# Work notes on Etruscan Mirrors and Murals, Part IV a survey of Etruscan Phrases texts 

April 17, 2014

By Mel Copeland<br>(Relating to mirrors http://www.maravot.com/Etruscan_Phrases_a.html)<br>Mirrors from the Corpus Speculorum Etruscorum*<br>Scripts: CBA, CBB, CBC, CBE, CBD, CBG, CBH, CBI, CBJ, CBK, CBL, CBM, CBN, CBO, CBP, CBQ, CBR, CBS, CBT, CBU, CBV, CBX, CBZ, CCA, CCC, CCD, CCE, CCF, CCG, CCH, and revision to mirror DD.

This work, "Work Notes on Etruscan Mirrors IV," continues our work on the following texts on the Etruscan Phrases website: "Work Notes on Etruscan Murals and Mirrors III, "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 lliad) 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_k.html.

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This is a continuation of our presentation on Etruscan mirrors. They are especially important in understanding the workings of the Etruscan language since they contain text associated with illustrations. The illustrations are usually of recognizable Greek myths and thus names used on the mirrors serve to establish declension patterns of nouns and these patterns then can be referred to other nouns and adjectives, all of which relate to Latin declension patterns.

Also, the mirrors convey stories that are somewhat different than the Greek or Roman memory. Some characters on mirrors are historical, such as TARQUIN, Etr. TARKONOS (TARKVNVS) and TARKIE, whose wife Tanaquil is also recorded on a monument: THANCHVILVS (THANKVILVS).
TARKONOS appears on mirror DL6 in the context of an augur reading a liver and warning him. This mirror may refer to Lucius Tarqinius Superbus ( $535-495$ B.C.), 7th king of Rome. Tanaquil was married to Lucius Tarquinius Priscus or Tarquin the Elder, 5th king of Rome (616-579 B.C.).

Just as mirror DL6 contributes to our historical understanding - from the Etruscan point of view - we have better information to correct or augment rumors or comments from Greek and Roman historians. In this group we have mirror CBX-1:

CBX-1 TIRANAII (Tyrrhenians, ancestors of the Etruscans). Their ancestor, Tyrsenus, the son of the Lydian king Atys, led half of the tribe in Lydia to Italy for resettlement as a result of a long drought, according to Herodotus "Histories" (484-425 B.C.)
CBX-2 ATVVIS great-great-great grandfather; in general, an ancestor. (L. atavus-i)


This document is important because it is the oldest extant document that refers to the patriarch of the Etruscans (TIRANAII). This mirror may, in fact, predate
Herodotus. For larger images see
http://www.maravot.com/Translation_ShortScripts_k .html.

Script CBA - Deutche Demokratishche Republik, Faszikel II, Berlin Staatliche Museum Antikensammlung, 1986, Akademie-Verlag, Berlin, 1987

CBA-1 SETHLANS (SEOLANM) Translation:
Sethlans, Etruscan name of Dionysus. The character Dionysus is important to understanding what is going on in this mirror.

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CBA-2 THANR (ӨANR) [Translation: Thanar, name unknown. It probably is Deianira ( $\Delta$ náveı 1 a, Deïaneira "man-destroyer."), daughter of Dionysus. "Deianira is the daughter of Althaea and Oeneus ("wine-man" and thus civilized), the king of Calydon, and the sister of Meleager. She also was said to have become the mother of Macaria(who saved the Athenians from defeat by Eurystheus). One version of a late Classical tale relates that she was of such striking beauty that both Heracles and Achelous wanted to marry her and there was a contest to win her hand. Her father had already betrothed her to the fearsome river god Achelous, horned and bull-like. Deianira was not passive, however.
"This Deianira drove a chariot and practiced the art of war," noted the Bibliotheca (book i, 8:1), but she wanted nothing to do with her suitor, who was able to take the form of a speckled serpent, a bull-headed man, or a bull." [wikipeida.org] She is remembered as the wife of Heracles who caused his death by giving him a cloth that had the toxic blood of Nessus on it. Nessus was the Centaur who attempted to rape Deianira after carrying her across a stream. Heracles came to her rescue and killed him with an arrow. Before dying Nessus gave her his tunic upon which he wiped a mixture of his blood and semen, claiming that the potion would insure Heracle's love for her. Later Deianira learned that Heracles had taken Iole as a concubine. She spread the potion on a tunic and sent it to him, unaware that the Centaur's blood contained deadly Hydra venom. When Heracles put the tunic on it stuck to his skin and caused him great pain. When he tried to take it off, pieces of his own flesh came with it. He made it to Trachis, only to find that Deianira had hung herself when she had realized what she had done. Heracles made a funeral pyre for himself by Mt. Oeta and then climbed into the fire. She is known for vengeance of the dead on the living. In this context we can see her appealing to a warrior over the head of Tina (TINIA, Etr. Zeus).

CBA-3 TINA Translation: Etruscan Zeus, Latin Jupiter. Note that his name is spelled TINIA (Nom. PI. N. -ia), TINI (Dat. Single; i.e., to, for TIN), and TIN. Here Nom. Single -a appears to apply.

CBA-4 THALNA (OALNA) Translation: Nemesis, mother of Helen of Troy.
The name Nemesis is related to the Greek word vépeıv [némein], meaning "to give what is due."Zeus (TINIA) wanted to seduce Nemesis. "Nemesis has been described as the daughter of Oceanus or Zeus, but according to Hesiod she was a child of Erebus and Nyx. She has also been described as the daughter of Nyx alone. Her cult may have originated at Smyrna. In some metaphysical mythology, Nemesis produced the egg from which hatched two sets of twins: Helen of Troy and Clytemnestra, and the Dioscuri, Castor and Pollux. While many myths indicate Zeus and Leda to be the parents of Helen of Troy, the author of the compilation of myth called Bibliotheke notes the possibility of Nemesis being the mother of Helen; Nemesis, to avoid Zeus, turns into a goose, but he turns into a swan and mates with her. Nemesis in her bird form lays an egg that is discovered in the marshes by a shepherd, who passes the egg to Leda. It is in this way that Leda comes to be the mother of Helen of Troy, as she kept the egg in a chest until it hatched." [wikipedia.org]

The Etruscan version of this story has the Dioscori (brothers of Helen) presenting the egg containing Helen to King Tyndarus (See Mirror DA-3). Thus, the Dioscori could not have been in

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the egg laid by Nemesis, according to the Etruscan version. Also, it was not a shepherd who presented the egg to Leda, wife of Tyndarus, but Helen's brothers who presented the egg to King Tyndarus.

In this mirror, Nemesis is embracing TINIA, almost in a consoling way, while Deianira is appealing to a warrior above his head. Dionysus is in the picture, and he is the son born of Semele and Zeus, another of Zeus' paramours. He is known as the "twice born," because Zeus took him out of dead mother's womb and sewed the child in his thigh, from which he was born again. His mother Semele died as a result of seeing Zeus in his real form, a form which one could not look upon and live.

The act of Nemesis (retributive justice) consoling Zeus in this scene is puzzling, since he raped her as well. Why Deianira is calling for what appears to be vengeance is also puzzling, and to make the situation more curious, Nemesis is consoling Zeus against Deianira's appeal to the warrior. By the same token Dionysus has his arm raised up against the action in the scene.

Apart from this unusual storyline, this mirror is significant because it confirms the name of the consort of Tinia in mirror Divine Mirror.html, Script DM, THALNA, her name probably derived from "retaliation" (L. talioonis, f).

Semele (Etr. SEMLE) appears in mirrors CD-2, MF-3.

Script CBC - France 1, Fasicule I, Musee du Louvre, Figure 39b.

Script CBC-1 HERCLE .

This is another version of the same mirror, CBB. No doubt it was a popular theme.

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CBE-France 1, Fasicule III, Musee du Louvre, Figure 1.

CBE-1 TVRAN Translation: Turan, Gr. Aphrodite] CBE-2 RVLINA or THVLINA (OVLINA) Translation: unknown


Script CBD - Corpus Italia 2, Fasciolo I, Bologna - Museo Civico, "L'erma" di Bretschneider-Roma, 1981: Fig. 41a.

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CBD-1 CRVISIE (unknown name)
CBD-1 TALIRA or TALITHA (unknown name)

Script CBF - France 1, Fasicule III, Musee du Louvre, Figure 3.

CBF-1 ANCHAS (AN ${ }^{\downarrow}$ AS) A name given to Zeus who changed into a goose in his chase after Nemesis (Etr. THALNA (OALNA) CBF-2 THALNA (OALNA), mother of Helen of Troy, who was raped by Zeus and produced an egg that hatched Helen of Troy, who was known as the most beautiful woman of the time.

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Script CBG - France 1, Fasicule III, Musee du Louvre, Figure 4.

CBG-1 VRSTE Translation:
Orestes. Orestes is shown in mirrors MM-4, CT-3, DF. CBG-2 CEL ARVN Translation: of the kind that (L. qualis-e) of the younger son (L. Aruns, "an Etruscan name for the younger son")
CBG-3 CERCA Translation: the oak, sometimes a crown of oak leaves, thus, "by the crown" L.
quercus-us; Abl. Single -a or "for the crown," Dat. Single -a.


Orestes is known for murdering his mother Clytemnestra (Etr. CLVTHVMUSTHA), wife of Agamemnon, sister of Helen of Troy, in revenge for her and her lover having murdered Agamemnon in his bath. The murder is shown in mirror DF.

Script CBH - France 1, Fasicule III, Musee du Louvre, Figure 7.

CBH -1 VENOS Translation: L. Venus, Gr. Aphrodite, Etr. Turan

CBH - 2 DI OVEM Translation: God (L. god (L. deus, divus, di, divi, dea, diva; It. dio, dia; Fr. dieu, dieux, deese) of the egg (L. ovum-i; Nom. Single N. -um)?

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CBH- 3 PROSET NAIS Translation: a prostitute? (L. proseda-ae) a water-nymph (L.Naias-adis and Nais-idis)

This mirror has a curious story. Venus is covering her face with a cloth and a young man holding a branch is pointing to a chest. The text appears to be with Latin characters. Note the letters $P$ and $R$.

Script CBI - France 1, Fasicule III, Musee du Louvre, Figure 8.
CBI-1 TASEOS Translation: Tatius? Titus Tatius was a king of the Sabines who led his people against Rome to avenge the treacherous abduction of their daughters by the Romans.
CB-2 LUQ ORCOS
CBI-3 PILO NICOS TASEI OFIL Translation for the division - a division of the triarii in the Roman army (L. pilus-I, Dat. Single -o) you destroy (L. neco-are, Ind. Pres. 2nd Pers. Single necas) the Tasei sheepfold, enclosure (L.ovile-is)

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CBW - Bundesrepublik Deutchland 4, Staatliche Museen Zu Berlin,
Antikensammlung 2, 1995, Hirmer Verlag, München, Fig. 32b.

CBW-1 LARAN (unknown name) CBW-2 CVRLVN (unknown name) CBW-3 CANVL (unknown name) CBW-4 MARIS (MARIM) Gr. Ares, L. Mars.

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CBX - Bundesrepublik
Deutchland 4, Staatliche Museen Zu Berlin, Antikensammlung 2, 1995, Hirmer Verlag, München, Fig. 34c.

CBX-1 TIRANAII (Tyrrhenians, ancestors of the Etruscans. Their ancestor, Tyrsenus, the son of the Lydian king Atys, led half of the tribe in Lydia to Italy for resettlement as a result of a long drought.

CBX-2 ATVVIS great-greatgreat grandfather; in general, an ancestor
(L. atavus-i)

This is perhaps the most important of the Etruscan texts, since it records the ancestor of the Etruscans, the Tyrrhenians (spelled Tiranaii by the Etruscans). The spelling of "Tyrrhenians" comes from Herodotus. This mirror may predate Herodotus' "Histories." In any event, it is the Etruscan record of their ancestor that we can depend upon, no longer hearsay from the Greeks and the Romans. Most importantly, it is the oldest extant document that refers to the patriarch of the Etruscans (TIRANAII).

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Script CBJ - Corpus Italia 4, Fasciolo I, Bologna - Museo Civico, "L'erma" di Bretschneider-Roma, 1981: Fig. 6. (The name SORINA (MVDINA) is replicated on mirrors
Fig. 16, Fig. 28d and Fig. 29c in this folio.)

CBJ-1 SORINA (MVRINA)
Translation: personal name, or SV RINA (MVDINA) his (L. suo, sua; It. sua, suo; Fr. soi) queen (L. reginaae; It. regina; Fr. reine) Note: RINA appears at Z530, TC108, TC209, K10, K31, K47, K70, K80, K101, K108, K147, K163, K181, S22, DA10. It is used with the name SARINA in the following context:

K45 AVLE SI•FEL RINA SARINA
Le CL (CL part of K52)
Translation: the prince (L. aule) and if, but if (L. si; It. se, Fr. si) the great (fel) queen (L. f. regina-ae; It. f. regina; Fr. f. reine) Sarina; there (le)

K52 (CL)ENSI•RII•RILiS CVNA•CENV•E Translation: the Clensi; of Rhea, old name of Cybele, (L. Rhea-ae); you relax, weaken, release (L. relaxo-are, Ind. Pres. 2nd Pers. Single relaxās; It. rilassare; Fr. relâcher); she unites by oath (L. coniuro-are, Ind. Pres. 3rd Pers. Single coniūrat); to dine (L. ceno-are). Note: the E is part of the next word / line; Prince Metelis, statue of an orator, mentions the name of the Clensi (AL-6).

Script CBK - Corpus Italia 4, Fasciolo I, Bologna - Museo Civico, "L'erma" di BretschneiderRoma, 1981: Fig. 2a.

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fallere, fefelli, falsum, Ind. Fut. 3rd Pers. Single fallet)

CBK-1 FILE Translation: by, with or for the son (L. filius-i, Abl. Single -e or Dat. Single -e) CBK-2 HERCLE Translation: Gr. Heracles, L. Hercules

Note: See Z613 and Z637 for FILE and FILAE at MG-6.

Z614 MALE* CEIA * HIA ${ }^{\bullet} \mathrm{E}$ TvNAM ${ }^{\bullet}$ CIS ${ }^{\bullet}$ FAC Le AIS FALE Translation: from evil (L. malum-i, Abl. Single -e; adv. male, badly, ill); because (L. quia); oh!, alas! (L. heu!) I would be possessed, inspired (L. attono-tonare-toni-tonitum, Conj. Pres. 1st Pers. Single attonem; Fr. étonner and s'étonneer; in what manner (L. qui, quibus), I make/do (L. facio, facere, feci, factum, Ind. Pres. 1st Pers. Single fáciō) there (Fr. Le) the bronze (L. aes, aeris) he/she will deceive (L. fallo,

Z629 MALE•CEIA • HIA •E TvNAM •CIS• FAC Le•FILE•FALE Translation: from evil (L. malum-i, Abl. Single -e; adv. male, badly, ill) because (L. quia) oh!, alas! (L. heu!) I would be possessed, inspired (L. attono-tonare-toni-tonitum, Conj. Pres. 1st Pers. Single attonem; Fr. étonner and s'étonneer; in what manner (L. qui, quibus), I make/do (L. facio, facere, feci, factum, Ind. Pres. 1st Pers. Single fáciō) there (Fr. Le) with or for the son (L. filius-i, Abl. Single -e or Dat. Single -e) he/she will deceive (L. fallo, fallere, fefelli, falsum, Ind. Fut. 3rd Pers. Single fallet)

MG-6 FILAE daughters (L. filia-ae). Note Script MG is one of several mirrors on the "Judgment of Paris." The word FILAE is written at the base of the scene. The scene at MG involves the following characters:

MG-2 UNI (VNI) - the goddess Uni, (L. Juno, Gr. Hera) wife of Tinia (L. Jupiter; Gr. Zeus)
MG-3 MENRFA - Minerva, goddess of wisdom and patroness of arts and sciences (L.
Minerva-ae; Gr. Athena)

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MG-4 ELCINTRE (Alexander) - Note: See Script DM, Divine Mirror.html for the spelling of Alexander's name as ELKINTRE.
MG-5 TVRAN - Turan, goddess of love (L. Venus ; Gr. Aphrodite)
MG-6 FILAE - daughters (L. filia-ae, 1st Decl. Nom. PI. -ae)

## AE15 FILAO:

AE-1 NAS: ARNO - LARIS AL: FILAO: Translation: born (L. nascor-i) Arno, name of gens and of chief river in Etruria (L. Arnus-i, m.) from the gods (L. Lars, Laris, Abl. PI. -is) to him (It. al) son (L. filius-i, A)
FILE is thus Abl. Single, "by, with, from the son" and FILAO at AE5 would be to, for the son, Dat. Single -o.


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Script CBM - Corpus Great
Britain 2, Cambridge, The Fitzwilliam Collection, Cambridge University, 1993.

CBM-1 HERCLE Translation:
Gr. Heracles, L. Hercules CBM-2 PAC ISTE
Translation: I pacify (L. pacoare, Ind. Pres. 1st Pers. Single pācō, pacify, make peaceful; poet. make fruitful; as "pac iste" = I pacify; that of yours (L. iste, ista, istud)

Note: This phrase is of interest, since it may reflect a Latin memory of an Etruscan phrase. Latin Ind. Pres. 1st Pers. Single is pācō. Etruscan 1st Pers. Single always drops the vowel "o," distinguishing between the first person and the infinitive, paco.

This is the same image as mirror CL and corrects the translation.

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Script CBO - Corpus
Great Britain 2, Cambridge, The Fitzwilliam Collection, Cambridge University, 1993.

CBO-1 PRIVMNE • HELAS (HELAM) ATRE - MEPIE CFA ${ }^{\bullet}$ TAI....... Translation: PRIAM, last king of Troy (L. Priamus-i) Helas (name unknown; perhaps it is Priam's son Helanus, who was a seer. He vainly warned Paris that he would come to disaster if he sailed to Sparta, and the last of his prophesies was that Aeneas would found Rome; he will weaken, come to ruin (L. attero-terere-trivi-(-terui)-tritum, Ind. Fut. 3rd Pers. SinCe atteret. MEPIE is an unknown name. It may be a phrase, ME PIE CFA: by, from, with me (L. Abl. me) with piety (L. pius-a-um-Abl. -e; pietas-atis; It. pio, pious; Fr. pieux, pious) he may assemble, collect together (L. coeo, ire, Conj. 3rd Pers. Single coeat) TAI......(unreadable)

Note: This mirror is important since it gives us the Etruscan name of Priam, PRIVMNE. The "ne" suffix is an augmentative, used as in Italian, -ona, -one, distinguishing something larger or greater.

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Script CBP - Corpus the Netherlands, E.S. Brill - Leden - 1983, by L. Bouke Van Der Meer.

CBP-1 THETHIS (ӨE@IS)
Thetis, a Nereid, sea-nymph, mother of Achilles (L. Thetisidis or idos). She was a shape changer. She appears at MM-3, MR-4, CQ-1, CR-1. CBP-2 PELEI Peleus, father of Achilles.

Note: Zeus had attempted to seduce Thetis but refrained from doing so when he heard that she was fated to produce a child greater than her father. They decided to marry her off to a mortal and chose Peleus. She was a shapechanger, however, and would escape his advances, as she escaped Zeus. So Zeus and Hera told him to wait until she was sleeping and then he could catch her. He saw her in a cave asleep and grabbed her, but she subsequently changed into fire, water, a lioness and a tree, but finally succumbed to Peleus' persistence and consented to be his wife.

It was at their wedding the strife that caused the Trojan Wdar began. All of the gods had been invited to the wedding except Eris, the goddess of strife. Resenting the fact that she was not invited, she threw a golden apple into the wedding party. Upon it were written the words "for the fairest." Immediately Hera, Athena and Persephone concluded that the apple was for one of them. Not concluding which one of them was the fairest and most deserving of the apple they chose the fairest man in the land to judge, and his name was Paris (aka Alexander). After receiving many lucrative promises from the goddesses, he chose Aphrodite and she rewarded him with the hand of the fairest woman of that time, whose name was Helen. Unfortunately, Helen was already betrothed to Menelaus, the brother of Agamemnon.

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Script CBS - Corpus
Deutsche Demokeratische Republic, Faszikel 1, Berlin Staatlich Museen, Akademie - Verlag, Berlin 1986. Fig 20a.

CBS-1 KALES or KVLES (unknown name) The image is of a lion, and the Etruscan name of a lioness (L. lea-ae and Iaena; 1st Decl. Single Gen. -ae = -i). The word appears to decline: LEA, LEIM (to the lioness, L. leaae and laena, 1st Decl. Acc. am or 3rd Decl. Acc. -em)

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Script CBT - Corpus
Denmark I, Copenhagen The Danish National Museum, the NY Carlsberg Glypothek, 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)

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CCA - Bundesrepublik
Deutchland 2, Staatliche Museen Zu Berlin, Antikensammlung 2, 1990, Hirmer Verlag, München, Fig. 18a.

CCA-1 LASA (an angelic being that appears in many mirrors.)

CCA-2 TINIA (Gr. Zeus, L. Jupiter) TIN, Etruscan supreme god, declines: Tin, Tina, Tini,
Tinia, gen. Tina may be Abl. -a, "by, with, from Tinia."

CCA-3 MARIS (Gr. Ares, L. Mars)

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CCC - Bundesrepublik Deutchland 1, Staatliche Museen Zu Berlin, Hirmer Verlag, München, 1987, Fig 13a.

CCC-1 RESAN (unknown name). This image shows a character with a winged helmet, suggesting an identity as the messenger of the gods, like Gr. Hermes, L. Mercury and Etr. Turms. However, it is possible that the image is of a patriarch of the RASNA, a name the Etruscans called themselves. RASNA declines: RASNA, used at Z158, TC40, TC216, PO-7; RASNE, used at K24, K115, K124; RASNES, used at K119; RAS, used at VP19, Z843 and RASIIA at BR2. RESAN declines: RESA, used at TC112, RESAN, used at Z439, Z470, Z1423; and RESANE at Z455. The word may be "disclose, to open, reveal" (L. resero-are), in which case a name may be derived from
the meaning. RESANE, at Z455, appears to be a name, as the -NE and -N, -NES suffix appears to be an augmentative, used as in Italian (-one, -ona) to denote something of greater size.

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TAV. I. Specchio bronzeo di Tuscania
CCD - Mirror from
Tuscania, from
Alessandro Morandi,
"Tuscania: I documenti epigrafici e la questione della lingua etrusca," Comune di Tuscania, Assessorato alla Cultura, Tuscania 2005.

## CCD-1 RESAN

Translation: unknown name, word; See also Mirror CCC. The word is used with a character wearing a winged helmet, like Mercury (Etr. TVRMS, Gr. Hermes) and here a female. Nerons is lecturing the two.

CCD-2 OSIR (VSIR)
Translation: unknown name. Note that the character, holding a bow, has a halo around his head.

## CCD-3 NERVNS

Translation: Nereus (Gr. Nnpعús) was an ancient sea-go. Nereus, a son of Pontus (Sea) and Ge (Earth), may have had considerable importance before Poseidon became the ruling seagod. He is referred to by both Homer and Hesiod as the Old Man. Hesiod explains that this is because he is kind and just. He was the father, by the Oceanid Doris, of the fifty sea-nymphs the Nereïds. Like other sea-deities, such as Thetis and Proteus (the second of whom he is sometimes confused with), Nereus had prophetic powers and also the ability to change his

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shape. Heracles, led to his home by the Nymphs, captured him sleeping. Though Nereus took many forms, Heracles bound him and refused to release him until he revealed the whereabouts of the garden of the Hesperides [Hesiod, Theogony, 233-264; Apollodorus 2.5.11]**

Note that Nervns holds a trident, a sign of the Roman Neptune. This particular character is important because he is mentioned several times in the Zagreb Mummy text (Z791, Z851, Z975, Z1013, Z1040):
 hour/time (L. hora) this (L. is, ea, id) we hoe, weed (L. sarrio-ire-ui and ivi, $1^{\text {st }}$ Pers. Pl. sarrimus); Veler (name?) he/she cherishes/fondles (Fr. choyer; L. foveo, fovere) ; (the god) Nereus there (L. ibi, ilic, istic; It. La, cola, vi, ci, ecco; Fr. La, y, voila)

Z798 SVCRI• RESERI Ce ${ }^{\bullet}$ Se CARA ${ }^{\bullet}$ PRIR AS RAK ${ }^{\bullet}$ TEI Translation: the mother-in laws (L. socrus-us, f.) you would preserve (L. reseruo-are; Conj. Pres. $2^{\text {nd }}$ Pers. Single reseruet) to us (It. ce); she would be herself absent (L. careo-ere-u; Conj. Pres. $3^{\text {rd }}$ Pers. Single careat); to pray (Fr. prier; L. precari; It. pregare) of the whole unit divided into 12 parts (L. as, asgis, m.) I speak/recount (Fr. raconter); of the gods (L. di [dii], divi); Nom. PI. dei Z851 I8 CN IC LERI• TRIN* 8eLERE *NERVNS Le ${ }^{*}$ VNE Translation: thereupon (L. ibi) CN, abbreviation of name, Cnaeus (L. Cn, Cnaeus-i) I strike/strike a bargain with (L. icio or ico, ici, ictum; Ind. Pres. $1^{\text {st }}$ Pers. Single iciō) the lords/gods,/spectres (L. arua [larua]-ae; $1^{\text {st }}$ Decl. Abl. PI. -is) the three together (L. trina-ae-a); Velere (the god) Nereus there (L. ibi, ilic, istic; It. La, cola, vi, ci, ecco; Fr. La, y, voila) UNE, goddess Uni (L. iuno-onis, or unus-una; Voc. M. Single e; the goddess Uni, L. Juno, here being addressed) Note: See Z1800 for IC LERI. (End of Panel 23)
Z975 FINVM• TRIN• 8 eLERE ${ }^{*}$ NERVN SI ${ }^{\bullet}$ VN ${ }^{\bullet}$ MvLAK Translation: the wine (L. vinum-i) of the three (L. trin-ae-a, three at a time); Velere; (the god) Nereus to himself (L. se, sese, reflex Gen. sui; It. si; Fr. se) the one (L. unus-a-um, Nom. Single -us; It. un, uno, una; Fr. un, une) I soften, make gentle (L. mollesco-ere; Ind. Pres. $1^{\text {st }}$ Pers. Single mollēscō) Z981 NVN REN SVS LEFE* SARI A8A (torn fragment)__ EICE IN* TFRI Translation: not (L. non [old forms noenum, noenu]) I rein over (L. regno-are, Ind. Pres. $1^{\text {st }}$ Pers. Single regnō) the double (It. m. sosia) he would lift up (L. levo-are; Conj. Pres. $3^{\text {rd }}$ Pers. Single levet); the series/succession (It. série f.; Fr. série) or alternatively he brings forth/ gives rise to (L. sero, serere, sevi, satum; Ind. Pres. 3rd Pers. Single serit) the ancestress (It. f. ava) ...he will cast out (L. eicio-icere-ieci-iectum; Ind. Fut. 3 ${ }^{\text {rd }}$ Pers. Single ēiciet) against (L. in) to the towers (L. turrisis, f.; Dat. -i?)
Z1013 TVS LEFE• 8ASEI Ce•8ARRAN ${ }^{*}$ 8eLEREI ${ }^{\bullet}$ NERVN SI Translation: thine (L. tuus-a-um) he would lift up (L. levo-are; Conj. Pres. $3^{\text {rd }}$ Pers. Single levet) the vases (L.vas, vasis, a utensil; It. m. vaso, pot, vessel, vase) to us (It. ce); they would change (L. vario-are; Conj. Pres. $3^{\text {rd }}$. Pers. PI. variant);the Velerei; ) Nereus to himself (L. se, sese, reflex Gen. sui; It. si; Fr. se) Z1021 RAKaR• CLETRAM• SeREN TFE•NVN RENeR Translation: to narrate (Fr. raconter); [to] the trellis/grating (L. clatri-orum; Acc. -am);they join together (L. sero, serere, serui, sertum; Ind. Pres. 3rd Pers. PI. serent) he regards (L. tueo-ere; Ind. Pres. $3{ }^{\text {rd }}$ Pers. Single tuet); not (L. non [old forms noenum, noenu]) to reign (L. regno-ari]

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Z1040 TVL*FAR •CELI*SVR NVN RENeR • 8eLERE• NERVNS Le Translation: I lift up, raise, elevate (L. tollo, toliere, sustuli, sublatum; Ind. Pres. ${ }^{\text {st }}$ Pers. Single tollō) the grain/meal (L. far, farris; It. farina, f.; Fr. farine, f.); he hid (L. celo-are; Ind. Pres. Perf. 3 ${ }^{\text {rd }}$ Pers. Single celảvit); the sister (L. soror; Fr. soeur) not (L. non [old forms noenum, noenu]) to reign (L. regnoari); Velere; Nereus there (L. se, sese, reflex Gen. sui; It. si; Fr. se)
Z1049 VN* MvLAK *NVN REN* KIS*ESFIS Ce*8ASEI Translation (repeat of Z975, 981): the one (L. unus-a-um, Nom. Single -us; It. un, uno, una; Fr. un, une) I soften, make gentle (L. mollesco-ere; Ind. Pres. $1^{\text {st }}$ Pers. Single mollēscō I rein over (L. regno-are, Ind. Pres. $1^{\text {st }}$ Pers. Single regnō); wherewith, wherefrom (L. quis, qui (old abl. of qui) you pass from state to state / go out (L. exeo-ire-li [ivi] -
 itum) to us (lt. ce); the vases (vas, vasis, a utensil; It. m. vaso, pot, vessel, vase) Note: 8ASEI, -ei denotes a noun or name as in the declension of Helen of Troy's name: ELENAI, ELENEI.

DD This is a correction to Mirror DD
(http://www.maravot.com/Tran slation ShortScripts d.html).
Located in the British
Museum, inv. 633, mirror from
Bolsena.
DD-1 (AFLE) FIPINAS
Translation: Aule, Lord, prince (L. aule, princely courts)

Fipinas, Virbius, a minor Italian god. He is also known as Hippolytus, who was the son of Theseus and his mistress the Amazon queen Antiope, or Hippolyte. When Theseus, king of Athens, was about to marry Phaedra, daughter of Minos, he sent Hippolytus to Troezen, intending that he should eventually succeed to the rule of that city, where Pittheus,

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Theseus' aged grandfather, was king. Later, Theseus was himself exiled for a year from Athens and went with his wife to Troezen. Phaedra fell in love with Hippolytus, but he, a follower of the chaste goddess Artemis, spurned her love. She hanged herself, leaving a note for her husband which accused Hippolytus of having raped her. Theseus not only banished his son but called down on his head one of three curses that Poseidon had once granted him. A bull raging out of the sea frightened Hippolytus' horses and he was dragged to his death. Too late, Theseus learned the truth from Artemis.

According to some writers, Hippolytus was revived by Asclepius. Refusing to forgive his father, he went to Aricia, in Italy, where he became king and instituted rites in honor of Artemis (Diana). He was later honored there as the minor diety Virbius. At Troezen girls cut off their hair before marrying and dedicated it to Hippolytus. He also had a hero shrine at Sparta. The Troezenians declared that Hippolytus was transported to the sky as the constellation Auriga, the Charioteer.

DD-3 CI ALES SILINAS Translation: who, which, what, that (L. qui, quae, quod; It. chi; Fr. qui) you will nourish, support (L. alo, alere, alui, altum [or alitum]; Ind. Fut. 2 ${ }^{\text {nd }}$ Pers. Single ales) Seilenus or Silenus. Silenus was an elderly, satyrlike companion of Dionysus. Seileni, often spoken of in the plural, were hardly distinguishable from Satyrs except that they were older, wiser, and drunker. They were also expert at music and were given to prophecy when captured.

This may also refer to Selinus, a king of Aegialus. Learning that lon, an immigrant from Attica, was planning to seize his throne, Selinus saved it by marrying his daughter, Helice, to lon and making him his heir.

The central figure in the mirror is playing a lyre and another appears to be presenting food. We will attempt to get a better image.

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CCE Mirror, Berlin, Charlottenburg, Antikemuseum, inv. FR. 129, from Orvieto.

CCE-1 TVRMVS (TVRMS) Translation: Etruscan god, Latin Mercury. Note that the name has declined,
usually spelled TVRMS. The suffix -os is used in Greek names, such as
Tarchon TARKONOS (TARKVNVS) and his wife Tanaquil THANCHUILOS
(THANCHVILVS) or Ajax (AIFAS) Telemenos TELaMONOS
(TELMVNVS), CN-1, VA-1) The -os may be the equivalent of $L$. Nom. Single -us, but appears to be $2^{\text {nd }}$ Decl. Acc. PI. -os. This shift can also be seen in Script PS (Work notes on Devotional Plates III).

CCE-2 HERCLE Translation: Heracles (L. Hercules; Gr. Heracles) See DM-2, AH-6, MR-1, LM2, CAA-1, CL-1, CS-2, CZ-3, CBB-1, CBC-1, CBK-2, CBM-1, CBZ-4

CCE-3 MANRFA Translation: Minerva, goddess of war, wisdom, arts \& sciences (L. Minervaae; Gr. Athena)

# Work notes on Etruscan Mirrors and Murals, Part IV a survey of Etruscan Phrases texts 



CCF Mirror, New York Metropolitan Museum of Art, inv. 03.24.3, from Bolsena.

CCF-1 HERCLE Translation: Heracles (L. Hercules; Gr. Heracles)

CCF-2 MENRFA Translation: Minerva, goddess of war, wisdom, arts \& sciences (L. Minerva-ae; Gr. Athena)

CCF-3 PRVMARE Translation: unknown name Promare. (L. pro, before, in front of, for, on behalf of, in favor of, in place of; the sea (L. mare-is; It. mare; Fr. mar, pond; mer, sea); i.e., "in place of the sea."

CCF-4 EST LACE Translation: he is (L. Ind. Pres. 3rd Pers. singl. est) a Spartan (L. Laco [Lacon]onis, Spartan, Lacedaemonian)

Note: This mirror is obviously important since it gives us the Etruscan name for Spartan.

# Work notes on Etruscan Mirrors and Murals, Part IV a survey of Etruscan Phrases texts 

CCG- Mirror, British Museum, n. inv. 625 (73.8-20.108), from Bolsena.


CCG-1 ECHTVR Translation: Hector, prince of Troy, eldest son of King Priam, who was the champion of the Trojans and killed by Achilles. His wife, was Andromoche, who was given to Achilles son Neoptolemus after Hector's death. He fought Ajax to a draw and nearly succeeded in burning the Greek ships. He died in the tenth year of the war.

CCG-2 AFAS Translation: This appears to be Ajax (L. Aiax-acis; Gr. Named after eagle, aietos) Telemenos who was killed believed that he was the hero who most deserved the shield of Achilles after Achilles was killed by an arrow allegedly from Hector's brother Paris. He was one of the embassy sent by Agamemnon to Achilles to persuade Achilles to get back into the war. Achilles had been sulking over the loss of his captive mistress, who was appropriated by Agamemnon when he had to give up his concubine. Achilles carried Briseïs off from the city of Lyrnessus after killing her husband, parents and three brothers during his sack of their city.

Ajax was one of the greatest of the heroes and, being denied the shield of Achilles, committed suicide. He appears in the following mirrors with the spelling AIFAS: VA-1, DC-1, DC-3.

CCG-3 ACHLE (A $\downarrow L E)$ Achilles. Achilles appears in the following mirrors: MM-5, CG-1, DP-1, LM-4, and spelled (A $\downarrow \mathrm{VLE}$ ) and (A $\downarrow \mathrm{LA}$ ), in CH-2, CQ-2.

CCG-4 FANTH (FANO) Vanth, (should be pronounced "Fanth) a goddess associated with death. According to Wikipedia.org: "Her other attributes include the possession of a torch, key, or scroll, and she is shown often to be bare-chested with cross-straps across her breast, adorned with fur boots, a rolled short chiton, and sometimes with unattached sleeves. In fact her dress has been attributed by Scheffer as specifically the dress of a huntress."

Vanth is involved in a variety of different types of scenes in Etruscan art; ${ }^{[4]}$ the most common types associate her presence with occasions of slaughter and murder, including scenes from the Trojan cycle."

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CCH - Mirror, Museo Archeologico Nazionale, Firenze, n. inv. 615, from Bolsena.

CCH-1 HIAS LA Translation: Eia! An expression of joy or surprise, an exhortation, "come on!" (L. eia and heia) of it (L. eius, illius; It. la; Fr. la)

CCH-2 8V8LVNS Translation: Flufluns, Etruscan name of Dionysus. See also FLVFLVNS, SF-2 and 8V8LVNS CD-3.

CCH-3 A8ARAS Translation: greedy (L. avaras-a-um). See also A8ERVM, text N100.

CCH-4 AETVS Translation: age; of human life, either a lifetime or a time of life, age; Menton. The persons of a particular age; aetas puerilis, boys. (L. aetas-atis).

Here a young man is clinging to the leg of Dionysus. An alternative translation may be A8ARA CAETVS: greed (plural) (L. averus-a-um; $-a, \mathrm{~N} . \mathrm{PI}$ ) of cutting down, slaughter; Transf. of persons slain, blood shed in slaughter (L. caedes-is, Etr. Acc. PI. -os?)

## Notes:

* Corpus Speculorum Etruscorum, a multivolume work. Copies I examined are in the University of California Library, catalogued in the Pathfinder UCB Library Catalogue. Volumes used on this site are as indicated.
**Our source on Mythology is the Meridian handbook of Classical Mythology, by Edward Tripp, New American Library 1970.

Launched: 01.16.14
Updated: 4.17.14
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