

Work notes on Etruscan Mirrors and Murals, Part III — a survey of Etruscan Phrases texts

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(Relating to mirrors http://www.maravot.com/Etruscan_Phrases_a.html)

A work in progress.

This work, , "[Work Notes on Etruscan Murals and Mirrors III](#)," continues our work on the following texts on the Etruscan Phrases website: "[Work Notes on Etruscan Murals and Mirrors II](#)," "[Work Notes on Etruscan Murals and Mirrors I](#)," "[Translation of Devotional Plates III](#)," "[Translation of Devotional Plates II](#)," http://www.maravot.com/Translation_ShortScripts_g.html 1.28.12) and other work notes: "[Work Notes on the Tavola Eugubine, Script Q1-Q273](#)", "[Work Notes on the Tavola Eugubine, Script Q278-Q453](#)", "[Work Notes on the Zagreb Mummy](#)," "[Work Notes on the Tavola Cortonensis](#)," "[Work Notes on the Perugia Cippus](#)," "[Work Notes on the Magliano Disk](#)," "[Work Notes on the Novilara Stele](#)," and "[Work Notes on the Pyrgi Gold Tablets](#)" (PDF files), all of which are reconciled to one another. This latest work is based upon Etruscan [GlossaryA.pdf](#) developed from our [Indo-European Table 1](#).

General note: The scripts on this page are short texts found on Etruscan mirrors selected from texts on Etruscan Phrases website, incorporated in Etruscan Phrases [GlossaryA.xls](#). The mirrors shown here are the more interesting, from the standpoint of story-telling, as well as in the context of the confirmation of grammatical patterns. Some images are poor and will be improved when possible.

The most dominant theme of Etruscan mirrors is the story of Helen of Troy (Homer's Iliad) and what happened to the heroes in and after the Trojan War. The story-line often diverges from that of the Greco-Roman version, remembered from the Etruscan point of view, as opposed to the Greek. Their point of view no doubt relates to the tradition recorded by Herodotus ([Herodotus, I.94](#)) that they are descended from a King in Lydia named Atys whose son, Tyrsenus, was selected to lead a group of immigrants to a new home among the Ombrici of southern and central Italy. He led his half of the nation abroad because of a long drought after the Trojan War. Strabo ([Strabo 5.2.2](#)) repeats this story. The people Tyrsenus led out of Lydia to Italy were known as the Tyrrheni, and the Tyrrhenian Sea off the coast of northwestern Italy is called after them. They were known as a powerful nation and some of the most feared pirates of their day. And their antiquity is recorded in the ancient myth of Dionysus. The mirrors in this document are from Etruscan Phrases, most of which are at: http://www.maravot.com/Translation_ShortScripts_f.html.

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The next most illustrated character in Etruscan mirrors is Heracles (L. Hercules, Etr. Hercle).

The mirror was found in Volterra and is in the Museo Archeologico, Florence. The illustration of the mirror is from "The Etruscans," Massimo Pallotino, Indiana University Press, 1975.

The story being told here, according to the myth passed down from the Greeks and Romans, involves Hera's jealousy over her husband's philandering. In the case involving Heracles, Hera had attempted to prevent Heracles' mother, Alcmena, from giving birth at the time prophesied by Zeus. Zeus announced one day on Olympus that a son of his lineage was about to be born and was fated to become lord of his people. This meant, as Hera knew, that if Zeus' son by Alcmena were to be born at the proper time, he would succeed to the rule of Tiryns that his grandfather had held. She therefore

tricked her unwary husband into decreeing that whatever descendant of his was born that day would rule.

As soon as he had pronounced the words, Hera dispatched their daughter Eileithyia, a goddess of childbirth, to Thebes to retard the delivery of Alcmena's child. Meanwhile, in Thebes Alcmena had been seven days in labor with twins in her womb. Some believe that Hera, not content with depriving her child on his throne, wanted to kill him, and his mother as well. Eileithyia was preventing the birth by sitting on her altar by the door of the bedroom with legs and fingers tightly crossed. At the same time Hera saw to it that a son would be immediately born at Tiryns to the wife of Sthenelus, who had usurped the throne that should have belonged to Amphitryon. As a grandson of Zeus' son Perseus, this boy, Eurystheus, was guaranteed by Zeus' vow the rule of Tiryns and Mycenae. Zeus was furious at Hera, but could not revoke his oath.

Alcmena's Theban attendants had almost given up hope for her life when one of them — a woman named Galanthis, or a daughter of Teiresias named Historis — thought of a way to break the spell. She cried out happily that the baby was born. The astonished Eileithyia leaped to her feet, uncrossing her legs and fingers. In the moment before the goddess discovered the deception, twins were born to Alcmena. The frustrated Eileithyia punished Galanthis by changing her into a weasel. Alcmena and Amphitryon named their children Heracles and Iphicles. (Some say that Heracles was originally christened Alcaeüs. It soon became clear that one of the twins was the son of Zeus, the other Amphitryon.

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Hera continued her persecution of Heracles. She next sent two snakes to the crib where the brothers, no more than eight or ten months old, lay sleeping. Iphicles screamed in terror, but Alcaeus grabbed the snakes by the throat and strangled them. Amphitryon was no longer in doubt as to which child was the god's. According to some writers, it was Amphitryon himself who had placed the snakes in the crib in order to settle once and for all his own doubts.

According to some traditions Zeus tricked Hera into giving Heracles suck while she slept. The Milky Way was caused by the spilled milk when she woke to discover the trick. On discovering that she was suckling a hated rival's child, she tore the infant from her breast, allowing the milk to squirt across the sky.

Angrier than ever, Hera deprived Heracles of his birthright and tried to cause his death even in the crib. Failing in this, she pursued him throughout his life, causing him endless hardships and destructive madness. Some claim that the goddess reared the Nemean lion, the Hydra, and the Earthborn monsters of Bear Mountain to be Heracles' enemies. When he was finally taken up to heaven, Hera was reconciled to him and even consented to his marriage to her daughter Hebe, but she did not neglect to punish Philoctetes for granting Heracles' dying request that he set a torch to his pyre.



The Etruscan version of this story, as shown in the mirror, shows Heracles as a grown man suckling at Hera's (Uni's) breast. Behind Uni is Zeus (L. Jupiter, Etr. Tini, Tinia) who is holding a writing tablet. We do not know who the woman behind Uni is, but she is shielding Uni with her robe. Neither do we know who the two young men are. The fellow holding the "tree," possibly the tree of life, appears to be the same character in the [mirror from Tuscania, Script DL](#), who holds a branch pointing down at his feet.

Text on the mirror of Uni suckling Heracles.

AH-1–ECA: SeREN: behold! (L. en!, ecce!) the serene (It. sereno, m.; adj.; Fr. serein)

Note: ECA appears at M74, A-1, V-1, K106. SeREN appears at: Z-8, Z30, Z163, Z180, Z336, Z1021, Z1846, Z1861, L-2.

AH-3 TFA: IK NAC: (C from line AH6) she regards/watches over (L. tueor [or tuor] tueri, tuitus and tutus, dep. Conj. Pres. 3rd Pers. singl. tueat, and tueo-ere) here (L. hic [and heic], hice; It. qui; Fr. ici) born, to be (L. nascor-i, 1st pers. singl. nāscō)

Note: NAC is used at: Z263, Z432, Z1227, Z1591, Z1623, Au-41, Au53, Au74, L15, V-3. It seems to be "born." IK is used at: Z540, Z761, Z1192, Z1310, Z1359, Z1591, Z1647

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See also:

Z1021, "SeREN TFE NVN RENeR." "serene she watches, regards over (tueo-ere. Ind. Pres. 3rd Pers. singl. tuet) no, not (L. non [old forms, noenum, noenu] to reign, rule, to support (L. regno-are; rego, regere; It. reggere; Fr. regler; Sanscrit, raj).

The context of Z1021 leads to the phrase, "you are three" : Z1027, **ES TREI**: you are, to be (L. sum, esse, fui, futurus; 2nd pers. singl. es) three (L. tres, tria; It. tre; Fr. trois; Toch., tri, traiy; Gr. Tria; Welsh, tri, tair). The "ei" suffix may be 3rd Decl. Dat. singl. -i.

Z1846, SeREN TFE TEI, "serene she watches, regards (tueo-ere, Ind. Pres. 3rd Pers. singl. tuet)

AH-6 HERCLE: Heracle (L. Hercules-is, m.)

AH-7 VNIA Le: CL (CL is part of AH-9) the (goddess) Uni there / to her (Fr. le, la)

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

AH-9 (CLA) NORA: SCE Cleo, Greek Muse (L. Clio-us) the young married woman/daughter-in-law (L. nurus-us, f.; It. nuora, f.) you know (L. scio, scir, scivi or scli, scitu).

NORA here is spelled with the rarely used "o" omega. It also appears at TC61, BS-10, spelled with the usual, "V" (NVRA).

The character holding a branch may be Apollo, Adonis or Dionysus, as all three gods are shown holding a branch.

Note: CLA declines; CLAEI, PQ-13. We know CLAEI is a name because of the "ei" suffix, as used in Helen of Troy's name, ELINEI, Helen, MM-1, and ELINAI, DM-8; MUSEI, Muse, Q43, PHERSIPNEI, Persephone PH-2; PHARSEIS, PM-3, 8RATEI, XE-1, NOTYEI, Nycteus, king of Thebes, ON-8, VSAIE, osaie, L. ossuary? N453; PHAEI, Z180, Z347; AITEI, Medea, L. Aetine-es, L34; ARCEI (Q114), 8INEI, vinei, N593. 8INEI declines: 8INVM, Z47, Z64, Z164, Z197, Z272, Z811, Z1073, Z1352.



Script CD – Deutsche
Demokratische Republik, Faszikel
I, Berlin Staatliche Museum
Antikensammlung, 1986,
Akademie-Verlag, Berlin

CD-1 APVLV Apollo

CD-2 SEMLE Semele, mother of
Dionysus

CD-3 FUFLUNS (8V8LVNS)

Dionysus who the Etruscans called
Fufluns. This mirror has been
described in "Work Notes on
Etruscan Mirrors II."

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Script CU – Deutsche Demokratische Republik, Faszikel I, Berlin Staatliche Museum
Antikensammlung, 1986, Akademie-Verlag, Berlin, Fig. 31b.



CU-1 ATVNIS Adonis

CU-2 EFAN Euan, a bacchanal,
follower of Dionysus

CU-3 MEAN Mean goddess
similar to Diana and Artemis. Note
that both Artemis and Mean are
shown in mirrors and both are
accompanied by deer, a symbol of
the huntress goddess. All are
vegetation deities and Adonis was
worshipped in locations called "The
Garden of Adonis." Adonis, a
beautiful young man, was a son of
Aphrodite according to some
accounts and in most accounts met
an early death, killed by a boar.

The red anemone is said to have

sprung up where he died, commemorating his blood. Mean is crowning Alexander (Paris) in
Script DM.

We thought that EFAN was the name of Dionysus; however, in this mirror EFAN is clearly a woman. We can't be sure what is going on in the scene linking an Artemis-like goddess to the Bacchanalia, the rites of Dionysus that involved orgies in the night accompanied by singing and shouting followers, playing flutes, cymbals and tambourines. Orpheus was a Thracian minstrel, the son of a Thracian king, Oeagrus or of Apollo and the chief of the muses Calliope. Orpheus is said to have been given a lyre by Apollo and his playing and singing was so enchanting everything followed him, people, wild animals even trees and stones. He was with the Argonauts and later married the Naiad nymph Eurydice. She accidentally stepped on a snake and died.

Mourning her death Orpheus was determined to enter Hades and restore her to life. He was granted the right to take Eurydice back provided he promise not to look at her before they arrive home. Just before stepping out of Hades he turned to look at her to make sure that she was still with him. Eurydice instantly faded away to return to the shades of the Underworld. After he returned to Thrace Orpheus met his death which is in one account by raging Ciconian women. He is credited with the invention of mysteries and authorship of many poems and mystical books. His cult, Orphism, carried the belief that they rid themselves of the evil parts of their natures, leaving only the divine part. The process of purgation could take several lifetimes. For those who lived blameless lives Hades became a kind of purgatory where their souls would abide until they could take on another body. After living three virtuous lives the believer was released from the "wheel of birth." EFAN, who holds a tambourine, may thus be referring to the Orphic rites, in which case Adonis may be appearing before MEAN for the purpose of resurrection.

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Adonis, a Greek hero of Asiatic origin, was said in the *Catalogues of Women* to be the son of Phoenix and Alpheisiboea. Apollodorus calls him a son of Cinyras, king of Paphos, in Cyprus, by his wife, Metharme, daughter of Pygmalion. A more usual tradition makes him the son of an incestuous union of Cinyras or Theias, king of Assyria, with his daughter named Myrrha or Smyrna. For not giving due honor to Aphrodite, the girl was punished by the goddess with an uncontrollable love for her father. Myrrha satisfied her desire with the help of her nurse and became pregnant. When the father learned what had happened, he pursued the girl with a sword. The gods changed her into a myrrh tree, which split open in due course, revealing the infant Adonis inside.

According to one version of the story, Aphrodite, on seeing the child was beautiful, put him secretly into a chest and entrusted him to Persephone's keeping. Persephone looked into the chest and, finding the boy as attractive as Aphrodite did, refused to give him up. Aphrodite referred her case to Zeus, who decreed that Adonis should spend a third of the year with each goddess and have the remaining third for himself. He chose to spend his free time with Aphrodite. Some say, however, that Zeus shrewdly avoided judging the case himself and appointed the Muse Calliope as arbitress, and that she assigned half of the young man's time to each goddess. Aphrodite, infuriated, caused the death of Calliope's son Orpheus. Aphrodite had little joy of Adonis, however, for he was killed at an early age by a boar.

According to a different version of Adonis' story, Aphrodite saw Adonis for the first time when he was already a handsome youth. She fell in love with him and spent much of her time with him. Adonis, however, loved the hunt and paid little attention to the goddess' anxious pleas that he confine his activities to the pursuit of small game. Aphrodite's fears were well grounded. While still a stripling, Adonis was killed by a boar. Aphrodite grieved for him inconsolably and caused the blood-red anemone to sprout from his blood. Followers of Adonis' cult mourned his death by planting "gardens of Adonis" — green plants seeded in shallow soil, which sprang up quickly and as quickly withered.

Adonis is in a similar scene with a goddess named SHENAR:

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Script DR, Shenar, Turan and Adonis

DR-1 SHENAR (Senir) This goddess may be one of the Semnai Theai or Semnai (Venerable goddesses) worshipped in a cave on the Areopagus at Athens. They were identified with the Erinyes, who had retributive functions, by Aeschylus and others. She holds a wand of prophesy and what appears to be an unguent bottle, as LASA THIMRAE in the Divine_Mirror.html, Script DM. She has a necklace around her neck and robes suggesting she is a queen. It is probable that she is Myrrha (also called Smyrna), mother of Adonis. SHENAR may be the Etruscan version of her name, based upon the most

prominent feature in Lebanon, Mt. Senir (Hermon). It is a place that had ritual significance among the ancient Canaanites. The principal female deity of the Phoenicians was Ashtoreth (meaning star); the Ishtar of the Assyrians, and Astarte of the Greeks and Romans. The Christian festival of Easter apparently replaced one that had earlier been attributed to Ishtar.

DR-2 TURAN (TVRAN) goddess of love, Gr. Aphrodite, Roman Venus.

DR-3 ATONIS (ATVNIS) Adonis

DR-4 SU (SV) OISO his, its (L. suo, sua; It. sua, suo; Fr. soi) bird (L. avis, Fr. oiseau, m.; It. ucello)

Note: The swan was the symbol of Turan / Aphrodite and she is seen in [Script OB \(See the Divine Mirror.html\)](#). There are two swans in this mirror. The use of the "O" omega is rare and may be a late usage, before the introduction of the Latin alphabet. Note: There is another version of this mirror that carries the letters SVP OISO This may be nearby, alongside (L. sub) bird (L. avis, Fr. oiseau, m.; It. ucello)

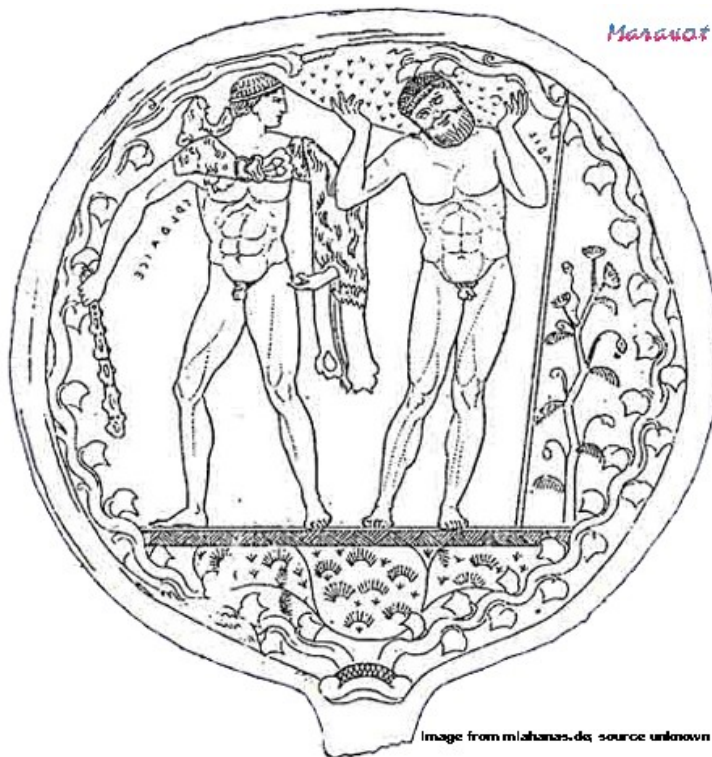
There was a more ancient Heracles called the Tyrian Heracles and two temples stood near Tyre that were built for Heracles and Astarte, according to the historian Menander. Another name for this god was Melkart. The Etruscan nuances on Heracles may reflect the Canaanite Heracles (Melkart).

Adonis is believed to be the Assyrian Tammuz or Dimuzzi. Since the story of Adonis and Aphrodite is of Asiatic origin it is possible that the character here is Senir (meaning, glistening), the Amorite name of Mt. Hermon. It was called Sirion by the Sidonians. Mt. Hermon is the source of the Jordan River and forms the Anti-Lebanon Range. The Etruscans traded with the Phoenicians (Lebanon) and the Phoenician hippocampus is a popular image painted in Etruscan tombs.

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It is possible that the seated person, SHENAR is Senir, connected to [Mt. Hermon / Senir](#). It is actually three mountain peaks with seasonal snow along the Israel-Lebanon border. Of interest is the connection of a mountain with the Asiatic versions of Adonis, Tammuz or Dumuzi. Tammuz, the Akkadian vegetation-god is the counterpart of the Sumerian Dumuzi and the symbol of death and rebirth in nature. He is the son of Ea and husband of Ishtar. Each year he dies in the hot summer (in the month Tammuz, June/July) and his soul is taken by the Gallu demons to the underworld. Woe and desolation fall upon the earth, and Ishtar leads the world in lamentation. She then descends to the nether world, ruled by Ereshkigal, and after many trials succeeds in bringing him back, as a result of which fertility and joy return to the earth. In Syria Tammuz was identified with Adonis. In another mirror, **Script DS**, we see Adonis (ATVNIS), Aphrodite (TVRAN) and LASA (L. lasa, household goddess) together. LASA appears

as LASA THIMRAE in the Divine Mirror, Script DM, and in Script DC she appears with Ajax (AIFAS) and HAMPHIAR.



Script BM, Mirror of "Heracles and Atlas." Source unknown.

BM-1 ATHLE (AΘLE) Atlas

BM-2 CRVTHAI (CRVΘAI CE cruel / cruelty (L. crudelis-e, adj. crudelitas-atis, f.; lt. cudele, adj., crudeita, f.; Fr. crauté, f.) to us (lt. ce)

It is interesting that this mirror does not have the name Heracles (Etr. HERCLE) though it contains the name of Atlas, probably written with the thita: Θ. The similar character in CRVTHAI is also probably the thita. The "ai" suffix suggests a name, following the examples of RVNAI,

Ronai, BS-5, ARAI, S-46, ARMAI, armor, S-37, ATAI, Hades, PH-1, 8RINAI, Brinai PO-15, CRAI, AM-2, EFAI, Euai, XE-5, EFAIS, Euais (L. Euhias-idis); XA-3, XA-27, XE-3; ELINAI, Helen; DM-8, ENAI, Eioneus (Ixion) MS-1; LAKONAI, Laconian, PB-5; LARFAI, ghosts, spectres (L. larua-ae) PG-2, LEXAIE, plates, platers (L. lanx-lancis) J4-6; LISIAI, camp followers (L. lixa-ae) PA-7.

The context of cruelty seems to best apply, since Atlas had a cruel labor of holding up the earth. Heracles found the Titan Atlas holding up the earth in northwestern Africa, where a great range of mountains bearing his name appears today.

Heracles was sent by Eurystheus for the golden apples and Atlas's brother, Prometheus — who Heracles had just rescued from his torment by the jealous gods — advised that Atlas could fetch them for him. Heracles took the advice and offered to hold up the earth while Atlas went for

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the golden apples. Atlas returned with the apples but offered to deliver them directly to Eurystheus, intending to leave Heracles with the labor. Heracles agreed but cleverly asked Atlas to hold the earth for just a moment while he put a pad on his head. Once free of the burden, Heracles strode away with the apples, leaving Atlas worse off than he was before.



Script LM, *Badishes Landesmuseum, Karlsruhe, Germany*, Mirror of "Minerva, Hercules and companions."

The illustration on this mirror is hard to read, but it can be read. Heracles is dressed in the skin of either the Cithaeronian lion which he killed when he was about seventeen years of age. Apollodorus says that the young man's first adventure was to pursue a lion which had been roaming Mount Cithaeron and eating the flocks of both Amphitryon and Thespius, king of Thespieae.

The king's interest in the prowess of Heracles extended

well beyond the hunt. He entertained the youth for fifty nights before bringing up the subject of the lion. Each night he sent another of his fifty daughters to Heracles' bed - unless, as some insist, he sent all fifty in one night. According to at least one writer, Heracles, perhaps a little befuddled by the king's wine, was unaware of the traffic in his bedroom and imagined that he was indebted to only one daughter as his partner in the night's marathon. After his eventful stay at the palace of Thespius, Heracles went to Mount Cithaeron, killed the lion, and thereafter wore its skin as a cloak. (The lion of Nemea is believed to be by some as the cloak worn by Heracles).

Pausanias records with disbelief the tradition that one of Thespius' daughters refused to sleep with the guest and was condemned by him to remain forever a virgin priestess in his temple. The writer points out that Heracles had no temple and that, at least so early in his career, he had no expectation of having one. He adds, somewhat less convincingly, that

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Heracles was too modest to conceive of such a punishment. ([Pausanias](#) 9.27.6-7, 9.29.9 – ~160A.D.)

The soldier – possibly Thespius – appears to be giving the girl to Heracles. If he is giving the girl to the hero, then it would properly be the father of the girl, i.e., Thespius. Between Heracles and the girl are the words:

LM-1 VRAN HERCLE They speak (L. oro-are, Ind. Pres. 3rd Pers. pl. orant) of Heracles

Note: VRAN may be TVRAN ("T" missing)

LM-3 MENRFA Minerva

LM-4 A_ _ _ (ACHL?) Achilles. The shield is a clue that the warrior is Achilles.

The mirror may be playing with the thought that Heracles was known as one who did not want a temple, yet he receives the daughter of Thespius as a virgin for his temple. She is undressing, however, and no doubt offering herself to him, witnessed by Minerva (Athena) the virgin goddess of arts, crafts and war. However, there seems to be a name above the warrior on the right. The shield suggests it is ACHL or ACHLE (Achilles). It is curious that HERCLE is in the Divine Mirror, Script DM, next to TVRAN and rising up a cherub (EPE VR) to TINIA. Heracles had nothing to do with the Trojan War, as far as represented in the Iliad. So we wondered what Heracles was doing in the story of Helen of Troy represented in the Divine Mirror. If it is TVRAN represented in mirror Script LM, we are given a clue that Heracles and Turan (Aphrodite) had a relationship heretofore unknown and certainly not remembered in Greco-Roman mythology. The arrangement of Athena, Heracles, Aphrodite and Achilles together in this scene is mysterious.

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Script BS: Fresco in the "Tomb of the Shields," Tarquinia, 3rd century B.C.

BS-1 FELeR VR_R AFLE RV FELCHA AP RONAI. FELaR (a popular name) to speak (L. oro-are) the prince / lord (L. aule) I bedew I bedew, moisten (L. roro-are, Ind. Pres. 1st Pers. Singl. rōrō; ros, roris, dew; Fr. rosée, dew) of Velche (town in Campania; See also FELKES, TC-307) out of, from, after (L. a, ab, abs) Ronai (personal name). The man holds a bowl, offering to the sad woman. The bowl is used frequently in Etruscan murals, appearing also in the hands of a withered old man in the [Divine Mirror.html](#). See also [Translation Short Scripts.html](#).

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Script BS: Fresco in the "Tomb of the Shields," Tarquinia, 3rd century B.C.

BS-6: (left to right) AR ATIA TIV (right to left) TAR APA (text damaged, hard to read) the altar (L. ara-ae) of Attis the day (L. dies-ei, day; diu, by day; diutius, longer; Welsh, dydd; Scot, di) ; the bull (L. taurus-i; It. toro; Fr. taureau; Welsh, tarw; Gr. tavros) he plows (L. aro-are) or alternatively, of the field (L. arvum-i)

BS-11: CA ASIE A _____ IAN T__

BS-15: ET. CE CHANERI TENeR RIALS MASA and, even (L. et) : to us (It. ce) of the Chaneri to hold (L. teneo, tenere, tenui, tentum) the royals (L. regius-a-um; It. reale, Fr. royal) of the mass [tomb] (L. massa-ae)

BS-21: AI ATIE: ERCE 8ISES _____ S: RAM__ E: CLES NASR ai!, woe! the Ati (sons of

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Atys): about / towards, about (L. erga)you look at, visit L. visio, visere, visi, visum, Ind. Pres. 2nd Pers. singl. visīs; It. visione, vision; Fr. viser, to sight) _ _ _ _ RAM _ _ _ _ E : the keys (L. clavis-is, It. chiave; Fr. clé, clef) to be born (L. nascor-i, natus and gnatus).

B-25: SILCI : the funeral feast (L. silicernium-i)

Note: This mural appears to be of the same man as Script BS-1, and here we have an older woman, perhaps his mother. She is handing him an egg, a symbol of rebirth. The couch appears to be the same couch in both murals. The script is badly deteriorated. In the former mural Script BS-1 the man must be the departed. The script appears to be a continuation of the other script and this woman offering him an egg may be the mother or mother-in-law. In the first mural the man is sharing a bowl whose contents could be considered to be a drink, possibly like mead, or wine. In the Iliad pouring wine on the pyre in the funeral ceremony was practiced and in the Rig Veda (See [Banquet.html](#)) we witness sacred banquets, usually at sunrise, noon, and sunset, centered around the offering of Soma, a drink that appears to have been made from Cannabis (marijuana) plants. The use of Cannabis was also found in Scythian tombs and Soma was used in early Persian (Avestan) rituals. In the Celtic rite we witness warriors being dipped into a magic cauldron and renewed. It appears, therefore, that both the egg offering and the bowl offering represent renewal, which is what the banquet scenes are about. The text, therefore, should tell us what is happening in this rite.

Line **BS-7** contains the word ATIA and BS22 ATIE. ATI is used in many scripts, translated as being of the gens Atis / Atys, the Lydian ancestor of the Etruscans. The suffixes "ie" and "ia" correspond to a feminine names appearing in Etruscan scripts, such as those of Persephone ("ie") and Helen ("ai"). The Lydians were known for the extraordinary equality they gave to their women. From them we received the word, lady. The Etruscan burials also represent an unusual equality between the sexes. We may speculate that they followed a matrilineal system.

The Chaneri would appear to be a royal line traced to Atys, father of Tyrsennus, through the mother who assures the departed son by giving him an egg of rebirth. She may in fact, be one of those buried in the tomb and thus is greeting him in the underworld (Orcus). Musicians and dancers depict a continuation of life after death – as in Egyptian tombs. Except for attendants one would think that all of those painted in banquet scenes would be either recently passed away or ghosts of the dead at the moment of the painting. The younger lady who is weeping in BS-1 would not appear to be of the dead, and the text seems to follow the context of the living girl saying good-bye to the dead man, who is of royalty and taking the ship to the Underworld, Orcus. The Chaneri would thus appear be the royal family of 3rd century B.C. Tarquinia.

Our source on Mythology is the Meridian handbook of Classical Mythology, by Edward Tripp, New American Library 1970.

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