The dictator of the Latins Livius Postumius from [Fidenae](#) would have requested the Roman senate that the *matronae* and daughters of the most prominent families be surrendered to the Latins as hostages. While the senate was debating the issue a slave girl, whose Greek name was [Philotis](#) and Latin Tutela or Tutula proposed that she together with other slave girls would render herself up to the enemy camp pretending to be the wives and daughters of the Roman families. Upon agreement of the senate, the women dressed up elegantly and wearing golden jewelry reached the Latin camp. There they seduced the Latins into fooling and drinking: after they had fallen asleep they stole their swords. Then Tutela

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gave the convened signal to the Romans brandishing an ignited branch after climbing on the wild fig (*caprificus*) and hiding the fire with her mantle. The Romans then irrupted into the Latin camp killing the enemies in their sleep. The women were rewarded with freedom and a dowry at public expenses.^[48]

Dumezil in his *Archaic Roman Religion* had been unable to interpret the myth underlying this legendary event, later though he accepted the interpretation given by P. Drossart and published it in his *Fêtes romaines d'été et d'automne, suivies par dix questions romaines* in 1975 as *Question IX*.^[49] In folklore the wild fig tree is universally associated with sex because of its fertilizing power, the shape of its fruits and the white viscous juice of the tree.

Juno Curitis

Under this epithet Juno is attested in many places, notably at [Falerii](#)^[52] and [Tibur](#).^[53] Dumezil remarked that Juno Curitis "is represented and invoked at Rome under conditions very close to those we know about for *Juno Seispes* of [Lanuvium](#)".^[54] Martianus Capella states she must be invoked by those who are involved in war.^[55] The hunt of the goat by stone-throwing at Falerii is described in Ovid *Amores* III 13, 16 ff. In fact the Juno Curitis of Falerii shows a complex articulated structure closely allied to the threefold Juno Seispes of Lanuvium.^[56]

Ancient etymologies associated the epithet with [Cures](#),^[57] with the Sabine word for spear *curis*,^[58] with *currus* cart,^[59] with *Quirites*,^[60] with the *curiae*, as king Titus Tatius dedicated a table to Juno in every curia, that Dionysius still saw.^[61]

Modern scholars have proposed the town of Currium or Curria, [Quirinus](#), **quir(i)s* or **quiru*, the Sabine word for spear and [curia](#).^[62] The **quiru*- would design the sacred spear that gave the name to the primitive *curiae*. The discovery at [Sulmona](#) of a sanctuary of [Hercules](#) *Curinus* lends support to a Sabine origin of the epithet and of the cult of Juno in the *curiae*.^[63] The spear could also be the *celibataris hasta* (bridal spear) that in the marriage ceremonies was used to comb the bridegroom's hair as a good omen.^[64] Palmer views the rituals of the *curiae* devoted to her as a reminiscence of the origin of the *curiae* themselves in rites of *evocatio*, practice the Romans continued to use for Juno or her equivalent at later times as for Falerii, [Veii](#) and [Carthage](#).^[65] Juno Curitis would then be the evoked deity after her admission into the *curiae*.

Juno Curitis had a temple on the [Campus Martius](#). Excavations ...revealed four temple structures, one of whom (temple D or A) could be the temple of Juno Curitis. She shared her anniversary day with Jupiter Fulgur, who had an altar nearby.^[66]

Juno Moneta

This Juno is placed by ancient sources in a warring context. Dumezil thinks the third, military, aspect of Juno is reflected in Juno Curitis and Moneta.^[67] Palmer too sees in her a military aspect.^[68]

As for the etymology Cicero gives the verb *monēre* warn, hence *the Warner*. Palmer accepts Cicero's etymology as a possibility while adding *mons* mount, hill, verb *e-mineo* and noun *monile* referred to the Capitol, place of her cult. Also perhaps a cultic term or

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even, as in her temple were kept the [Libri Linteï](#), *monere* would thence have the meaning of recording: [Livius Andronicus](#) identifies her as [Mnemosyne](#).

Her *dies natalis* was on the kalendae of June. Her Temple on the summit of the Capitol was dedicated only in 348 BC by dictator L. Furius Camillus, presumably a son of the great Furius. Livy states he vowed the temple during a war against the [Aurunci](#).

Modern scholars agree that the origins of the cult and of the temple were much more ancient.^[69] M. Guarducci considers her cult very ancient, identifying her with Mnemosyne as *the Warner* because of her presence near the [auguraculum](#), her oracular character, her announcement of perils: she considers her as an introduction into Rome of the [Hera](#) of [Cuma](#) dating to the 8th century. L. A. Mac Kay considers the goddess more ancient than her etymology on the testimony of [Valerius Maximus](#) who states she was the Juno of Veii. The sacred geese of the Capitol were lodged in her temple: as they are recorded in the episode of the Gallic siege (ca. 396-390 BC) by Livy, the temple should have existed before Furius's dedication.^[70] Basanoff considers her to go back to the regal period: she would be the Sabine Juno who arrived at Rome through [Cures](#). At Cures she was the tutelary deity of the military chief: as such she is never to be found among Latins. This new quality is apparent in the location of her *fanum*, her name, her role: 1. her altar is located in the regia of Titus Tatius; 2. Moneta is, from *monere*, *the Adviser*: like [Egeria](#) with Numa (Tatius's son in law) she is associated to a Sabine king; 3. In [Dionysius of Halicarnassus](#) the altar-tables of the curiae are consecrated to Juno Curitis to justify the false etymology of Curitis from curiae: the tables would assure the presence of the tutelary *numen* of the king as an adviser within each curia, as the epithet itself implies.^[71] It can be assumed thence that Juno Moneta intervenes under warlike circumstances as associated to the sacral power of the king.

Juno Regina

Juno Regina is perhaps the epithet most fraught with questions. While some scholars maintain she was known as such at Rome since the most ancient times as paredra of Jupiter in the [Capitoline Triad](#)^[72] others think she is a new acquisition introduced to Rome after her [evocatio](#) from Veii.^[73]

Palmer^[74] thinks she is to be identified with Juno Populona of later inscriptions,^[75] a political and military poliadic deity who had in fact a place in the Capitoline temple and was intended to represent the *Regina* of the king. The date of her introduction, though ancient, would be uncertain; she should perhaps be identified with [Hera](#) Basilea or as the queen of Jupiter Rex. The actual epithet Regina could though come from Veii. At Rome this epithet may have been applied to a Juno other than that of the temple on the Aventine built to lodge the evocated Veian Juno as the [rex sacrorum](#) and his wife-queen were to offer a monthly sacrifice to Juno in the Regia. This might imply that the pre-republican Juno was royal.

J. Gagé dismisses these assumptions as groundless speculations as no Jupiter Rex is attested and in accord with Roe D'Albret stresses that at Rome no presence of a Juno Regina is mentioned before [Marcus Furius Camillus](#), while she is attested in many Etruscan and Latin towns. Before that time her Roman equivalent was Juno Moneta. Marcel Renard for his part considers her an ancient Roman figure since the title of the

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Veian Juno expresses a cultic reality that is close to and indeed presupposes the existence at Rome of an analogous character: as a rule it is the presence of an original local figure that may allow the introduction of the new one through evocatio. He agrees with Dumézil that we ignore whether the translation of the epithet is exhaustive and what Etruscan notion corresponded to the name *Regina* which itself is certainly an Italic title.^[76] This is the only instance of evocatio recorded by the annalistic tradition.^[77] However Renard considers Macrobius's authority reliable in his long list of *evocationes*^[78] on the grounds of an archaeological find at [Isaura](#). Roe D'Albret underlines the role played by Camillus and sees a personal link between the deity and her magistrate. Similarly Dumézil has remarked the link of Camillus with [Mater Matuta](#). In his relationship to the goddess he takes the place of the king of Veii.^[79] Camillus's devotion to female deities Mater Matuta and Fortuna and his contemporary vow of a new temple to both Matuta and Iuno Regina hint to a degree of identity between them: this assumption has by chance been supported by the discovery at [Pyrgi](#) of a bronze lamella which mentions together [Uni](#) and [Thesan](#),¹⁰ the Etruscan Juno and Aurora, i.e. Mater Matuta.^[80] One can then suppose Camillus's simultaneous vow of the temples of the two goddesses should be seen in the light of their intrinsic association. [Octavianus](#) will repeat the same translation with the statue of the Juno of [Perusia](#) in consequence of a dream^[81]

The fact that a goddess evoked in war and for political reasons receive the homage of women and that women continue to have a role in her cult is explained by Palmer^[82] as a foreign cult of feminine sexuality of Etruscan derivation. The persistence of a female presence in her cult through the centuries down to the [lectisternium](#) of 217 BC, when the *matronae* collected money for the service,^[83] and to the times of Augustus during the [ludi saeculares](#) in the sacrifices to Capitoline Juno are proof of the resilience of this foreign tradition.^{[84][85]}

Gagé and D'Albret remark an accentuation of the maternal aspect of Juno Regina that led her to be the most maternal of the Roman goddesses by the time of the end of the republic. This fact raises the question of understanding why she was able of attracting the devotion of the *matronae*. Gagé traces back the phenomenon to the nature of the cult rendered to the Juno Regina of the Aventine in which Camillus played a role in person. The original devotion of the *matronae* was directed to [Fortuna](#). Camillus was devout to her and to Matuta, both maternal deities. When he brought Juno Regina from Veii the Roman women were already acquainted with many Junos, while the ancient rites of Fortuna were falling off. Camillus would have then have made a political use of the cult of Juno Regina to subdue the social conflicts of his times by attributing to her the role of primordial mother.^[86]

Juno Regina had two temples (*aedes*) in Rome. The one dedicated by Furius Camillus in 392 BC stood on the [Aventine](#): it lodged the wooden statue of the Juno transfected from Veii.^[87] It is mentioned several times by Livy in connection with sacrifices offered in atonement of prodigia [wonders]. It was restored by Augustus.^[88] Two inscriptions found near the church of S. Sabina indicate the approximate site of the temple, which corresponds with its place in the lustral procession of 207 BC,^[89] near the

¹⁰ The word, THESAN, does not exist in the Pyrgi lamella. See the document below.

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upper end of the Clivus Publicius. The day of the dedication and of her festival was September 1.

Another temple stood near the [circus Flaminius](#), vowed by consul [Marcus Aemilius Lepidus](#) in 187 BC during the war against the [Ligures](#) and dedicated by himself as censor in 179^[90] on December 23.^[91] It was connected by a porch with a temple of Fortuna^[92] perhaps that of [Fortuna Equestris](#). Its probable site according to Platner is just south of the [porticus Pompeiana](#) on the west end of circus Flaminius.^[93]

The Juno Cealestis of Carthage [Tanit](#) was [evoked](#) according to Macrobius. She did not receive a temple in Rome: presumably her image was deposited in another temple of Juno (Moneta or Regina) and later transferred to the [Colonia Junonia](#) founded by [Caius Gracchus](#).^[94] The goddess was once again transferred to Rome by Emperor [Elagabalus](#).

Juno in the Capitoline triad

The first mention of a Capitoline triad refers to the *Capitolium Vetus*.^[95] The only ancient source who refers to the presence of this divine triad in Greece is [Pausanias](#) X 5, 1-2, who mentions its existence in describing the Φωκικόν in [Phocis](#).^[96] The Capitoline triad poses difficult interpretative problems. It looks peculiarly Roman, since there is no sure document of its existence elsewhere either in Latium or Etruria.^[97] A direct Greek influence is possible but it would be also plausible to consider it a local creation.^{[98][99]} Dumézil advanced the hypothesis it could be an ideological construction of the Tarquins to oppose new Latin nationalism, as it included the three gods that in the Iliad are enemies of [Troy](#).^[100] It is probable Latins had already accepted the legend of Aeneas as their ancestor. Among ancient sources ^[101] indeed Servius states that according to the [Etrusca Disciplina](#) towns should have the three temples of Jupiter, Juno and Minerva at the end of three roads leading to three gates. [Vitruvius](#) writes that the temples of these three gods should be located on the most elevated site, isolated from the other. To his Etruscan founders the meaning of this triad might have been related to peculiarly Etruscan ideas on the association of the three gods with the birth of [Herakles](#) and the siege of Troy, in which [Minerva](#) plays a decisive role as a goddess of destiny along with the sovereign couple Uni Tinia.^[102]

The Junos of Latium

The cults of the Italic Junos reflected remarkable theological complexes: regality, military protection and fertility.

In Latium are relatively well known the instances of Tibur, Falerii, Laurentum and Lanuvium.

At Tibur and Falerii their *sacerdos* was a male, called *pontifex sacrarius*, fact that has been seen as a proof of the relevance of the goddess to the whole society. In both towns she was known as *Curitis*, the spear holder, an armed protectress.^[103] The martial aspect of these Junos is conspicuous, quite as that of fecundity and regality: the first two look strictly interconnected: fertility guaranteed the survival of the community, peaceful and armed. Iuno Curitis is also the tutelary goddess of the *curiae* and of the new brides, whose hair was combed with the spear called *caelibataris hasta* as in Rome. In her annual rites at Falerii youths and maiden clad in white bore in procession gifts to the

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goddess whose image was escorted by her priestesses. The idea of purity and virginity is stressed in Ovid's description. A she goat is sacrificed to her after a ritual hunting. She is then the patroness of the young soldiers and of brides.^[104]

At Lanuvium the goddess is known under the epithet Seispes Mater Regina.^[105] The titles themselves are a theological definition: she was a sovereign goddess, a martial goddess and a fertility goddess.^[106] Hence her [flamen](#) was chosen by the highest local magistrate, the dictator, and since 388 BC the Roman consuls were required to offer sacrifices to her.^[107] Her sanctuary was famous, rich and powerful.

Her cult included the annual feeding of a sacred snake with barley cakes by virgin maidens. The snake dwelt in a deep cave within the precinct of the temple, on the *arx* of the city: the maidens approached the lair blindfolded. The snake was supposed to feed only on the cakes offered by chaste girls. The rite was aimed at ensuring agricultural fertility.^[108] The site of the temple as well as the presence of the snake show she was the tutelary goddess of the city, as Athena at Athens and Hera at Argos.^[109] The motive of the snake of the palace goddess guardian of the city is shared by Iuno Seispes with Athena, as well as its periodic feeding.^[110] This religious pattern moreover includes armor, goatskin dress, sacred birds and a concern with virginity in cult. Virginity is connected to regality: the existence and welfare of the community was protected by virgin goddesses or the virgin attendants of a goddess.^[111] This theme shows a connection with the fundamental theological character of Iuno, that of incarnating vital force: virginity is the condition of unspoiled, unspent vital energy that can ensure communion with nature and its rhythm, symbolized in the fire of [Vesta](#). It is a decisive factor in ensuring the safety of the community and the growth of crops. The role of Iuno is at the crossing point of civil and natural life, expressing their interdependence.^[112]

At [Laurentum](#) she was known as Kalendaris Iuno and was honoured as such ritually at the kalendae of each month from March to December, i.e. the months of the prenuman ten month year, fact which is a testimony to the antiquity of the custom.^[113]

A Greek influence in their cults looks probable.^[114] It is noteworthy though that Cicero remarked the existence of a stark difference between the Latin Iuno Seispes and the Argolic Hera (as well the Roman Iuno) in his work [De natura deorum](#).^[115] Claudius Helianus later wrote "...she has much new of Hera Argolis"^[116] The iconography of Argive Hera, maternal and regal, looks quite far away from the warlike and savage character of Iuno Seispes, especially considering that it is uncertain whether the former was an armed Hera.^[117]

After the definitive subjugation of the [Latin League](#) in 338 BC the Romans required as a condition of peace the condominium of the Roman people on the sanctuary and the sacred grove of Iuno Seispes in Lanuvium, while bestowing Roman citizenry on the Lanuvians.^[118] Consequently the *prodigia* (supernatural or unearthly phenomena) happened in her temple were referred to Rome and accordingly expiated there. Many occurred during the presence of [Hannibal](#) in Italy. At the time of [Cicero Milo](#), Lanuvium's dictator and highest magistrate, resided in Rome. When he met [Clodius](#) near [Bovillae](#) and his slaves murdered the politician, he was on his way to Lanuvium in order to nominate the flamen of Iuno Seispes.^[119] Perhaps the Romans were not completely satisfied of this solution as in 194 BC consul [C. Cornelius Cethegus](#) erected a temple to

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the *Juno Sospita* of Lanuvium in the Forum Holitorium (vowed three years earlier in a war with the [Galli Insubri](#)):^[120] In it the goddess was honored in martial effigy.”

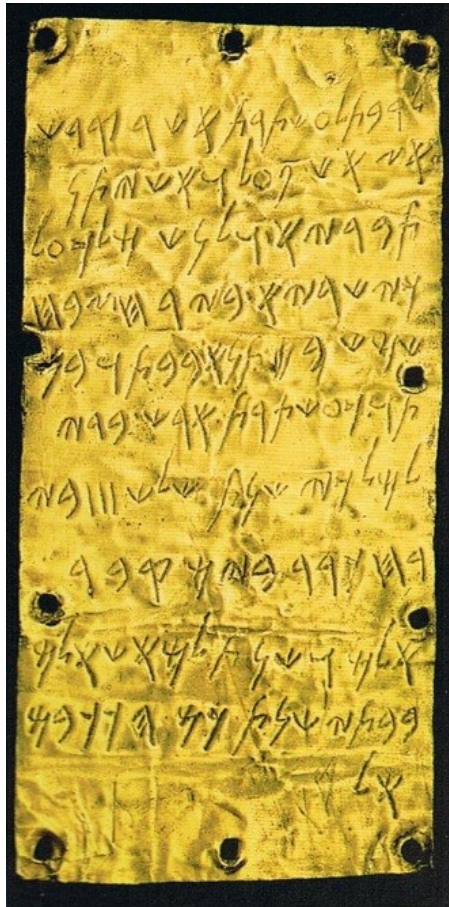
The conquest of Veii and its goddess, Uni, according to Livy:

Before this event an Etruscan soothsayer was captured by the Roman army and interrogated.

Livy, “The Early History of Rome,” 5.16> ...He went on to say that it was known to Etruscan lore and written in the books of fate that if the Romans drained the water from the Alban lake after it had risen high, then they would be granted victory over Veii; till then, the gods of Veii would never desert her city walls. He then began to explain in detail the proper method of drawing off the water...(5.21) When all property of value belong to men had been taken from Veii, work began on the removal of what belonged to the gods - the temple treasures and the divine images themselves. It was done with the deepest reverence; young soldiers were specially chosen for the task of conveying Queen Juno to Rome; having washed their bodies and dressed themselves in white, they entered her temple in awe, and shrank at first from what seemed the sacrilege of laying hands upon her image, which the Etruscan religion forbade anyone except the holder of a certain hereditary priesthood to touch. Suddenly one of them said ‘Juno, do you want to go to Rome?’ Whether the question was divinely inspired or merely a young man’s joke, who knows? But his companions all declared that the statue nodded its head in reply. We are told, too, that words were uttered, signifying assent. In any case –fables apart – she was moved from her place with only the slightest application of mechanical power, and was light and easy to transport – almost as if she came of her own free will – and was taken undamaged to her eternal dwelling-place on the Aventine, whither the Dictator had called her in his prayer. And there Camillus afterwards dedicated to her the temple he had vowed. Such was the fall of Veii, the wealthiest city of Etruria.¹¹

¹¹ The Early History of Rome, translated by Aubrey de Sélincourt, Penguin Books, 1979, pp. 360-366.

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The Pyrgi Gold Tablets in the context of the tradition of Juno being the protector of Carthage.

The Pyrgi gold tablets involve 3 gold foils that were apparently nailed to the wall of a sacred place in Pyrgi. The Pyrgi Tablets were found in a 1964 excavation of a sanctuary of ancient Pyrgi on the Tyrrhenian coast of [Italy](#) (today the town of Santa Severa). Pyrgi was the port of the southern Etruscan town of Caere. Two of the tablets are written in the Etruscan language and the third is written in Punic. The Punic tablet contains a dedication of Ishtar/Astarte, the Punic version of Juno. We have two translations of the text, which we can use in referring to the Etruscan document:

Translation of the Phoenician text according to Sabatino Moscati:

"To [our] Lady Ishtar. This is the holy place // which was made and donated // by TBRY WLNSH [= The faries Velianas] who reigns on // Caere [or: on the Caerites], during the month of the sacrifice // to the Sun, as a gift in the temple. He b//uilt an aedicula [?] because Ishtar gave in his hand [or: raised him with her hand] // to reign for three

years in the m//onth of KRR [=Kerer], in the day of the burying // of the divinity. And the years of the statue of the divinity // in his temple [might be ? are ?] as many years as these stars."

Translation provided to the author by Professor Charles Krahmalkov, University of Michigan:

"My own translation of the text is: 'For the Lady, for Astarte, is this sacred 'sh-r (?place, shrine) that The farie Velianas, King of Cisre (=Caere), made and presented as a gift in (=?to, for) the temple; and he built its/her/the cella (=adyton), because She requested <it> of him, in the month of Kirur, on Burial of the God day, in year three of his reign. The sh-n-t (??years) of the statue of the goddess in her temple <??are> sh-n-t (??years) like these stars.' "It's a difficult text to translate, because - in my opinion - it was written by someone whose first language was Etruscan and whose Punic (=Phoenician) was not too good, that is, he was translating literally from the Etruscan.

"The gold lamina is called in Punic (=Western Phoenician) a delt (comes into Greek as deltos) 'tablet'; these plaques, also made of wood or copper/bronze, were nailed to the wall of the sanctuary. In one Phoenician inscription from Cyprus the writer of a

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plaque wrote in the plaque inscription: 'I wrote this bronze plaque, in which are the details of my benefaction, and nailed it to the wall <of the temple>.'

The Etruscan text of the Pyrgi document begins its address with the name of Rhea, mother of Uni and Tini:

Au-1 RIA or THIA (ΘIA)¹² Te MIA ICA Ce * HE (HE to the next line) Rhea mother of Zeus and Hera you (L. tu, te, vos; 2nd pers. sing. acc., abl.; It. te, to you; Fr. te, to you) month of May (L. Maia-ae) she would strike a bargain (L. icio or ico, ici, ictum; Conj. 3rd Pers. Single iciat)

Au-7 (HE)RAMAS AVA (AFA) TIE KE [for] the festivals of Hera¹³ (L. Heraea-orum, 1st Decl. Acc. Pl. -as) to the grandmother (L. avia-ae, Gen. Single -a) by the day (L. m. dies-ei; Abl. Single -ie) for, when, like, than; because, for, since (It. che)

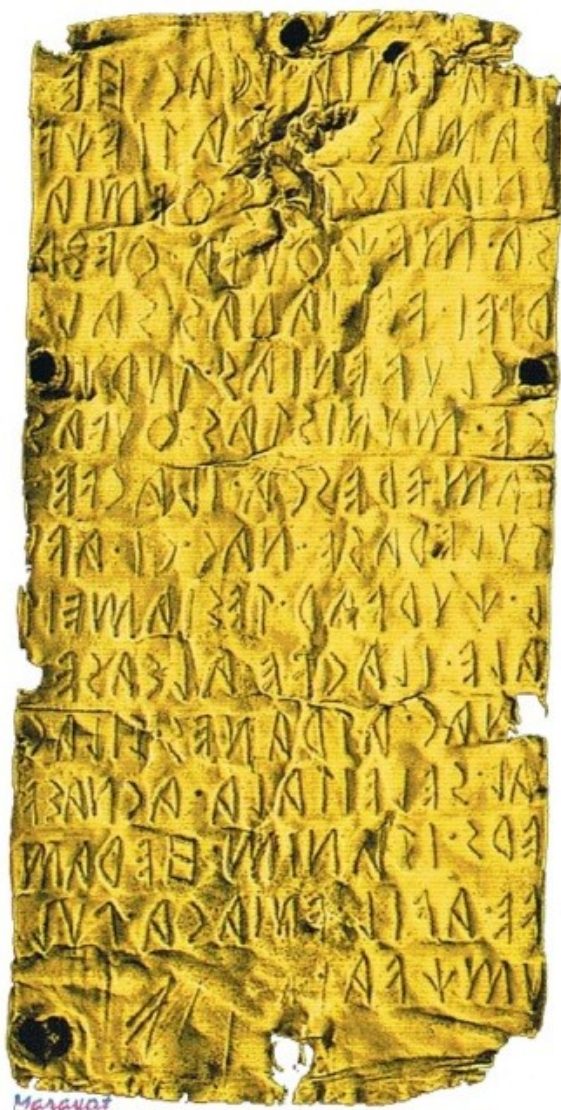
Au-13 VNIA LAST __S * REMIA [the goddess] Uni (VNIA) (Uni, Gen. Single -a, "ia" signifying the person acted upon) you may make weary, exhaust (lasso-are, Conj. Pres. 2nd Pers. Pl. lassētis); Remia, name of person or place, Remus? (L. Remus-i, ¹⁴ Gen. Single, "-ia= "-ae"). This may also refer to "oars" (L. remus-i, -ia, Plural, N.). "Oars" may refer to ships, such as the

¹² The theta (Θ) does not appear elsewhere in this text.

¹³ The Heraean games were an athletic festival for women held every four years at Olympia. According to legend, the Heraean games were inaugurated by Hippodameia to honor Hera for helping her to win Pelops as her husband. Chloris is said to have won the first event. In Classical times, at least, the contestants ran races with hair unbound and one shoulder bared. The youngest girls ran first, followed by two other groups in order of increasing age. As at the Olympic Games, held in the same stadium, the winners were rewarded with crowns of wild olive. They also received a portion of a cow sacrificed to Hera. The Heraean games are thought to have been older than the Olympic Games. The earliest building on the site of the temple of Hera, which in its latest form antedates the other buildings at Olympia, probably dated from about 1000 B.C. As used in this text, we may be dealing with what the Romans called Bona Dea a title that means 'good goddess,' honored Roman goddesses of fruitfulness on May 1. The Bona Dea festival was for women-only. Publius Clodius Pulcher (brother of Catullus' "Lesbia") attended the Bona Dea festival in disguise. As a result Clodius became the enemy of Marcus Tullius Cicero. Uni/Juno would have been honored on that day, which appears to be the subject of the Etruscan text. Keeping in mind that Juno is the patron of Carthage, it would follow that the dedication of the Pyrgi Gold Tablets would be addressing this sacred link, in which event the Punic texts would address the goddess as Ishtar/Astarte. This text thus must have recorded a significant event involving both Etruscan and Carthaginian dignitaries in the dedication of the tower to "Uni."

¹⁴ Romulus and Remus were sons of Rea Silvia, daughter of Numitor, king of Alba Longa. Rea Silvia's uncle Amulius deposed her father and appointed her a Vestal Virgin to prevent her from bearing rightful heirs to the throne. She was seduced by Mars, however, and bore twin sons, Romulus and Remus. Amulius flung her into prison and had the babies exposed in a basket upon the Tiber river. The babies floated to the shore where they were suckled by a she-wolf and fed by a woodpecker, both of which were sacred to the babes' father, Mars. The chief shepherd of Amulius, Faustulus, found them, took them home to his wife, and raised them. Later when attempting to found a new city (to become Rome) the two grown men got into a brawl and Remus was killed. In any event Romulus was left alone to found their city and named it after himself.

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Latin, *unireme, bireme, trireme* for “one-oar,” “two-oar,” and “three-oar” banks of oars on a ship, with an estimated two men pulling each oar on each side of a ship. Thus, the reference may be “the oars/ships of her with me Rufus (name referring to the Phoenicians) to resound I impel the great Janus wise.”

Au-17 SA • MEK RVFA • RE8AR (R from Au22) herself (L. *se, sese*; Fr. *sa*); with me (It. *mecco*) reds, rudies (L. *rufus-a-um*, 2nd Decl. Gen. Pl. -a? ; It. *rosso*; Fr. *rouge, roux, rousse*) to echo, resound, to make to resound (L. *reboo-are*)

Au-22 (R) PEI FEL IANAS SAL I impel (L. *pelio-pelere-pepuli-pulsum*; Ind. Pres. 1st Pers. single *pelio*) the great (Fel) Janus, two faced god of doorways (L. *lanus-i*; Acc. Pl. “-as”)¹⁵ the salt/wisdom (L. *sal, salis*);

Au-27 CLVFENIAS TVR IC [for, by] Clovenias (Accusative Single -as), the tower (L. *turris-is*; It. *f. torre*; Fr. *f. tour*) I strike a bargain (L. *icio* or *ico*, *ici, ictum*; Ind. Pres. 1st Pers. Single *icio*). Note: The suffix “-ias” in CLVFENIAS is used in other names, such as POMPERIAS (PVMPERIAS) (Q10) VAMERIAS (8AMERIAS) Q9, Q95, Q152.

Au-30 CE • MVNISTAS • RVFAS wherewith, wherefrom (L. *qui, old abl. of qui; qui, quae, quod*,

any, some; relat. Who, which, what) you advised, warned (L. *moneo, monere, monui, monitum*, Ind. Perf. 2nd Pers. Pl. *monuistis*) Rufas, name, **the reds** (L. *rufus-a-um*, 2nd Decl.-Acc. Pl. -as?)¹⁶

¹⁵ Janus is the Roman god of doors and of beginnings. All doors and gates were sacred to Janus. So were all beginnings, which the Romans believed to be crucial to the success of any undertaking, presumably regarding them as doorways to the future. Janus’ blessing was asked, therefore, on the beginning over every day, month and year; the first month of the year was named for him. He also presided over the sowing – that is, the beginning – of the crops and over the start of virtually every other significant endeavor. The Romans probably marched to war through Janus’ sacred gateway, the *Ianus geminus*, which stood in the Forum and remained open during wars. Janus was represented in art with two faces that faced in opposite directions, as do doors. He was also sometimes shown with four faces.

¹⁶ Latin “rufus”, “red,” relates to the origin of the name of the Phoenicians, Greek *φοινός phoinós* “blood red.” According to wikipedia.org: “The name *Phoenicians*, like [Latin](#) *Poenī* (adj. *poenicus*, later *pūnicus*), comes from [Greek](#) *Φοίνικες (Phoínikes)*, attested since Homer and influenced by *phoînix* “[Tyrian purple](#), crimson; [murex](#)” (itself from *φοινός phoinós* “blood red”,^[10] of uncertain etymology; [R. S. P. Beekes](#) has suggested a [Pre-Greek](#) origin of

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Note: RVFAS declines in this text (See Au19 RVFA) and probably refers to the Phoenicians.

Note: i.e., “the ships of herself with me the Phoenician I make to resound, I impel the great wise Janas for Clovenias a tower I strike a bargain wherefore you advised the Phoenicians..”

Au-34 TAM ERES CA • ILA CFE • so far, to such a degree (L. tam) ERES, you may err (L. erro-are, Conj. Pres. 2nd Pers. Single errēs) by which way, where, whereby, as far as (L. qua) by that way (L. illa, ille, illia [older form, olle and ollus] illac) you may assemble/engage (L. coeo-ire-ivium, Conj. Pres. 2nd Pers. Single, coeat). Note: TAMERA appears at PN-2, TAM, so far, to such a degree (L. tam) is at L35 and J40-1. ERES, to err, wander (L. erro-are, Conj. Pres. 2nd Pers. Single errēs) appears at: N505, N533, N607, N638, AL-9? Thus: “to such a degree you may err where by that way you may assemble...” An alternate reading would be: you may darken, defile, dishonor (L. temero-are, Conj. 2nd Pers. Single, temerēs)...which does not seem to fit the thesis.

Au-39 TVLERA SE • NAC CI AFI (AFI to next line) he bears/endures (L. tolero-are, Ind. Pres. 3rd Pers. Single, tolerat) by himself (L. se, m., sese, f.); I am born, I am (L. nascor-i, 1st pers. singl. nāscō) who, which, what, that (L. qui, quae, quod; It. chi; Fr. qui)

Au-43 (AFI)L • KVR FAR • TESI AME IT (IT on next line) I am plucked away, torn away (L. avello, vellere, vexe, vectum; Ind. Pres. 1st Pers. Single avellō); the heart/judgment (L. cor, cordis) the grain (L. far, farris); to the thesis (L. thesis-is, Gen. Single -i; It. f. tesi, Fr. f. thèse) she/he may love (L. amo-are; Conj. Pres. 3rd Pers. Single, amēt)

Au-48 (IT)ALE ILA CFE AL SASE by Italy; Italia-ae, Italy, Abl. Single -e) by that way (L. illa, ille, illia [older form, olle and ollus] illac) he may assemble, collect together (L. coeo, ire, Conj. 3rd Pers. Single coeat) to him, it (It. al) by the stone, rock (L. saxum-i, Abl. Single -e; It. sasso; Persian, sang) Note: ITALE declines: ITALA, Au59 and ITHAL, PC-4.

Au-57 AL SELE ITALIA ACNAS F (F to line Au61) to him, it (It. al) for the seat, chair, saddle (L. sella-ae, Abl. Single -e; It. selle; Fr. selle, seller, to saddle) from Italy; Italia-ae, Italy, Nom. Single -a); of (related by) males (L. agnatio-onis; Nom. Single), possibly a name Agnus or of lambs (L. agna-ae, Acc. Pl. -as)

Au-61 (F)ERS ITANIM HERAM you bear, carry, make public (L. fero, ferre, with perf. Tuli, supine latum, Ind. Pres. 2nd Pers. Single, fers) for indeed (L. etenim) by the festival of Hera (L. Heraea-orum, n. pl. Acc. Single “-um” = “-am”)

Au-64 FE AFIL FNIA CA PVL (PVL to line Au-68) I sail, convey (L. veho, vehere, Ind. Pres. 1st

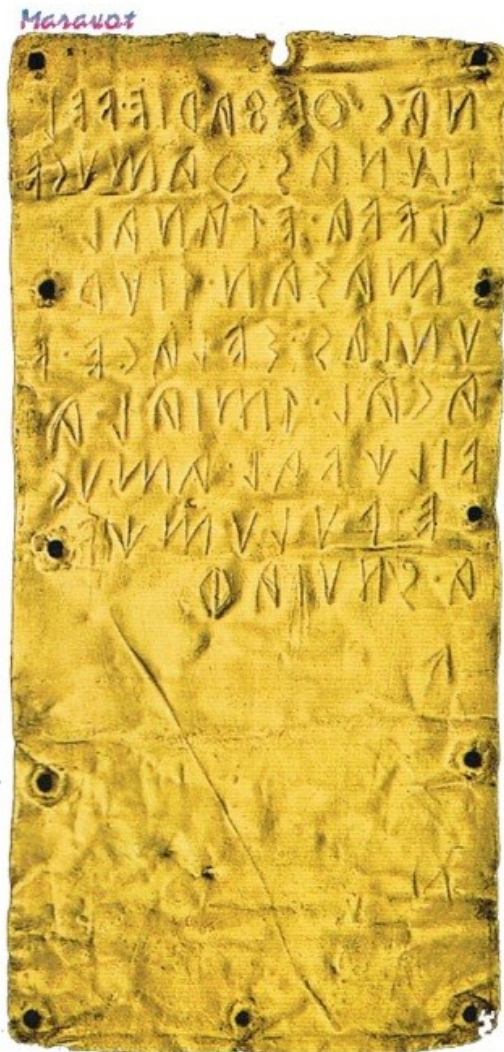
the ethnonym).^[11] The oldest attested form of the word is the [Mycenaean](#) *po-ni-ki-jo*, *po-ni-ki*, ultimately borrowed from [Ancient Egyptian](#) *fnḥw* (*fenkhu*)^[12] “Asiatics, Semites”. The [folk-etymological](#) association of *phoiniki* with *phoenix* mirrors that in [Akkadian](#) which tied *kinahni*, *kinahhi* “Canaan; Phoenicia” to *kinahhu* “red-dyed wool”.^{[13][14]} The land was natively known as *kn’n* (cf. [Eblaite](#) *ca-na-na-um*, *ca-na-na*), remembered in the 6th century BC by [Hecataeus](#) under the Greek form *Chna*, and its people as the *kn’ny* (cf. [Punic](#) *chanani*, [Hebrew](#) *kana’ani*).” See also PONOM, J39-9 and PONIG, N160.

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Pers. Single, vehō) I am plucked away, torn away (L. avello, vellere, vexi, vectum; Ind. Pres. 1st Pers. Single avellō); to Unia, -ia, Gen. Single, denoting a character acted upon) by which way, where, whereby, as far as (L. qua) (PVL belongs with Au68)

Au-68 (PVL)VMek FAI the controversy, polemic (Gr. polemos; It. polemica; Fr. polémique) he may perform, make (It. fare, Passive, Conjunctive, 3rd Pers. Single fiat)

Au-71 AI IFI ai!, oh! (L. ai!) of eternities, lifetimes (L. aevum-i, 2nd Decl. Gen. Pl. -i)



Pyrgi Gold Tablet # 2

Au-74 NAC RE8A RIE • FELI (I from line Au76) I am born (L. nascor-i, 1st Pers. Single, nāscō) she may revere, respect, fear (Conj. Pres. 3rd Pers. Single, revereat) these matters (L. res, rei); of the fleece (L. vellus-eris, 2nd Decl. Gen. Single -i)

Au-78 IVNAS • RAMV CE of the Ionians (L. Ionesum, 3rd Decl. Acc. Pl. -as); with, by the branches (L. ramus-i, Abl. Single -o) wherewith, wherefrom (L. qui, old abl. of qui; qui, quae, quod, any, some; relat. Who, which, what)

Au-80 CLEFA • ETVNA Le • the cliffs, slopes, rise (L. clivus-i, 2nd Decl. Nom. Pl. -a) it, she thunders, stuns, inspires (L. attono-tonare-tonui-tonitum, Ind. Pres. 3rd Pers. Single attonat) there (le)

Au-83 MASAN TI VR they amass/crowd (Fr. masser, Pres. 3rd Pers. Pl. ils massent; L. agrarrere, to amass); to you, yours (L. tu; te, Acc. vos, tibi; It. te, ti, to you; Fr. te, to you) I speak (L. oro-are, Ind. Pres. 1st Pers. Single, ōrō)

Au-86 VNIAS SELA CE E F (F goes to Au90) one (L. unnus-a-um, unius, "-us" = "-as", uni, una; It. un, uno, una; Fr. Un, une; Welsh, un-au) seat, chair,

saddle (L. sella-ae, Nom. Single -a; It. selle; Fr. selle, seller, to saddle) wherewith, wherefrom (L. qui, old abl. of qui; qui, quae, quod, any, some; relat. Who, which, what) from, out of (L. e, ex)

Au-90 (F)ACA Le Te MIA Le A a cow (L. vacca-ae) or alternatively he/she makes, performs (L. facio, facere, faciebam, Ind. Pres. 3rd Pers. Single faciāt) there (le); to you, your (L. tu, te, vos;

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2nd pers. sing. acc., abl.; It. te, to you; Fr. te, to you) May, month there (le); to, at (L. a)

Au-96 FILiK FALAM VC the fruitful/succesful (L. felix-icis) valley (L. valles [vallis]-is, Acc. Single -um = -am) I prophesy (L. auguror-ari, Ind. Pres. 1st Pers. Single augurō; Welsh, argoelion, omen; Persian, ukhra; Alb. ogur)

Au-99 E PVLVMeKU (PVLVMeK) (F to line Au-101) out of (L. e, ex) the controversy (Fr. polémique; It. polemica)

Au-101 (F)AI • Se NVI AΦ (APH); he may perform, make (It. fare, Passive, Conjunctive, 3rd Pers. Single fiat) himself, herself, itself (L. se, sese; It. si; Fr. se) I renewed (L. novo-are, Ind. Perf. 1st Pers. Single, novāvi) the African, especially from Carthage (L. Afer-fra-frum; adj. and subst. African, from Africa; esp. from Carthage).

Note: Aph appears at N123, Q433, Q475, R121, R306, R314, R437, R447, R521, R596. It appears that the Etruscan text addresses in much more detail the Punic dedication recorded on the third tablet. Perhaps there was a controversy whether Ishtar/Astarte was the mother goddess/goddess of fertility understood to be possessed by the goddess Uni. This document appears to be a dedication to that unity, of one goddess, bonding the Carthaginians and Etruscans. We note that the Etruscans and Carthaginians dominated the Western Mediterranean in their days. The event no doubt was held on May 1 during what appears to be the “reign” of Clovenias. A comparable name beginning with “Clo” is that of Clytemnestra (Etr. Clothomostha [CLVTHVMVSTHA], Script DF-1), mother of Orestes and wife of Agamemnon. The Punic text “faries Velianas] who reigns on // Caere [or: on the Caerites” may refer to Clovenias.¹⁷ (Footnote 17 comments on the Pyrgi lamellae, particularly with regard to “Tefarie

¹⁷ Wikipedia.org Note: Scholars had long believed Etruscan goddess Uni was strongly influenced by the Argive Heras and had her Punic counterpart in Carthaginian goddess [Tanit](#), identified by the Romans as Juno Caelestis.^[199] Nonetheless [Augustin](#) had already stated that Iuno was named Astarte in the Punic language,^[200] notion that the discovery of the Pyrgi lamellae has proved correct. It is debated whether such an identification was linked to a transient political stage corresponding with Tefarie Velianas's Carthaginian-backed tyranny on Caere as the sanctuary does not show any other trait proper to Phoenician ones.^[201] The mention of the goddess of the sanctuary as being named locally Eileitheia and Leucothea by different Greek authors narrating its destruction by the Syracusean fleet in 384 BC, made the picture even more complex.^[202] R. Bloch has proposed a two-stage interpretation: the first thonym Eilethya corresponds to Juno Lucina, the second Leucothea to Mater Matuta. However, the local theonym is Uni and one would legitimately expect it to be translated as Hera. A fragmentary bronze lamella discovered on the same site and mentioning both theonym Uni and Thesan (i. e. Latin Juno and Aurora-Mater Matuta) would then allow the inference of the integration of the two deities at Pyrgi: the local Uni-Thesan maternal and auroral, would have become the Iuno Lucina and the Mater Matuta of Rome. The Greek assimilation would reflect this process as not direct but subsequent to a process of distinction. Renard rejects this hypothesis since he sees in Uni and Thesan two distinct deities, though associated in cult.^[203] However the entire picture should have been familiar in Italian and Roman religious lore as is shown by the complexity and ambivalence of the relationship of Juno with the Rome and Romans in Virgil's Aeneid, who has Latin, Greek and Punic traits, result of a plurisaecular process of amalgamation.^[204] Also remarkable in this sense is the *Fanum Iunonis* of Malta (of the Hellenistic period) which has yielded dedicatory inscriptions to Astarte and Tanit. http://en.wikipedia.org/wiki/Juno_%28mythology%29.^[205]^[wiki]

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Velianas's Carthaginian-backed tyranny on Caere and its reference to the goddess THESAN - perhaps referring to the actual word THESIS - seem unsupported. We include the note because of its other references pertaining to Juno.)

See our documents, "Work Notes on the Pyrgi Gold Tablets," and Etruscan GlossaryA , a vocabulary of 2,800+ words (4.17.14 Update) representing over 600 Etruscan documents, available at:

"Etruscan Phrases" http://www.maravot.com/Etruscan_Phrases_a.html

or

<https://independent.academia.edu/MelCopeland>

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For comparison, here are some Latin dedicatory inscriptions (from <http://attalus.org/docs/cil/index.html>, "Dedications.")

The Latin dedications seem to follow a specific formula.

*CIL*_1².547

[Latin Text](#) (Opeinod // devincam ted)

(i) Mirror, depicting a boy and a girl playing on a gaming-board.

Because of that, I'll win against you.

*CIL*_1².573

[Latin Text](#) (Fove L(uciae) Corneliai(!) L(uci) f(iliae))

(1) A small weasel, with base and handle. Praeneste.

Caress me. Property of Lucia Cornelia, daughter of Lucius.

*CIL*_1².477

[Latin Text](#) (Amor / me{d} / Flac(c)a(e) dede(t))

(i) Ointment-pot? Found by the Tiber. Has [apex](#), 'Fláca' (?).

Love gave me to Flacca.

*CIL*_1².480

[Latin Text](#) (Statia catino(m))

(iv) Pot. Esquiline necropolis. Under one foot.

Statia possesses this pot.

*CIL*_1².499

[Latin Text](#) (Ne at(t)igas non sum tua M(arci) sum)

(vii) Lamp. Esquiline necropolis.

Do not touch; I am not yours; I am Marcus'.

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CIL_1².2376

[Latin Text](#) (Noli me / tollere / Helveiti sum)

(vi) Under the foot of an 'Arretine' vessel. Rome.

Do not filch me. I belong to Helvetius.

CIL_1².877

[Latin Text](#) ([T]aurum / vo[re]s / malo // Ta[m]en / evomes / omnem)

[viii] [a] Swallow the bull, and go to hell! [b] Yet you will belch up the lot!

CIL_1².3

[Latin Text](#) (Manios med fhe fhaked Numasioi) The Greek transcription appears to be flawed.

A golden brooch made by Manius. Seventh or sixth century B.C. The inscription is in Greek characters (running from right to left) which show the Greek alphabet undergoing a change to fit the needs of Praenestine Latin.

Manius made me for Numasios (= Numerius).

CIL_1².4

[Latin Text](#) (lovesat deivos qoi med mitat nei ted endo cosmis uirco sied / asted noisi ope toitiesiai pakari vois / Duenos med decet en manom einom dzenoine med malo statod)

An inscription which runs in three lines, without spacing between words, round the edges of three small vases joined together at the sides into an equilateral triangle. Found at Rome, but probably not Roman work. Fourth century B.C.? A dedication combined with a curse?

By the gods Jupiter, Veiovis, and Saturn, he who presents me swears: Let the Maid not be kind to you; may she stand aloof, unless you are willing to make your peace with Lady Bounty Protectress. Goodman made me to be a blessing; so do not let it stand to my account as a bane for Goodman.

CIL_1².378

[Latin Text](#) (Iunone Reg(inae) / matrona / Pisaure(n)se(s) / dono ded(e)ro(n)t)

To Queen Juno a gift, bestowed by matrons of Pisaurum.

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*CIL*_1².394

[Latin Text](#) (T(itus) Vetio(s) / duno / didet / Herclo / Iovio / brat / data)

Titus Vettius. Found at Navelli (territory of the Vestini).

Titus Vettius bestowed this as a gift on Hercules, Jupiter's son, for favours granted.

*CIL*_1².45

[Latin Text](#) (Diana mereto / noutrix Paperia)

Papiria, a nurse. On a bronze spear-point, Nemi.

To Diana deservedly. Nurse Papiria.

*CIL*_1².439

[Latin Text](#) (Aecetiai pocolom)

a patera from Vulci, now in the British Museum.

Equity's dish

*CIL*_1².396

[Latin Text](#)

Gaius Faldilius, consul of Beneventum. On an old wall at Beneventum.

Dedicated, as things sacred to Juno Quiris, by Gaius Faldilius, consul, son of Lucius.

*CIL*_1².444

[Latin Text](#) (Iunone{ne}s pocolom)

a dish found at Vulci

Juno's dish

*CIL*_1².452

[Latin Text](#) (Vestai pocolo(m))

a fragment of an urceus found at Lanuvium, now in the British Museum.

Vesta's dish

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CIL_1².455

[Latin Text](#) (Ne ven(das) deivo(m?))

on a patera found at Ardea; the words run from right to left.

Sell you not. For a god.

CIL_1².975

[Latin Text](#) (Devas / Corniscas / sacrum)

On a stone found near Rome.

Sacred possession of a divine Crow.

CIL_1².365

[Latin Text](#) (M<i=E>nerva(e) sacru(m) / La(rs) Cotena La(rtis) f(ilius) pretod de / zenatuo
sententiad vootum / dedet cuando datu rected / cuncaptum)

Lars (?) Cotena. Bronze tablet at Falerii.

The [praetor](#) Lars (?) Cotena, son of Lars, by a vote of the Senate bestowed this as a gift vowed sacred to Minerva. When it was bestowed, it was dedicated duly in set form of words.

CIL_1².580

[Latin Text](#) (Sacro(m) Matre(m) Mursina(m))

A dedication to Mater Mursina. On the margin of a strainer found near Cortona.

Sacred to Mother Mursina.

CIL_1².1430

[Latin Text](#) (Q(uintus) Caecilius Gn(aei!) A(uli) Q(uinti) Flamini leibertus Iunone Seispitei / Matri Reginae)

Quintus Caecilius. Marble [epistyle](#). Lanuvium. Not later than c. 90-85 B.C.

Quintus Caedllius, freedman of Gnaeus and of Aulus Caecilius and of Quintus Flaminius, to Juno, Saviour, Mother and Queen.

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[CIL_12.361](#)

[Latin Text](#) (Iunone Loucinai(!) / Diovis castud facitud)

Unknown. A broken plate of bronze. Of Latin origin.

To Juno Lucina, after celebrating Jupiter's Fasting-time.

[CIL_12.632](#)

[Latin Text](#) (Sancte / de decuma Victor tibi Lucius Munius donum moribus antiquis pro usura hoc dare sese / visum animo suo perfecit tua pace rogans te / cogendi dissolvendi tu ut facilia faxeas / perficias decumam ut faciat verae rationis / proque hoc atque aliis donis des digna merenti)

Dedication by a merchant Lucius Munius. On a carved stone found near Riati, now in the Palazzo Comunale there. c. 145-140 B.C. [Hexameters](#).

O Hallowed one!

O Conqueror, Lucius Munius fulfilled a vision that he saw in his mind, that by good old custom he should make thee this gift out of tithe in return for interest on money, asking thee by thy grace to make it easy for him to exact and pay debts. Make him afford thee a tithe in true account, and in token of this and other gifts grant worthy blessings to a deserving man.

[CIL_12.1581](#)

[Latin Text](#) (Iunone / Loucina / Tuscolana / sacra)

Dedication to Juno Lucina. Capua.

An altar dedicated to Tusculan Juno Lucina.

[CIL_12.1480](#)

[Latin Text](#) (Dianai Opifer(ae) / Nemorensi / L(ucius) Apuleius L(uci) L(ibertus) Antio(chus))

Lucius Apuleius. On an altar found at Tibur. Now lost.

To Diana of the Grove, the Help-bringing Goddess, from Lucius Apuleius Antiochus (?), freedman of Lucius.

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[CIL_1².1816](#)

[Latin Text](#) (Fausta Veidia / votum solvit / l(ibens) m(erito) l(ovi) O(ptimo) M(aximo?)

Fausta Veidia. A small pillar found near Spurcola.

Paid as a vow to Jupiter willingly and deservedly by Fausta Veidia.

[CIL_1².1848](#)

[Latin Text](#) (T(itus) Corvio(s) A[p(pi?)] f(ilius) / Feronia / dono me/ret(o))

Corvius. Found at Amiternum.

Titus Corvius, son of Attius (?), to Feronia, as a gift deservedly.

[CIL_1².2231](#)

[Latin Text](#) (Pamphilus Pescen(ni) / Q(uinti) ser(vus) votum quod / prom{e}isit s(olvit) l(ibens) m(erito) m(erente) / pro [f]i[l]io)

Pamphilus. On a tablet found at Ienikieui (Amphipolis).

Pamphilus Pescennius, slave of Quintus, willingly and deservedly paid to Mercury on behalf of his son the vow as he promised.

[CIL_1².2439](#)

[Latin Text](#) (C(aius) Saufeio(s) C(ai) f(ilius) / Sabini / C(aius) Orcevio(s) M(arci) f(ilius) / [3]i / censores / hasce aras / probaveront / luno(ne) Palostca/ria)

C. Saufeius and C. Orcevius. On a pillar found at Praeneste.

Gaius Saufeius Sabinus, son of Gaius, and Gaius Orcevius Sabinus, son of Marcus, [censors](#), acceptably completed these altars to Juno of the Fig-Tree.

[CIL_1².1481](#)

[Latin Text](#) (Felicitatei / T(itus) Cauponius T(iti) f(ilius) / C(aius) Aufestius C(ai) f(ilius) / aed(iles))

Cauponius an Aufestius. Tablet of marble. Tibur.

To Felicitas {*Happiness*}, from the [aediles](#) Titus Cauponius, son of Titus, and Gaius Aufestius, son of Gaius.

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[CIL_1².1805](#)

[Latin Text](#) () / [hoce ut l]ibet do[nu]/[3 d]edit L(ucius) Aufidi(us) D(ecimi) / [f(ilius) 3 de]cuma facta
/ [Hercul]i mer(ito) iterum / [simul] te orat tu es / [Sanctus] deus quei tou/[tam(?) a te] pacem petit
/ [eum] adiouta)

Lucius Aufidius. Found at Barzano (territory of the Vestini).

This has been bestowed with pleasure by Lucius Aufidius, son of Decimus . . . as a further gift
deservedly on Hercules, after dedicating a tithe . . . he begs thee. Thou art a holy god who thy . .
. seeks thy goodwill. . . . Render help!

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