

Introduction

*And crazy old
Randolph Kilpatrick
had known it all along.*

There are 13,000 known etruscan inscriptions.

Every year some 250 new ones are discovered?

Here only those carved on sizable stones are included.

The available literature on etruscan inscriptions is massive. From the academical point of view, little can be done of help.

However, while plenty is written on the inscriptions, nobody on earth seems to be concerned with the exigence to give, to whomever wants, any indication on where a certain inscription is located so to be found and visited.

As it is recommended that for all matters technical, one shall rigorously approach them accompanied by a tutor; while for all matters humanistic, one should approach them rigorously all by himself and alone (otherwise the discerning capabilities in both cases shall irremediably be compromised forever and ever) the present site (and the sister site therunestones.com; pietreruniche.com; runsten.eu) have been conceived.

Whenever and wherever in Italy one should ask himself where the closest Etruscan inscription is. This site is the answer. Thanks to GoogleEarth one can precisely spot where that inscription is and the sure path to follow to get there.

The site also provides the shortest path to be followed to visit all the known inscriptions.

The information is given in good faith and whenever anything noticeable is available, it is promptly given; however responsibility of any sort rests solely with those that decide to use the information here given.

The sites where an etruscan inscription can be found are shown with a red pin-point in the GoogleEarth file. The information here contained can be freely used without asking any permission and without any recognition.

The author has not, and has never tried to get, any academic formal education in this field.

It shows.

I want to thank all the myriads of followers of this site and of the sister site dedicated to the runes, for the many suggestions provided and corrections requested (hei, wait a minute, most of them were just editorials and typos!)

Close to any identifier of a certain inscription (say, *CIE 4933*) a check sign ✓ is placed for those inscriptions that have actually been visited by this author. Until then, the etruscan letters have been placed based on the best information available. When the inscription has been visited, the actual letter used, say whether  or  for "m" is used.

In the present work, the word "urn" is used to describe the place where the dead has been lain. This is done even in the case when the object is a sarcophagus. This has been done because in italian "urn" is female like the etruscan word. The word "tomb" could have been used, but this sounds too prosaic and to make up for the lack of content, in this work the more sophisticated sounding "urn" has been used (actually to be used only in the case of incineration.)

The letter  is here rendered in its undeformed shape  where the left leg is still high and not floored to the ground.

At Perugia:

 = s

 = sh

At Chiusi, Volterra

 = ss

 = s

According to Rex WALLACE:

	[see]	[she]
north (Chiusi)		
center (Tarquinia)		
south (Cerveteri)		

For those that enjoy checking things out one can use

www.etruscans1.tripod.com/Language/EtruscanTH.html

but don't be disappointed if things do not match: different authors have different babies to grow up: some are obsessed with the etruscan having derived everything from the greeks, others from the indians (those of Indira GANDI, not those of Geronimo) but nobody up to now hypothesizes the opposite.

The goddess of water is Larthia Urkla; priesthood: Larth

The god of the sun is Veltha, Vertna; priesthood: Vel

When reading please take into account that the processor decided to correct what I write, no matter what I do. So if I write "it has a..." he decides that I wanted to write "it ha sa..." So you may be worried that I had a stroke. But it is just the processor.

References

1. TLE – M. PALLOTTINO – “*Testimonia Linguae Etruscae*” - 1968
2. ThLE – PALLOTTINO, ANGELETTI – “*Thesaurus Linguae Etruscae*” 1978
3. CIE – Karl PAULI, Olof August DANIELSSON “*Corpus Inscriptionum Etruscarum*” 1885 – University Library, Carolina Rediviva - Uppsala, Svezia
4. LLDE – Giuseppe FOSCARINI “*La Lingua Degli Etruschi*” 1996
5. GEASS – Nicola RILLI “*Gli etruschi a Sesto Fiorentino*” 1964
6. REE – Rivista di Epigrafia Etrusca – a compilation
7. MPE – Massimo PALLOTTINO “*Etruscologia*” 1942, 1997
8. NRIE – Mario BUFFA – “*Nuova raccolta di iscrizioni etrusche*” – 1935
9. ThIR or TIR – *Thesaurus Inscriptionum Raeticarum*
10. Alfio CAVOLI – Profilo di una città etrusca – Vulci
11. F. de Angelis Università Normale di Pisa – Corpus informatico delle urne ellenistiche etrusche e dei loro contesti
12. Paolo BRUSCHETTI etc – A guide to the collections – Museo dell’accademia etrusca e della città di Cortona
13. Paolo GIULIERINI etc- - Gli etruschi maestri di scrittura

Non-canonic numeration

- NNSS 1 Tomba della Sirena – Sovana
- NNSS 2 Corchiano
- NNSS 3 Corchiano
- NNSS 4 LLDE p. 50
- NNSS 5 Collezione archeologica Paolo ORSI, Rovereto, Trento
- NNSS 6 Museo civico di Bolzano
- NNSS 7 Blera
- NNSS 8 Blera – ex chiesa di san Nicola
- NNSS 9 castel d'Ischia
- NNSS 10 cippo di confine Museo archeologico di Fiesole
- NNSS 11 Poggio di Firenze
- NNSS 12 Museo Pio Clementino
- NNSS 13 tomba Thansinas No. 2
- NNSS 14 sarcofago SEIANTI Firenze
- NNSS 15 sarcofago SEIANTI Londra
- NNSS 16 museo nazionale di Siena
- NNSS 17 museo di Fiesole
- NNSS 18 tomba del Cardinale
- NNSS 19 tomba Thansinas No. 1
- NNSS 20 cippo di Luni
- NNSS 21 Tomba degli Anina, Tarquinia
- NNSS 22 urna Cutu, Museo archeologico nazionale dell'Umbria, Perugia
- NNSS 23 Museo archeologico di Firenze
- NNSS 24 Museo archeologico nazionale di Perugia
- NNSS 25 Museo archeologico etrusco di Chiusi
- NNSS 25.1 Museo civico di Chiusi
- NNSS 26 Museo archeologico di Firenze; LLDE p. 491
- NNSS 27 Tarquinia, tomba dell'orco
- NNSS 28 La chimera di Arezzo presso il museo archeologico di Firenze
- NNSS 29 Vulci, Castello dell'Abbadia
- NNSS 30 Vulci, Castello dell'Abbadia
- NNSS 31 Vulci, Castello dell'Abbadia
- NNSS 32 Orvieto, necropoli di Crocifisso del Tufo
to
- NNSS 82 Orvieto, necropoli di Crocifisso del Tufo

The alphabet

Note: between the column “falisco” and the column “runico” a column “raetic” was intentionally omitted for strategic reasons and will be added later on, at a critical juncture.

	ARCAICO	ETRUSCO	FALISCO	RUNICO	RUNICO	GRECO
				24	16	
A	KA	A	ſ	ſ	†	A
B	ſ			β		β
C	丰王	>	>			Ξ
D	Δ◊		đ	þx	þ	Δ
E	ѢѢ	ѢѢ	ѣ	ℳ	†	E ε epsilon
F	ΦΨ	λ	↑	ɸ	ɸ	Φ
G	ଠଠ	ଓ		χ	χ	ର
H		ଧ	ଘି	ହ	*	ହ୍ୟ
I	ି	ି	ି	ିି	ି	ି
J	ଜି			ଶି		
K	କ	KY; kh↓	କୁପ୍ପ; kh↓ୟ	କ	କ	K
L	ଲ	ଜ		ଗ	ଗା	ଲ
M	ମ	ମ	ମମ	ମମ		M
N	ନ	ନ	ନି	ତ	ତ	N ν
O	ଓର	ଓ	ଓ	ଫମ	ଫ	OΩ
P	ପି	ପି	ପି	କ		ପ
Q			ଫ			
R	ର	ର	ର	ର	ର	R
S	ଶିମ	ନମ୍ବିମ୍ବିଶି	ଶିଶି; ଶିମ୍ବି	ଶ	ଶ	Σ
T	ତିତ	ତିତି	ତିତ; thି	ତ	ତ	Θ
U	ୟି	ୟ	ୟ	ନ	ନ	ୟୁ epsilon
V		ିଃ	↑			
W				ପ		
X						Ξ
Y				◊	ା	ୟୁ psi
Z	I		ିଇ	ୟ		Z

Commonalities

Elementi in comune dei caratteri unici ed etruschi

Etrusco Runico

q r	p w
g t	f e
j l	r l
y n	m o
z s	l s
y kh	y r
φ ph	φ th
* 100	* h
↑ 50	↑ t
† t	† a
γ t	γ k
‡ t	‡ a
ℳ m	ℳ m
l i	l i
ꝝ f	ꝝ o
D r	D th
M s	M e
X s	X g
Ꝛ b	Ꝛ b

Si sono posti i caratteri degli alfabeti etrusco, etrusco arcaico ed etrusco moderno ed i caratteri unici vichingo, anglosassone e norreno.

Evolution

	ARCAICO <u>VII - VI</u>	MODELLO	RECENTE <u>IV - I</u>	
a	A	A	A	I
b		g		
c	)	i	c	
d		o		A 5
e	়	়	়	
f	ঘ ঘ		ঘ	X 10
ঁ		ঁ		
h	ঃ	ঃ	ঃ ০	
i	।	।	।	
j				↑ 50
k	ং	ং		
l	ঁ	ঁ	ঁ	
m	ঘ	ঘ	ঘ ঙ	* . Ø 100
n	ঞ	ঞ	ঞ	
o		ঠ	ঠ	
p	ঁ	ঁ	ঁ	Ø 1000
q	ঁ	ঁ		
r	ঁ	ঁ	ঁ	
s	ঁ ঁ ঁ	s	ঁ ঁ	Ø 10000
t	T	T	ঁ ৰ	/
u	ঁ	ঁ	v	
v	ঁ	ঁ	ঁ	
w				
x				
y				
z	I	I	ঁ ৰ	
ঁ	⊗⊕+	⊗	○○	
ঁ	M	M	M	
ঁ	X	X		
ঁ	Φ	Φ	Ø	
ঁ	Y	Y	ঁ	
		田		

A A

B 8

C >

D → TH O; ⊗

E X

F 8 → PH φ; ①

G → Z I

H B; Θ

I I

J → Z J

K > → KH ↓; Y;

L ↓

M M; M

N Y; H

O O

P I

Q Q

R ♀ ♀

S > → SH M

T T

U Y

V ♀

W Y → λ

X → KH ↓; Y

Y Y

Z J

The path across all the etruscan inscriptions throughout Italy

Museums Musea

Roma, **Museo nazionale etrusco di Villa Giulia**

Roma, Vaticano, **Museo Pio Clementino**

Roma, Università della Sapienza, **Museo delle antichità etrusche e italiche**

Cerveteri, **Museo archeologico nazionale**

Santa Severa, **Museo del mare e della navigazione antica**

Tarquinia **Museo nazionale etrusco**

Tuscania, **Museo nazionale etrusco**

Vulci, Castello della Badia, **Museo archeologico nazionale**

Grosseto, **Museo archeologico e d'arte della maremma**

Chiusi, **Museo archeologico nazionale**

Chiusi, **Museo civico**

Chianciano Terme, **Museo delle acque**

Viterbo, **Museo nazionale etrusco**

Viterbo, **Museo civico**

Piombino, **Museo archeologico del territorio di Populonia**

Piombino, **Parco archeologico di Baratti e Populonia**

Sarteano, **Museo civico archeologico**

Orvieto, **Museo nazionale etrusco**

Orvieto, **Museo Claudio Faina e museo civico**

Cortona, **Museo dell'accademia etrusca e della città di Cortona**

Perugia, **Museo archeologico nazionale dell'Umbria**

Perugia, **Ipogeo dei Volumni**

Perugia, **Museo archeologico nazionale dell'Umbria**

Pesaro **Museo archeologico Oliveriano**

Vetulonia, **Museo civico archeologico Isidoro Falchi**

Siena, c/o Santa Maria della Scala, **museo archeologico nazionale etrusco**

Rimini, **Museo civico archeologico di Verrucchio**

Firenze, **Museo archeologico nazionale**

Dicomano, Vicchio, **Museo Archeologico Comprensoriale** (Poggio COLLA)

Bolzano, **Museo civico**

Rovereto, Trento, **Collezione archeologica Paolo ORSI**

Berlino **Museo Statale, Staatlichen Museen**

Cracovia, Polonia **Museo nazionale**

LAMINE DI PYRGHI	TEGOLA DI CAPUA	DISCO DI MAGLIANO	CIPPO DI PERUGIA	MUMMIA DI ZAGABRIA	TAVOLE EUGUBINE	TABULA CORTONENSIS
-510	-490	-450	-250	-250 to -150	-250 to -50	-190
3 fogli	una	uno	una	12 riquadri	7	7 pezzi di 8
oro	terracotta	piombo	pietra	lino	bronzo	bronzo
Museo Di Villa Giulia Roma	Staatlich Museum Berlino	Museo Archeologico di Firenze	Museo Archeologico dell'Umbria Perugia	Museo Nazionale di Zagabria Croazia	Museo Gubbio	Museo Cortona
20 cm	60 x 50 cm	Φ = 8 cm	149 x 54 x 24 cm	350 x 40 cm	28 x 40 cm 57 x 87 cm	28 x 46 x 3 cm
consacrazione di un tempio	calendario rituale	norme per sacrifici	cippo di confine fra famiglie	calendario rituale	ceremoniali	archivio notarile privato
etrusco e fenico non corrispondenti sempre	solo etrusco	solo etrusco	solo etrusco	solo etrusco	lingua umbra e alfabeti umbro e latino	solo etrusco
55 parole	390 parole	70 parole	270 parole	1350 parole	4365 parole	206 parole
inciso un lato	inciso un lato	incisi due lati	incisi due lati	inciso un lato	per 5 su 7 incisi due lati	incisi due lati

A volte si resta sorpresi per la differenza di eleganza fra l'artifatto e l'iscrizione.

Ciò è dovuto al fatto che in genere l'artifatto veniva prodotto in apposite officine e godeva dei vantaggi della scuola. L'iscrizione spesso veniva apposta sull'artifatto acquistato. E' possibile che chi apponeva l'iscrizione fosse un sacerdote e quindi non era l'eleganza del tratto la sua qualità.

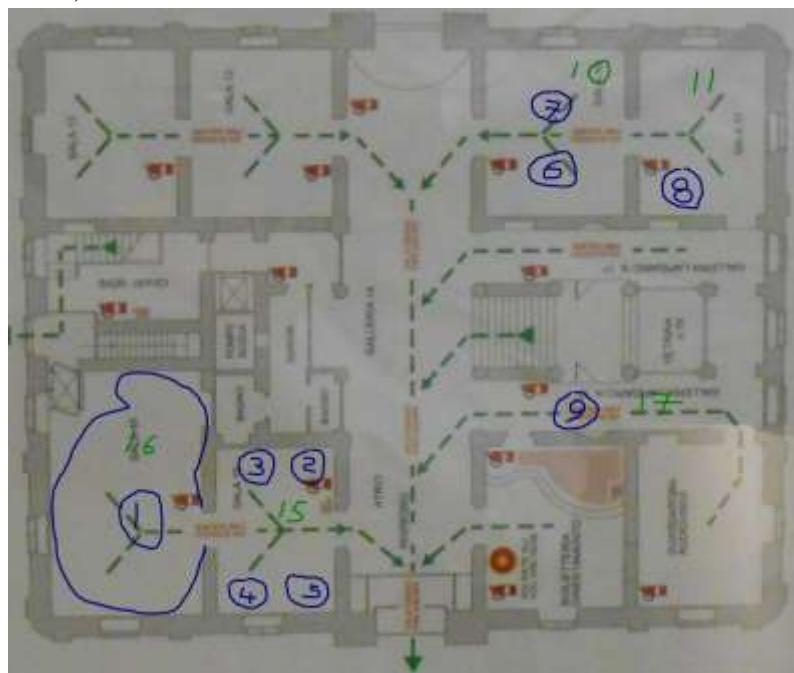


Ma questo non era uno sfregio?

In reality “ssuthi” meant “funereal”, meaning: do not touch, this is sacred. A sign that even back then there was a tendency to take away those pieces of art.

Chieti, museo archeologico di Villa Frigerj

The ground floor (first floor.)



In green the numeration of the rooms.

In bleu the numeration of the artifacts.

Room 16, item No. 1

La guerriera di Capestrano. (year -580) As the statue was found together with another where very small breasts were represented, it was concluded that this must have been the statue of a man. The unsurmountable anatomic features demonstrate instead that this is a woman, whose breasts were not represented in a society where breasts were already minimized as a feature, as a matter of principle.

The mask on the face was there for the same reasons they wear a mask in Venice in particular circumstances. The “hat” in reality is the shield, and the way the warrior lady carried it when not in use confirms that this is a lady (much the same way women carry loads on their head.)

Aninis must have been a happy guy, for a night or for a month (the lady on the other statue would not have allowed for more than that.)

The inscription runs from the bottom to the top on the right side of the statue, along the spear.



ma	kupri	koram	opsut	aniris	raki	nelis pompunei
me	bella	immagine	fece ⁽¹⁾	Aniris	per la sovrana	Nevia Pompuledia
me	beautiful	image	did ⁽²⁾	Aniris	for the sovereign	Nevia Pompuledia

nota (1) “fece” qui ha il significato di “fece fare” = “commissionò”

note (2) “did” here has the meaning “let do” = “commissioned, ordered to be made”

Room 15, item No. 2

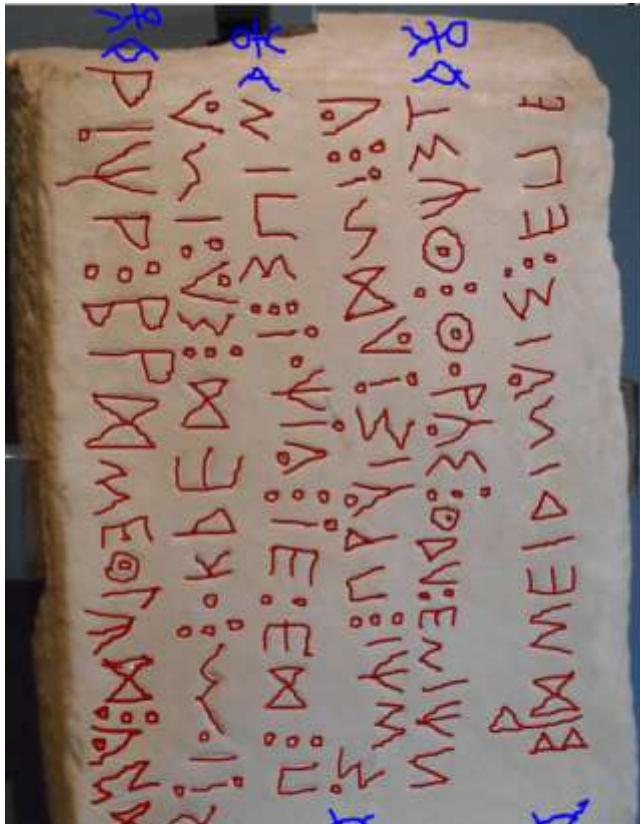
Torso di Pallano - Sella di Colledimezzo, Atessa

This statue (year -610) has no inscription but the position of the hands recalls that of the Guerriera di Capestrano. It is the *digestivo antonetto* position and is also present at the stele da Bellante I.

Room 15, item No. 3

Monte Giove – Penna Sant'Andrea (Te) – stele di Sant'Andrea III

Iscrizione paleo-sabellica, età arcaica anno -510



a	AA
b	ß
c	K
d	D
e	E
f	: g f
g	χ
h	*
i	M
j	I
k	K
l	N
m	M M M
n	N
o	• □
p	P
q	Ø Ø Ø □
r	P
s	S
t	T I T I ; t k □
u	↑ A
v	h
w	X
y	Z

On the right of the stele, the sabini-sabelli list of letters.

The bleu color small child-drawn man together with the symbol of an eye are indicating which way I decided to look at the inscription verse and direction in the spur of the moment and under the pressure of the moment (Paul Scheffer)

It is estimated that the missing upper part of the stone must have contained as many letters as the preserved bottom half. Maybe they established that based on the length of the stone that was carrying no letters and thus must have been intended to be interred.

The inscription starts at the top left and goes down. It has a bustrofedic (which up to the age of 63 I thought was to be written *boustrophelic*) trend, meaning that it goes up and down as a couple of boefs would carry a plough on a field.

Please notice the very important peculiarity of the B letter. Also very important is the second last letter at the bottom left. This author sees a "v" while others see an "l".

Each of the little circles actually have been carved with a little dot at the center of the little circle.

A dot is thought to represent the letter "o";

Two dots placed as a semicolon : are thought to represent an "f".

The language is osco-umbro, with letters similar to the sabino and protosannitico of the penisola sorrentina (il ratto delle sabine in realtà è l'appropriazione da parte dei romani-etruschi-latini delle lettere sabine.)

In the following I report some transliteration that is satisfactory only up to a point. It has to be studied.

- - - - - *rtur brimeqlui ali
ntiom okreisafina* - - - - -
- - - - - *enips touta tefei p
osmui praistaint u* - - - - -
- - - - - *psuq qoras qdufenui
brimeidinais epe* - - - - -

On the other hand, if the inscription reads from the bottom right it would be:

brimei dinais epe - - - - -
- - - - - *o psuq qoras qdufenui*
rtur brimeq lui alintiom okrei safina - - - - -
nips touta tefei posmui praistaint a

Some arid engineers believe that the fact that some read the inscription from the top and other from the bottom, is not very promising that the interpretations are correct. This is they do not believe that it was intentionally written to be read fro one direction **and** the other. And yes, you can decide where to start.

“safina” means sabin.

Room 15, item No. 4
Penna Sant'Andrea II



- - - - - *nis safinum*
nerf persukant p - - - - -

Room 15, item No. 5
Penna Sant'Andrea I



*hidom safinus estuf ehelsitniom po
vasis pidaitupas fitiasom mufqlum men
tistrui nemunei praistait panivu meitims saf
inas tutas trebergies titui praistaklasa posmui*

simulacrum sabini hic exegerunt tuum ...
...exstat ... meta sabinae civitatis aedes Tito

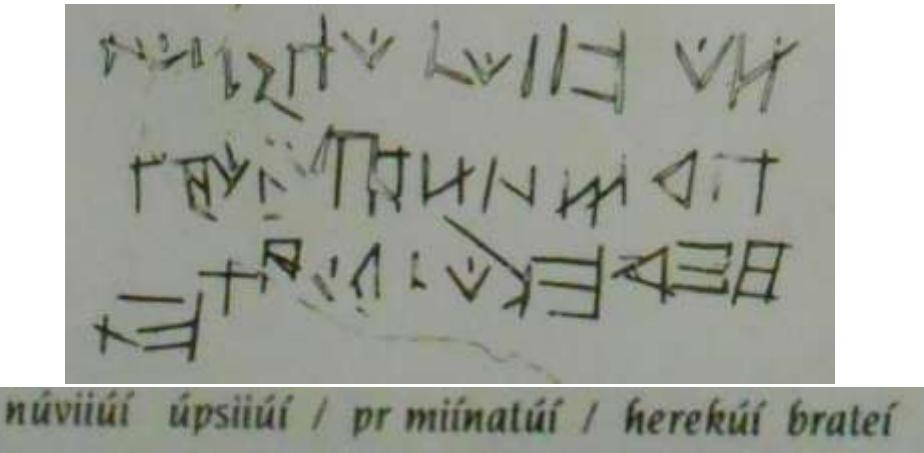
Room 10, item No. 6
Incensiere da Tarquinia



shut ina
chiuso inferi

Room 10, item No. 7





Or:

*nuviiet apsins
prmlinat – aht
herekui bratei*

Nuviiet APSIN

...

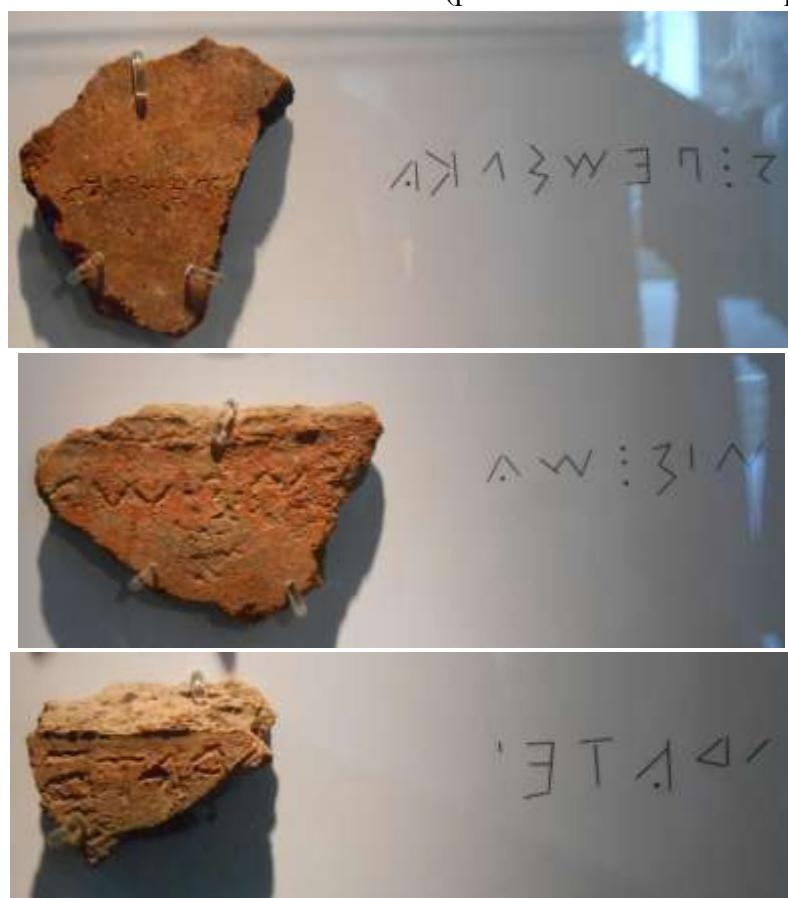
Ad Ercole per grazia ricevuta.

Room 10, item No. 8

Noy used.

Room 10, item No. 9

Dal colle di San Vittorino che era l'abitato di Amiternum (poco a nord ovest di L'Aquila.)





Piano superiore (first floor)



Room xx, item No. 10

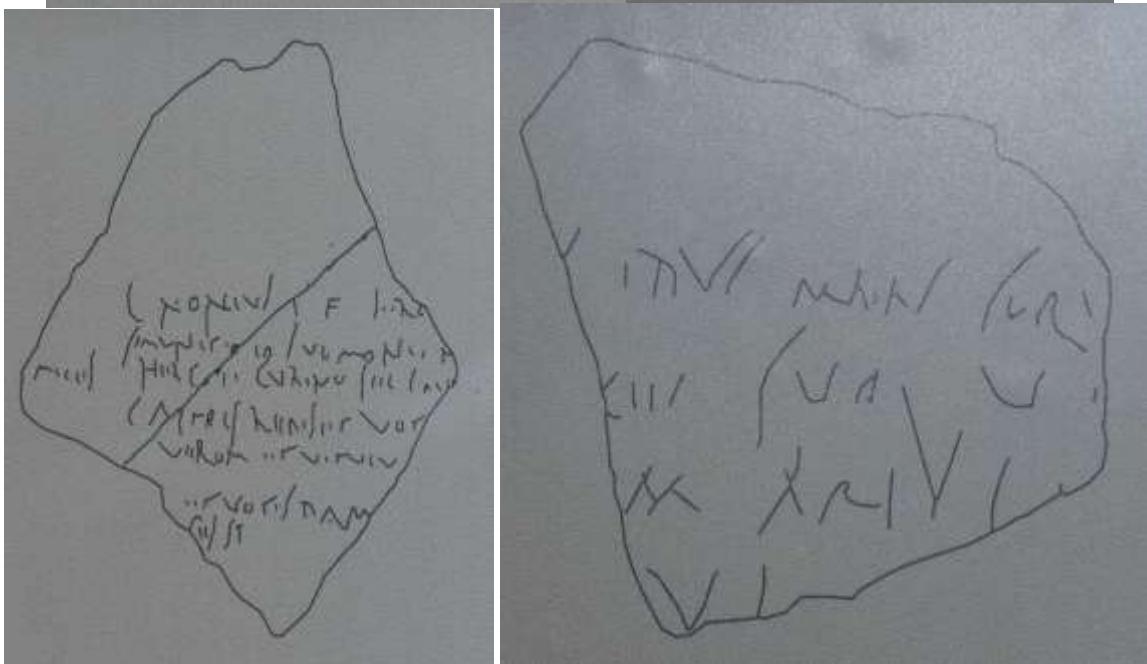
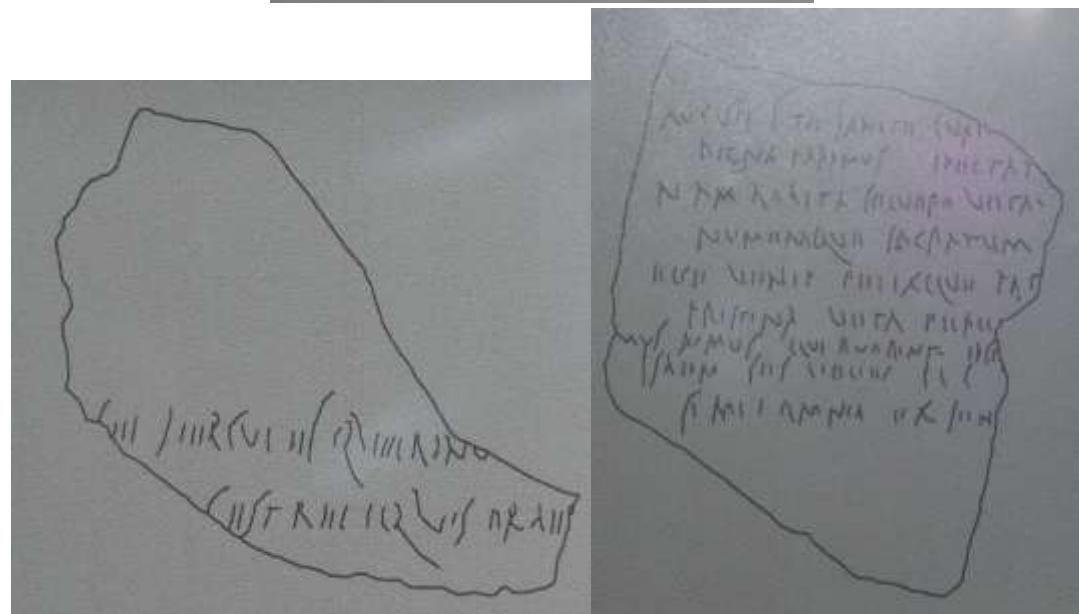
Not used.

Room xx, item No. 11

Not used.

Room xx, item No. 12

Sulmona – santuario di Ercole



Room xx, item No. 13

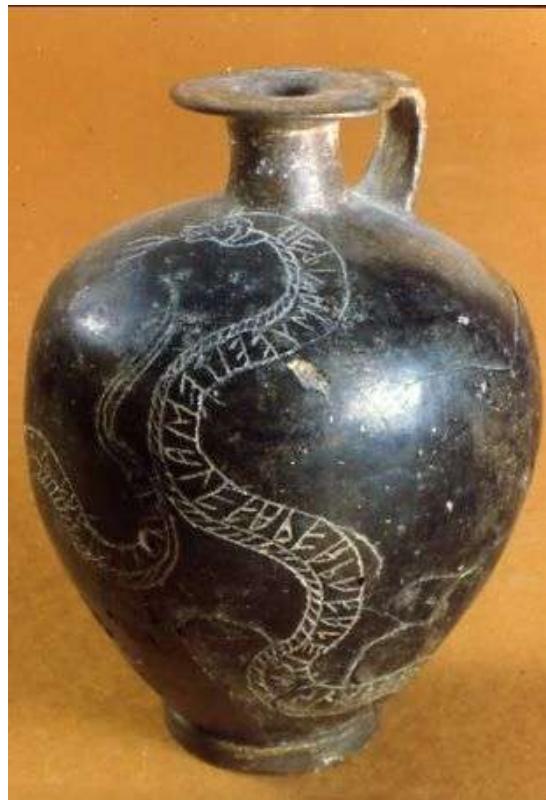
Not used.

Room xx, item No. 14

Not used.

Roma, Museo nazionale etrusco di Villa Giulia

From Montalto di Castro



From internet “Galleria immagini”

... viephmas kveites alevar vara vapeis

Kveites=from Caere.

That is just what one can see from the pictures above.

But let us unroll the serpent from around the vase:



፩፻፭፳፲ ፩ጀጀ፲ ፩ጀጀ፲ ፩ጀጀ፲
 rarela seniera sa mpeh tk
 Akir Urines Khephnas

የ፩ የ፩፩፩፩ የ፩፩፩
 gin si par ar
 Nis Vapeis Vara

-- የ፩፩፩ የ፩፩፩፩
 glai sakeral
 Ials-- Larek

----- የ፩፩፩
 lame

የ፩፩፩፩፩ የ፩፩፩
 ak er u lam ekitha
 malurku Ethike

የ፩፩፩፩፩ የ፩፩፩፩
 zkhiz iliz anjir
 Zikkie Nyangil

የ፩፩፩፩፩ የ፩፩፩፩
 sar thu gnie an
 Uthares Naen

A little bit more time is necessary to provide a more satisfactory interpretation.

TLE2 731; LLDE p. 345

A	Y	t	V	M	(	I	O	V	M)	)	A	>	አ
a	n	t	u	m	(i	th	u	ss)	)		a	k	e
mutna					(ssuthi)						eka		
scomparsa					(improvvisa)						come		
(disappearance)					(sudden)						as		
as sudden a disappearance													

J	A	O	Y	፩	A	S	A	Y	I	S	I	J	፩	A
l	a	th	n	r	a	s	a	n	i	s	i	l	e	f
arnthal						felisinas								
Arno						di FELISINA								
Arno						of FELISINA								
of Arno FELISINA														

A	J	M		፩	>	፩	A	የ
a	l	ss		e	k	r	a	m

sla	markes
defunto	di Marke
deceased	of Marke
(son) of the deceased Marke	

TLE2 326; LLDE p. 633

i A n sh i f	a i l e f
fishnai	felia
FISHNA	Velia
Velia FISHNA	
(this is the urn of) Velia FISHNA	

e k m a s e t u t l a o n r a a i u v p	anke (ella) era (she) was She was the wife of Arno TUTE	tute s TUTE TUTE	arnth al Arno di Arno of	puia moglie wife
anke		tute s	arnth al	puia
(ella) era		TUTE	Arno di	moglie
(she) was		TUTE	Arno of	wife

Museo Pio Clementino, Gregoriano Etrusco, Musei Vaticani

NNSS 12; LLDE p. 54

l e v i f	l a i th r a l
Fivel	Larthial
(Per) Larthi, il marito Fifel	
(Dedicated to) Larthi, her husband Fifel	

TLE2 736; LLDE p. 82

s u t i e v s	l e v	e k r u t	n u t i
sveitus	vel	turke	itun
lo svedese	Vel	è l'aruspice	questo
“the swedish”	Vel	is the haruspex	this
This is the haruspex Vel, “the swedish”			

The haruspex would predict the future based on the examination of the guts of sacrificial animals.
The “àuguri” would do the same by looking at the flying pattern of birds.

CIE 2995; LLDE p. 342

s s n t u t	e k r a l
tutnas	larke

TUTNA	di Larke
TUTNA	of Larke
(this is the urn) of Larke TUTNA	

A | S | I | J | A | O | A | J							
a	s	i	l	a	th	a	l
la nobile	di Latha						
the noble	of Latha						
(son of) the noble Lartha (a she)							

A | R | F | A | J | > | S						
a	r	f	a	j	>	s
afra				skl		
delle terre				magistrato		
of the land				magistrate		
(he was) magistrate of the land						

Roma, Foro Romano, Lapis Niger

The first face is shown highlighted in red, as the stone was found in the Foro Romano



To read you must lay on the floor and stand on your right side flank (as if you were in a bed.) If you do not see the stone you must turn the other way.

The inscription starts at the top line and goes from right to left.

To read the second line you must go from left to right (*bustrifedic*, or as the bovines plough a field; which I thought for decades that was *baustrofelic*)

The third line goes from right to left.

- - - - -	I	O	B	I	O	V	O
- - - - -	S	A	K	P	O	S	E
- - - - -	W	M	P	O	S	E	

quoi hoi...

... sakros es

ed sorm ...



Here the stone is shown when the stone had been relocated in the museum.

The second face has four lines. Yet the technician who highlighted the inscription (that would be me myself in person) forgot to highlight the last line. I hope this does not hinder your analysis of the thing.

To read you must lay on the floor and stand on your right side flank (as if you were in a bed.) If you do not see the stone you must turn the other way.

The inscription starts at the top line and goes from left to right.

To read the second line you must go from right to left (*bustrifedic*, or as the bovines plough a field; which I thought for decades that was *baustrofelic*)

The third line goes from left to right.

The fourth line goes from right to left.

- - - - -	I A - I A S
- - - - -	D I I E E E E P
- - - - -	E Y A M
- - - - -	I Q : S O Y Q

... *ia . ias*

... *regei ic* ...

... *evam*

... *quos ri* ...



In this picture, to make the things a little bit more complicated, two faces are shown in the same picture, highlighter in red. The key to understand is that the third face is the face on your right.

To read you must lay on the floor and stand on your left side flank (as if you were in a bed.) If you do not see the stone you must turn the other way.

The inscription starts at the bottom line and goes from right to left.

To read the second line you must go from left to right (*bustrifedic*, or as the bovines plough a field; which I thought for decades that was *baustrofelic*)

To read the third line you must lay on the floor and stand on your right side flank (as if you were in a bed.) If you do not see the stone you must turn the other way.

The third line goes from left to right.

The fourth line goes from right to left.

- - - - w : k	v	a	j	a	t	o					
- - - - i	v	b	: w	e	d						
o	i	o	d	:	i	o	y	x	m	e	n
v	a	t	o	d	:	a	i	k	:	a	t

... *m kalato-*

rem hai ...

... *o iod iouxmen-*

ta kapia doatv ...

The fourth face is the face on your left.

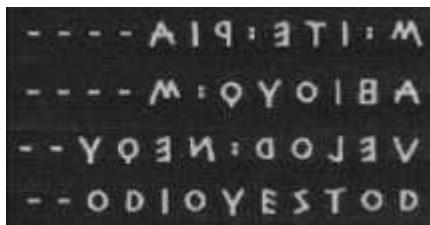
To read you must lay on the floor and stand on your right side flank (as if you were in a bed.) If you do not see the stone you must turn the other way.

The inscription starts at the top line and goes from right to left.

To read the second line you must go from left to right (*bustrifedic*, or as the bovines plough a field; which I thought for decades that was *baustrofelic*)

The third line goes from right to left.

The fourth line goes from left to right.



*m ite ria ...
... m quoi ha-
velod nequ...
... odiovestod ...*

If you live in a country where they keep the wrong side of the road while driving cars, pay particular attention if you have to cross a street after having read this section. But most important of all, do no lay down in the middle of the road no matter which flank.

At the current ground level the only visible part is a square area of black marble paving, surrounded by the white travertine paving from Augustan times.

The subterranean parts of the monument cannot normally be visited.

However a copy was cast and is visible at the Musei Capitolini (but first verify if it still there.) If they tell you that it has never been there, then when I was a child I must have seen something else; you know... the age of development...

Cerveteri, necropoli della Banditaccia



<http://www.comune.cerveteri.rm.it/turismo-e-cultura/le-necropoli/la-banditaccia>

Cerveteri, necropoli della Banditaccia, tombe del Comune Tomba delle Iscrizioni o Tomba dei Tarquini

Diversa dovrebbe essere la “Tomba delle Iscrizioni Graffite” che io ho posta più a nord est lungo la via delle Sepolture. Parete separante il vestibolo dalla camera di fondo. Sull’intonaco sono graffite dodici iscrizioni oltre ad una principale. Tali iscrizioni dovrebbero conterrere i nomi di *Larice Veliinas* e di *Thefarie Velianas*.

Nella tomba ci sono 70 iscrizioni.

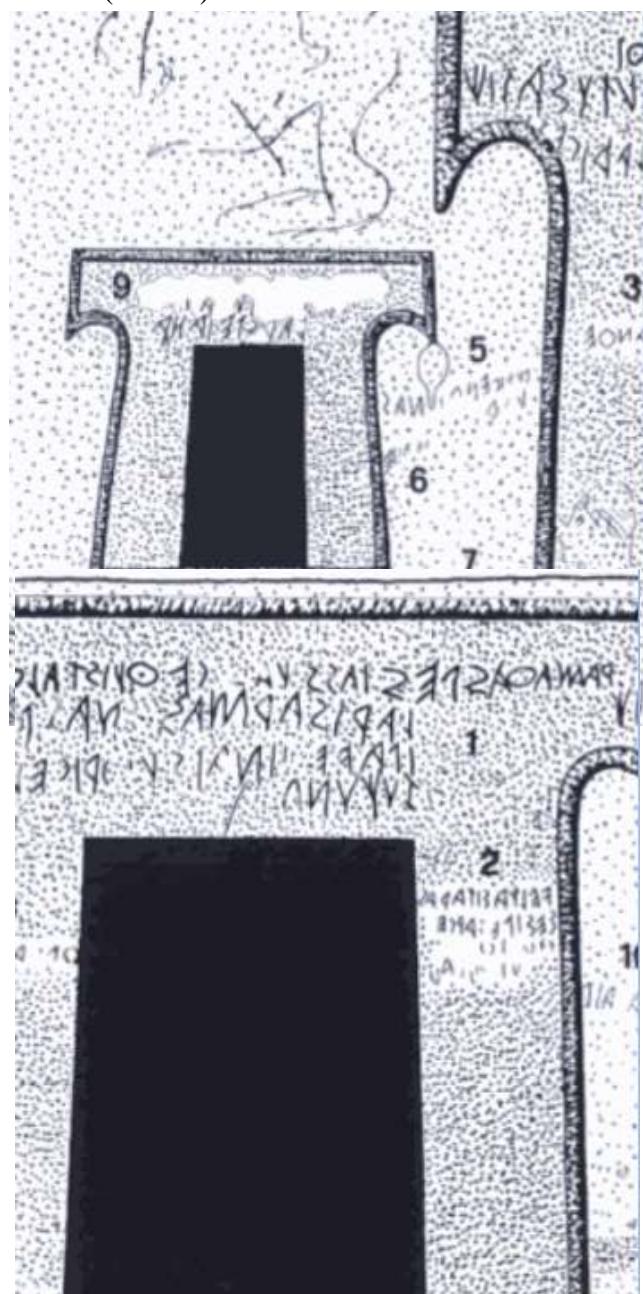
Rappresentano 8 generazioni dal -250 al -50 (200/8=25 anni)

Una volta riempiti gli spazi si è scavato un piano sotto.

Una delle iscrizioni dice:

avle tarknas larthal clan

Aule TARQUINIO, figlio di Larissa (una lei)



Iscrizione No. 1

ramath aspes tassual

cethuis talcthi

laris armas

naspu tusatikh

ipave inaisu

ricellarices zukhuna

Iscrizione No. 2

veltas itaras

sasipe arce

Iscrizione No. 3

thp ranthe

Iscrizione No. 4

--lasa

Iscrizione No. 5

----en--nas

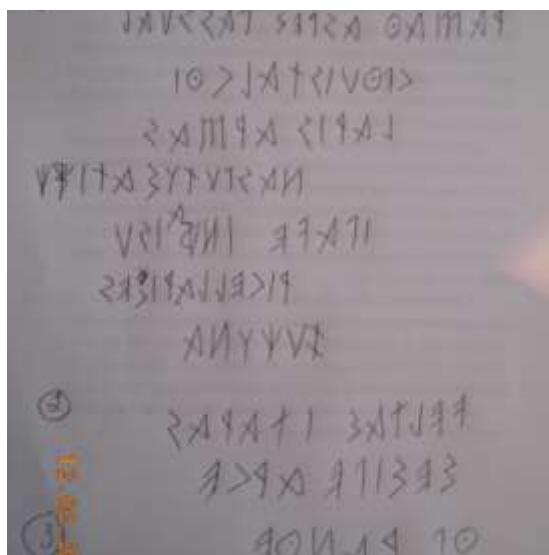
Iscrizione No. 7

Iscrizione No. 8

Iscrizione No. 9

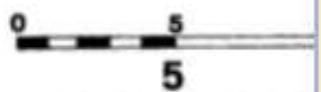
lauc peana

Here follows a reproduction of the letters in the inscriptions 1 to 9 and after that of the inscriptions 5, 7, 4 and 6 respectively as shown in the pictures that follow.



④ $\Delta M A J \dots$
⑤ $R A M \dots Y A \dots \dots$
⑥ $\dots \dots \dots$
⑦ $\dots \dots$
⑧ $\dots \dots$
⑨ $A Y A Z I > V A J$

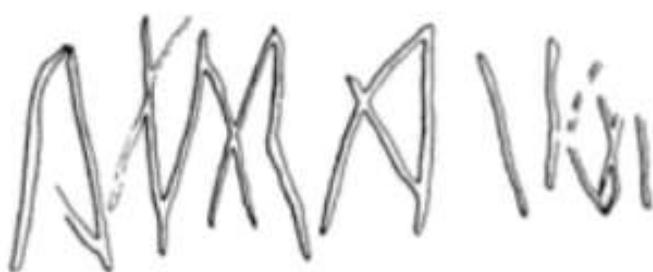
⑤ $\diamond J R A N I A M F I S V I$
⑥ $J M E F$
⑦ $A Y M A V O I$
⑧ $A H A N I$



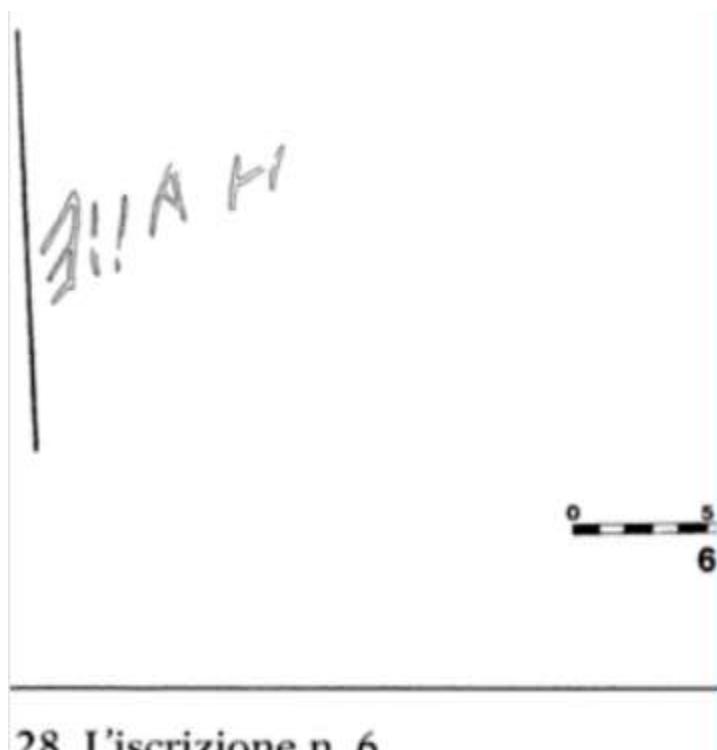
L'iscrizione n. 5.



131



zione n. 4.



28. L'iscrizione n. 6.
da Giovanni COLONNA CRISTOFANI – *Le tombe del Comune*

Cerveteri, necropoli della Banditaccia, tombe del Comune, tomba dei Sarcofagi

Cerveteri, necropoli della Banditaccia, tomba delle Ginestre o delle Croci

CIE 5992

Sotto la rampa di accesso alla calotta vi è un tunnel. Tale tunnel è stato realizzato per evitare di interrompere la crepidine (il basamento ovvero lo zoccolo di un edificio) e della fossa che spesso l'accompagna. Tali strutture erano sacre. Nei pressi non è nota la presenza di alcuna sepoltura. L'iscrizione è all'interno del tunnel ad altezza d'uomo sul lato della crepidine.

ati cventinas kaiia
la madre di Quintino Gaia
Qui giace Gaia, la madre di Quintino.

Quintino è un etrusco che è a Roma con Tarquinio. Tarquinio era sposato con Tanaquilla, detta Gaia Caecilia. Questa tomba è dedicata alla mater familias, come nel caso della Tomba delle Statue e la Tomba delle Cinque Sedie.

Cerveteri, necropoli della Banditaccia, Tomba delle Iscrizioni Graffite

Parete separante il vestibolo dalla camera di fondo. Sull'intonaco sono graffite dodici iscrizioni oltre ad una principale. Tali iscrizioni dovrebbero contenere i nomi di *Larice Veliinas* e di *Thefarie Velianas*.

Questa tomba fu scoperta nel 1981 da dei mascalzoni. Poi furono scoperte le iscrizioni datate -525 da gente perbene.

ramatha spesias skha[ni]ce thui stalthi

ikh laris armas[ii]nasčputa a zikh

ipa ve[l]jiina isi uthrice laricesi

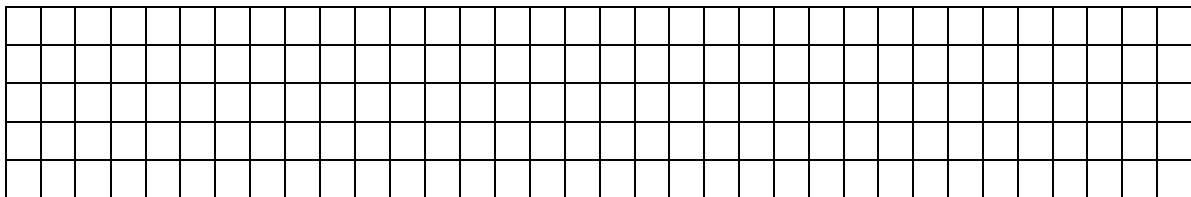
zukhuna

Ramatha SPESIA did something (*skha[ni]ce*, a verb) and Laris ARMASIINA did something else (*uthrice*, a verb) on behalf of the deceased Larice VELIINA.

In the golden tablets of Pyrgi the king of Caere was Thefarie VELIIUNA.

Cerveteri, necropoli della Banditaccia, iscrizione in alto

La Casa degli Scavi, Cerveteri



Cerveteri, necropoli della Banditaccia, Anaie Upas



S	A	T	V	Α	I	A	Υ	Α
s	a	p	u	e	i	a	n	a
upas	anaie							
UPA di	Anaie							
UPA of	Anaie							
(This is the tomb) of Anaie UPA								

Cerveteri, necropoli della Banditaccia, “piazzetta incassata”

Sopra l'ingresso alla tomba No. 426

CIE 6172

tenateri

(This is the tomb of) Tenata

Cerveteri, necropoli della Banditaccia, tomba di Marce Ursus



e	k	r	a	m
marke				
Marce				

s	u	s	r	u
ursus				
URSUS				

Cerveteri, necropoli della Banditaccia, tomba dei Munise

Cerveteri, necropoli della Banditaccia, tomba dei Claudi, pilastro

CIE 6213; LLDE p. 302



<http://www.kladina.narod.ru/pismo/Cristofani/Cristofani.htm>

e Gigi SANNA

Y	J	A	A	S	I	Q	A	J
e	l	f	a	s	i	r	a	l
e di Afle (=Aule)	(questa è la urna di) Lars							
and of Afle (=Aule)	(this is the urn of) Lars							
this is the urn of Lars and Aule								

Y	A	Y	A	J	>	J	A	S	I	Q	A	J
r	a	n	e	l	k	l	a	s	i	r	a	l
klenar											al	laris
figli (singolare klan=figlio)											di	Lars
sons (singular klan=son)											of	Lars
sons of Lars												

Y	>	J	A	A	S
n	k	l	a	f	s
kn					sfal
spontanea					subirono sciagura
spontaneous					
suffered disaster					
suffered a sudden disaster					

Y	>	Y	Y	↓	I	J	A	>	I	O	Y	Z
e	k	n	u	kh	i	r	e	k	i	th	u	ss
ikhunke					ker			ssuthi				
impedì					invecchiamento			improvvisamente				
stopped					getting older			suddenly				
(death) suddenly stopped (them) from getting older												

A	S	>	I	t	A	>	A	I	A	
a ⁽¹⁾	s ⁽¹⁾	k	i	t	a	k	a	p	a	
sa	atika					apak				
loro	madre					padre				
their	mother					father				
their father and mother										

⁽¹⁾ Repeated in next word

V	>	ℳ	>	I	V	Ø	T	A	ℳ	ℳ	I	ℳ	A	S
u	k	e	k	i	u	th	t	a	f	s	s	i	n	a ⁽²⁾ s ⁽²⁾
keku	thui					⁽³⁾	sfa					sanis		
posero a giacere	qui					loro					pena			
laid to rest	here					their					sorrow			
(with) their sorrow here laid to rest														

⁽²⁾ Repeated from previous word

⁽³⁾ Erroneously carved instead of the Ø carved next.

I	S	A	ℳ	V	Ø	ℳ	I	t	A	J	>	
i	s	a	r	u	th	e	i	t	f	a	l	k
asi	thur					klavtie						
dei	porta					CLAUDI						
(to the) gods	gate					CLAUDI						
(in the) gate (underground) to the gods.												

Una differente traduzione vuole:

Laris (e) Avle

Figli di Laris

Viventi hanno fatto questa tomba

E il (loro) padre e la (loro) madre defunti

Qui giacciono

Dei membri della famiglia Clavtie.

According to Rex WALLACE, recently more has been understood about the way plural nouns were formed and the following can be interpreted.

laris avle larisal

clenar sval cn čuti

cerikhunce apac atic

saničva thui cesu

clavtieth urasi

Laris (and) Aule, sons of Laris

Built this tomb while living ("while living" is also a formulation found on the runestones)

The remains of (their) father (and) mother (were) placed here.

For the members of the Clavtie family.

-va in saničva is now known to indicate the plural of inanimate objects. Thus saničva is now translated into “bones” to mean the remains of the deceased.

Cerveteri, necropoli della Banditaccia, Tomba dei Rilievi della famiglia Matuna

TLE2 51; LLDE p. 644

Sul cippo funerario al centro della tomba.

Il cippo è di macco (in realtà il macco è solo una polenta e il materiale del cippo dovrebbe essere in realtà marmo bianco) campanellato, forma II d secondo il Cristofani p. 232.

La scritta è incisa sul segnacolo (cioè l'emblema.)

A S I J A S I 9 A J	s a n u t a m	J A A
a s i l a s i r a l	s a n u t a m	l e f
isa	laris al	fel
possidente	Laris figlio di	Fel
landowner	Laris son of	Fel
(This is the tomb) of Fel MATUNA, the son of the landowner Laris		

M	A
n	a
an	

purtroppo
unfortunately

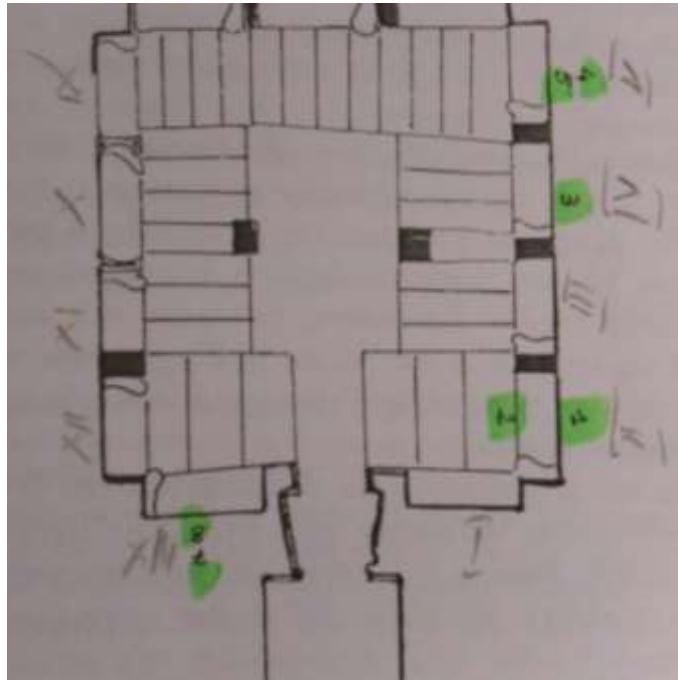
M	G
n	k
kn	

secondo natura
according to nature

M > M V ↓ I 9 M >	I O V 3
e k n u kh i r e k	i th u s
kerikhunke	suthi
impedito l'invecchiamento	prematuramente
prevented him getting old	prematurely
prematurely prevented from getting old	

This is the tomb of Fel MATUNA,
The son of the landowner Laris
Unfortunately, according to nature (not a violent death),
Prematurely prevented from getting old.

Le iscrizioni sono dipinte in rosso sulla parete di fondo delle nicchie e nel caso del loculo II, sul frontespizio. La disposizione delle iscrizioni ricorda quella della Tomba delle Iscrizioni (o dei Tarquini), da non confondere con la Tomba delle Iscrizioni Graffite scoperta nel 1981.



In the picture the latin ordinal numeration is given to each one of the 13 cubicles.

Within each of the cubicles where an inscription is present the roman cardinal numeration (which included the zero, with which the romans calculated, e.g. how many soldiers and how much treasure a general could lose before he had to consider his endeavor a failure and retire) is used.

Cubicle II, inscription 1

e	t	a	l	c	s	a	n	u	t	a	m
clate(s)					matunas						m
CLATE					MATUNA						M.
M: MATUNA CLATE											

M. = prenome = given name

MATUNA = gentilizio = gens

CLATE = cognomen = surname.

Cubicle II, inscription 2

s		a		i	a	n	u	a	t	a	m	
a-s				mataunai								la
a-s...				di MATAUNA								Larth
Lars	di	MATAUNA	a-s...									

Cubicle IV, inscription 3

s	v	i	t	v	a	l	p	u	th	n	r
f s		plavti						ranthu			

Ranthu PLAUTI f s

Cubicle V, inscription 4

Y	I	R	V	O	M	A	G
n	i	r	u	th	n	a	r
rin...		ranthu					
RIN...		Ranthu					
Ranthu RIN...							

Cubicle V, inscription 5

To be examined on site.

Cubicle VIII, inscription 6

To be examined on site.

Cubicle XI, inscription ?

To be examined on site.

Cubicle XIII, inscription 7

To be examined on site.

Cubicle XIII, inscription 8

To be examined on site.

In studi etruschi ci sono 4 figure malamente leggibili e 4 figure con le iscrizioni di 2 cippi.

Su un cippo funerario, Cerveteri

TLE2 863; LLDE p. 643

s	e	i	t	a	s	i	r	a	l
aties					laries				
ATIE					Laris				
Laris ATIE									
(This is the urn) of Laris ATIE									

n	a
an	

ahi quanto poco tempo
ah, for such a short time

n	k
kn	

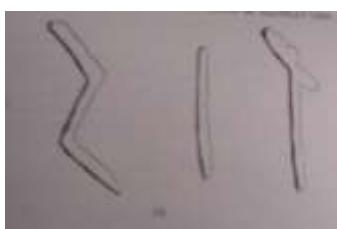
affettuosamente
lovingly

e	k	th	r	u	fh	a	r	e	m	a	t
furth ke						tamera					
lo ha unito a sé						Tamera					
joined him to her						Tamera					
Tamera joined him to her.											

This is the urn of Laris ATIE
Ah, for such a short time
Lovingly, Tamera joined him to her.

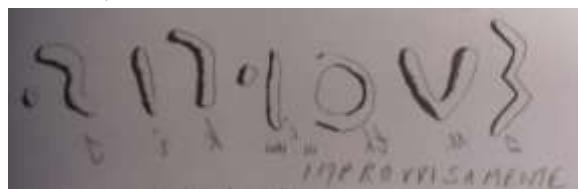
Cerveteri, necropoli della Banditaccia

L'iscrizione è in via delle Serpi, lato sud della strada, al secondo isolato, sulla facciata di una tomba a caditoia



Cerveteri, necropoli della Banditaccia

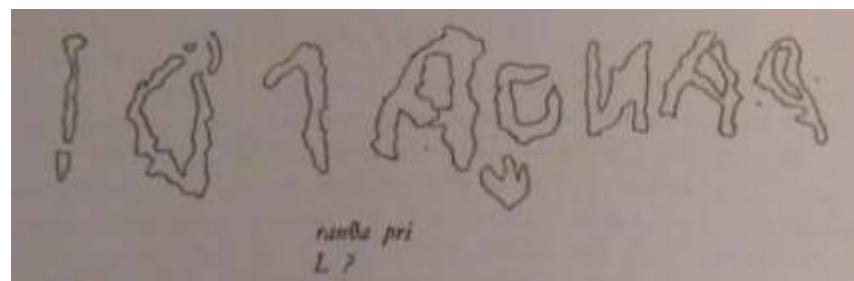
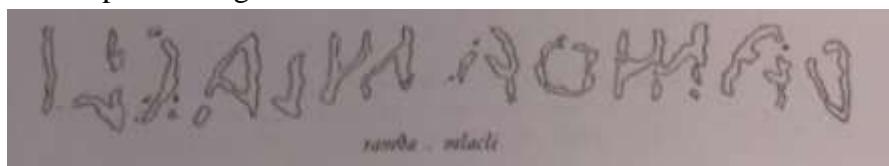
In una insula successiva alla precedente, sulla facciata di una tomba a caditoia



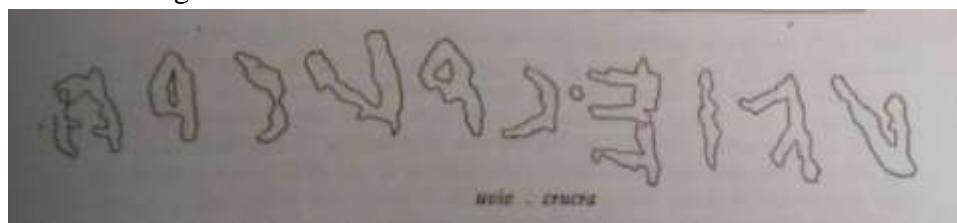
Cerveteri, necropoli della Banditaccia

In una tomba situata sul lato nord di via del Manganello, di fronte al tumulo Maroi, in una insula con due tombe.

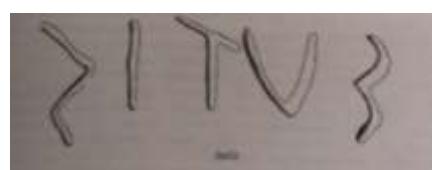
Sulla parete a sinistra della porta di ingresso in vernice bianca:



Sotto alla precedente vi è la seguente iscrizione:



Sulla facciata di una tomba in una via chiusa che diparte da via delle Serpi in direzione nord-est.



Cerveteri, necropoli della Banditaccia, iscrizione larth lapicanes

Tagliata “La Cavetta” di Monte sant’Angelo”



La vallata del Baccano e la vallata del lago di Martignano sono separate da Monte S. Angelo (377 mslm), Monte Casale (358 mslm) e dai Monti di Sant'Andrea (355 mslm.) Questa fascia collinare era attraversata da due tracciati che si diramavano dalla Strada della Valle di Baccano. Entrambi i tracciati erano delle tagliate nel tufo. Quella settentrionale fra Monte S. Angelo e Monte Casale si può percorrere in automobile. L'iscrizione è incisa sulla parete meridionale a c.a 1.70 m dall'odierno piano stradale. Nel 1987 e 1992, quando l'iscrizione fu rivisitata era leggermente danneggiata. Poi è stata aggredita da una razza estranea e ostile. Tutti ancora a piede libero. Dilavazione dopo esposizione a sole, pioggia gelo e colpi di vernici e incendi completano l'opera.

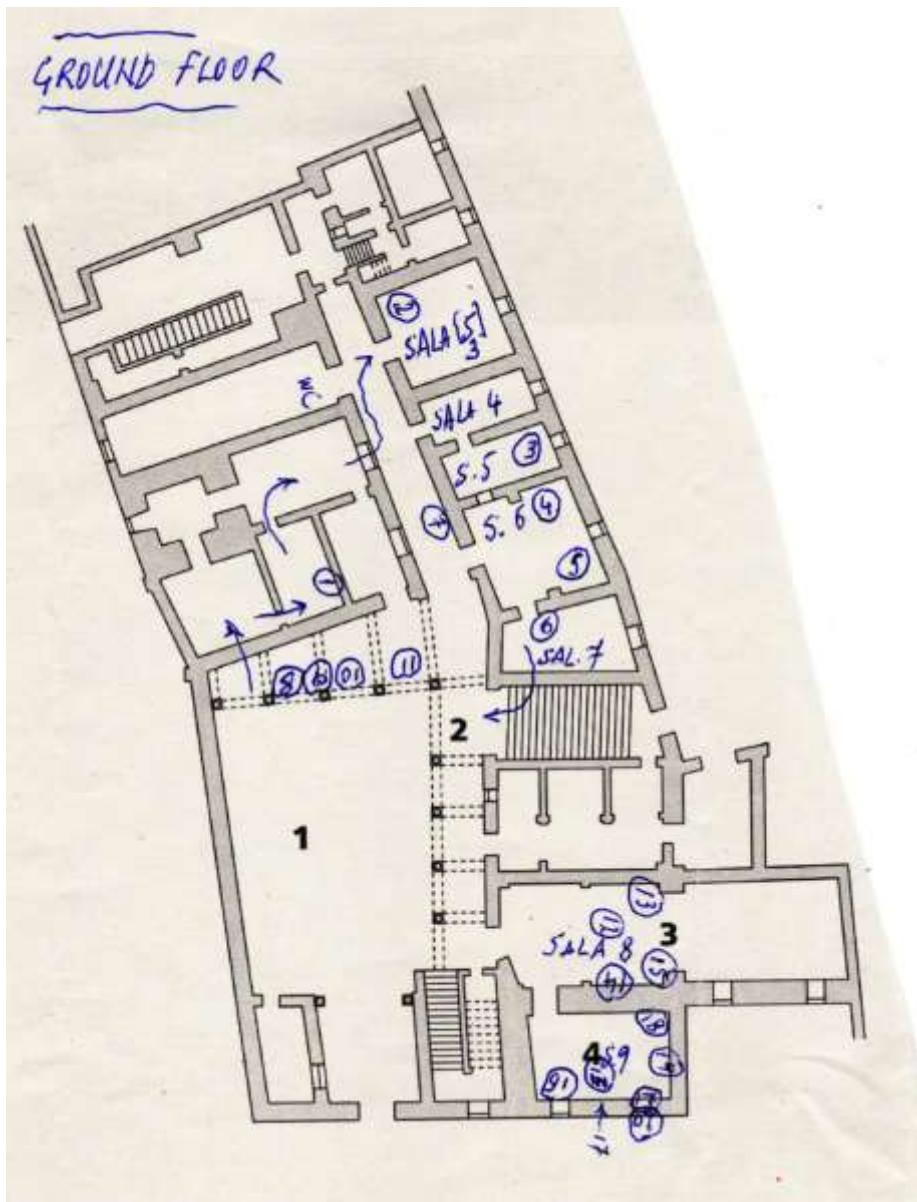


A	m	s	i	q	o	e		o	q	A	J	
a	n	s	s	r	th	x		th	r	a	l	
xthrisna							lars					
Lars Xthrisna												

E' possibile che l'iscrizione costituisca il titulus per un intervento di sistemazione della tagliata.

Museo Nazionale Etrusco, Palazzo Vitelleschi, Tarquinia

The starting point is the chiostro at No 1 (1 not enclosed by a circle) and one enters the ticket office.



Item numbers are enclosed into a circle.

Item No 1 - Tomba dei Versna

The tomb is located at the necropoli di Monterozzi close to the Tomba degli Auguri (auguri=birds; haruspex=entrails; fulgitur fulgatores=lightnings).

The stele with the inscription was found in the open air vestibulo situated at the entrance of the funerary chamber.



mi versna avrapi

I am the tomb of Versna AURAPI



Room 3 (an old "sala 5" can be read)

Item No. 2

This is a reconstruction of the tomb of the Anina in the "Fondo Scataglini" (see further ahead for the visit.)



From the year -350 sarcophagi start to be used. When they are big enough, inhumation was carried out; when the sarcophagus is small, it is still an urn and incineration was done.



aninas arnth felus

thankvilus atiala

ril CXXXIX

(This is the tomb) of Anina ARNO FELUS

Sacred to the god Atiala

(He dissolved=died) aged 89



aninas larth

felus analk qfils XXXX A

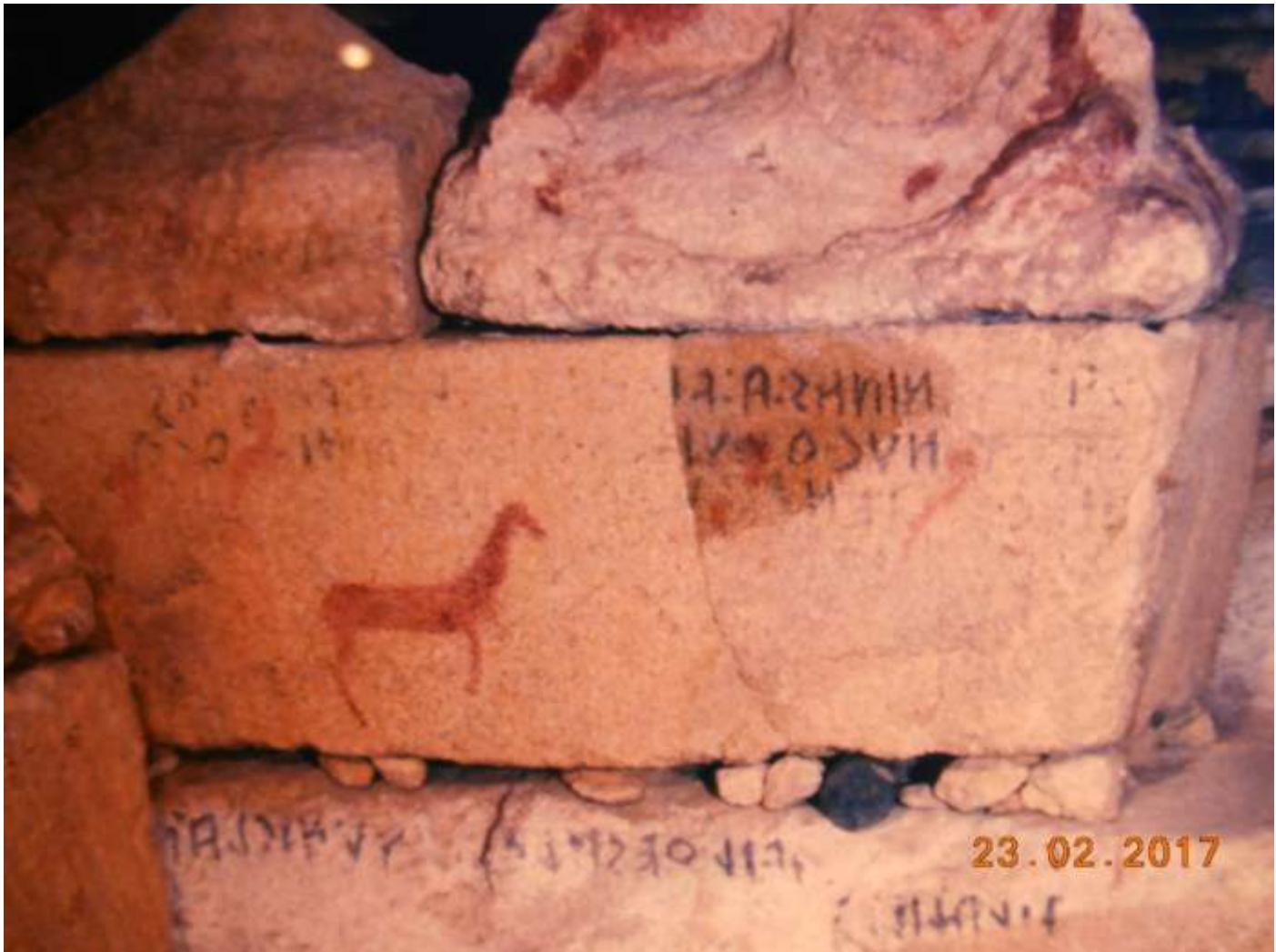
(This is the tomb) of Anina LARS FELUS

He departed in his year 45

The inscription on the sarcophagus on the lower right is not legible:

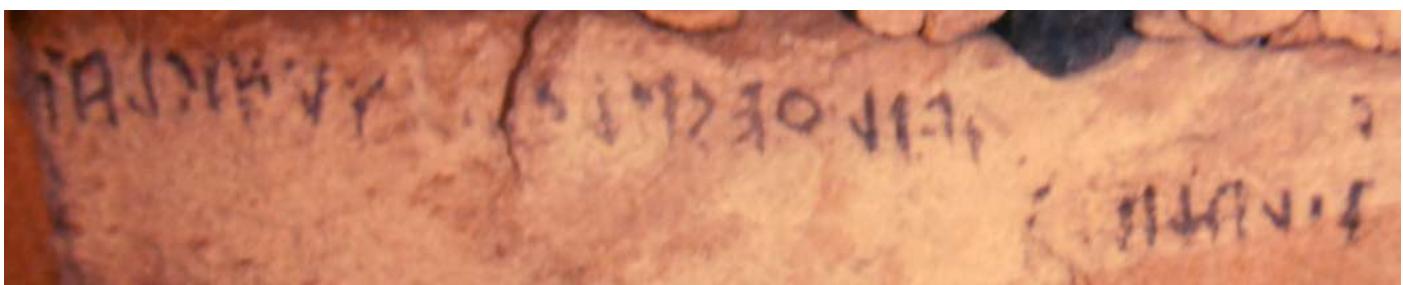


On the sarcophagus on the left



*la-----ninas a f
nuc th*

and



*-----fil thesshkh---tunicla
...lakhi*

Of the sarcophagus No 3 in the sketch below it is known the name of the defunct as it was depicted on the tomb where the sarcophagus was found.

Lars VERST(A)RCNI(E)S died 84



The grotesque animal figures were transmitted to the Greeks around the year -350 from the southern present day Russia (already at that time invaded by blue eyed blond people from the north with which the Etruscans were in commerce since centuries (amber etc.))

Room 5 Item No 3

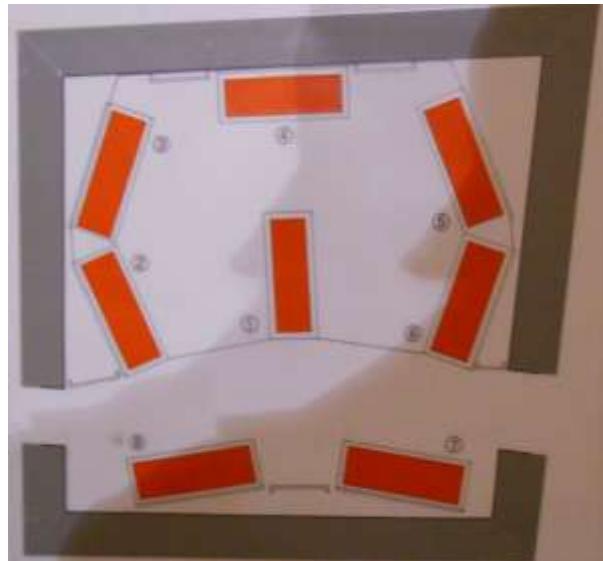


velthur auzrinas la(rthal)
 Velthur AUZRINAS LARTHAL
 prenome – GENS – PATRONIMICO

In my notes I have that rthal was carved but it doesn't show on my pictures. VERIFY

Room 6

The tomb of the Alvethna family was found in the necropoli di Monterozzi near the Tomba dei Festoni. It was in use from the year -310 to the year +50.

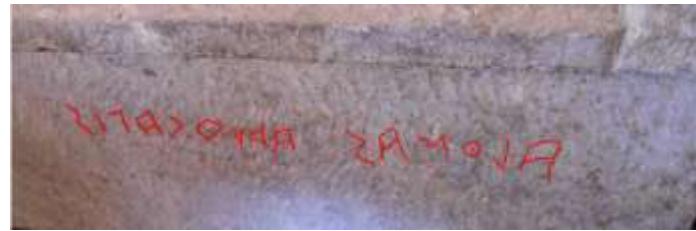


Sarcophagus 1

I do not have any info. VERIFY ON THE SITE.

Sarcophagus 3 – Item No 4





al(ve)thnas arthn catis
Alvethnas ARTHN CATIS
(please notice, not Anth)

Actually the picture did not show the letters very well and “nas” has been highlighted artistically. VERIFY ON THE SITE

Sarcophagus 5 – Item No 5



alvethnas fel arnth
Vel ALVETHNAS figlio di Arnth

Rom 7 Item No 6

Indicato come il cippo di Arnth PAPINAS in realtà è Arnth PAIPNAS TITE



Corridoio – Item 7



*shuthis
selvansl
Suddenly (he became belonging)
To the god Selvans*

“Suddenly” should indicate that he did not die of old age or of a disease (even a short one) but mostly killed.

Item No 8



--*suthi anes*
cucolithies
(Here lies) after a sudden death
Anes CUCLITE

Item No 9



fipe naspl lr
ril XXXXII
Vipe NASPOLI
Died at age 42
(in one of the pictures an X is missing)

Item No 10

It had the inscription

pinaial

but I do not find anymore the picture I had taken

Item No 11



mi veneiu
I belong to Venei

Items No 12, No 13, No 14 and No 15

Room 8

Tomba dei Partunu.

Laris PARTUNU (capostipite, no inscription); tomba del Sacerdote

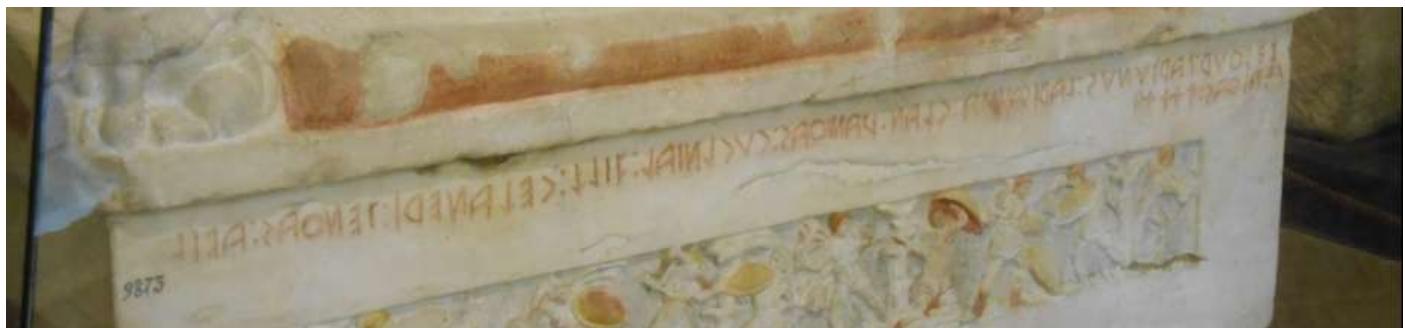
Velthur PARTUNU (the son; with inscription); tomba del Magnate; **item No 12**

Laris PARTUNU (son and nephew; with inscription); tomba dell'obeso.

The Partunu gens was directly or indirectly linked with other prominent tarquinians families like the Cuchnie, Satlne, Spantu, Spurina.

Item No 12 – Sarcofago del Magnate.



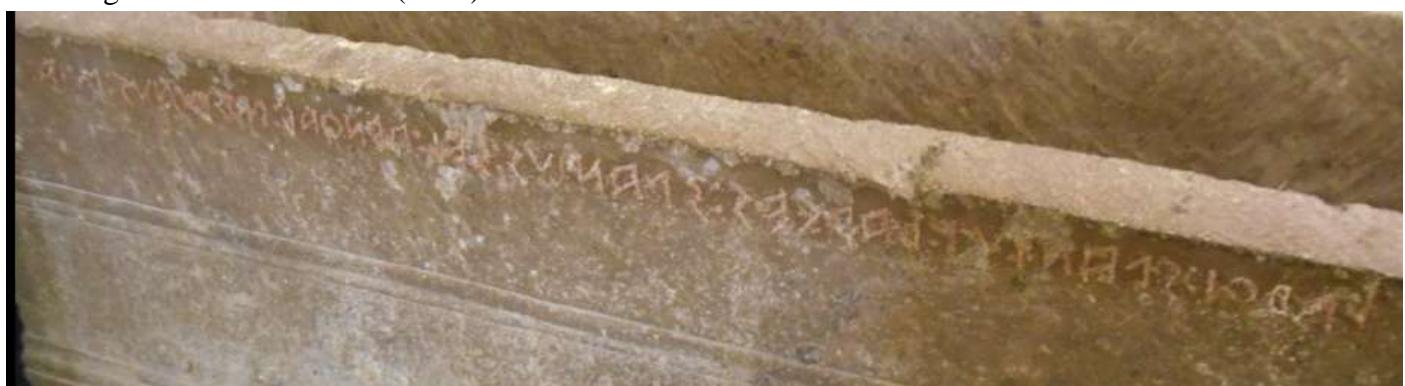


9873

DAWOMA:;
:MAN:;AMINARIDAI:;AVNVA1:DVOI 3 1
++ + + ↑:;AOJA 11

«Velthur Partunu figlio di Laris (e) di Ramtha Cucini,
che ha tenuto la carica di zilç cezaneri (e) ha viss²¹³ 80 an²⁰¹»

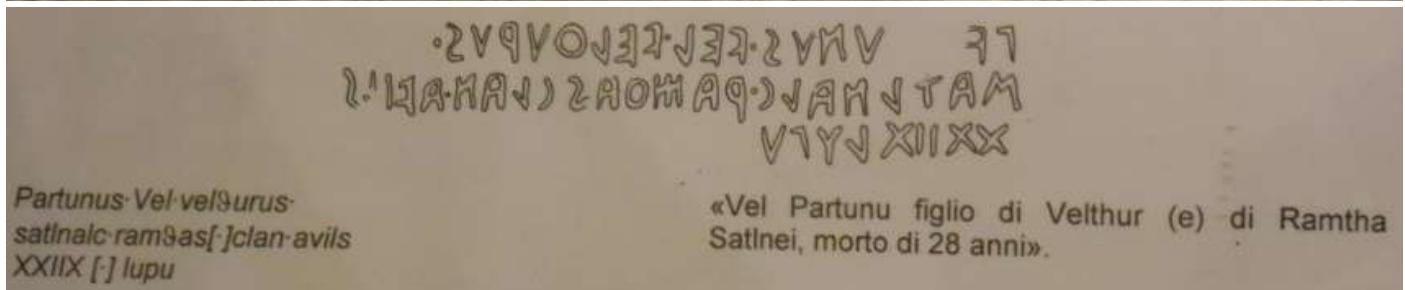
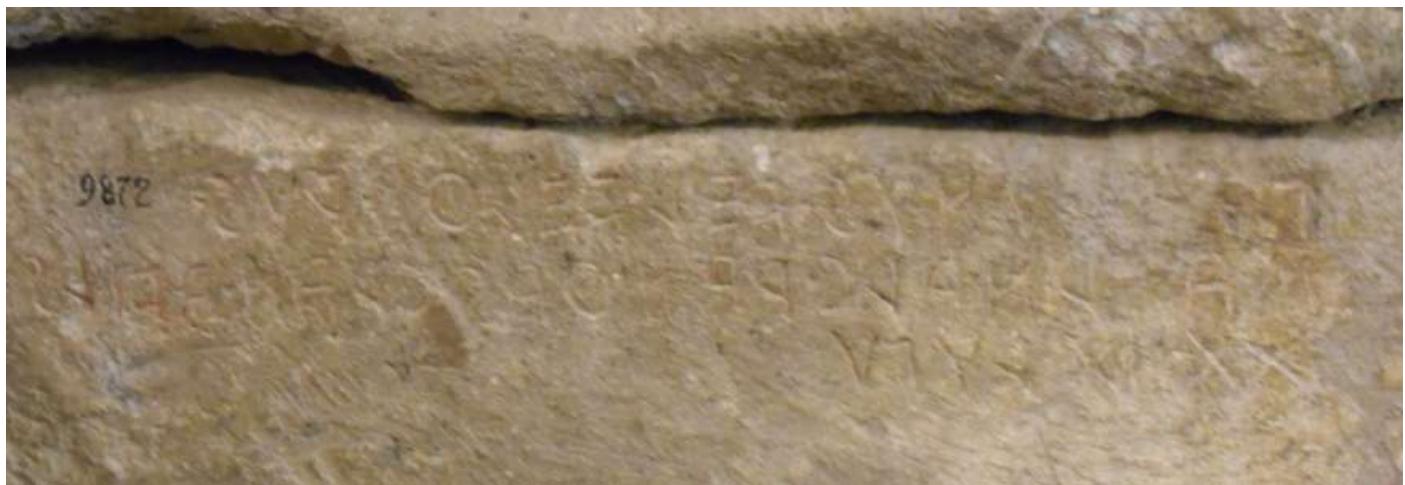
Sarcofago di Larthi SPANTU (a she) – Item No. 13



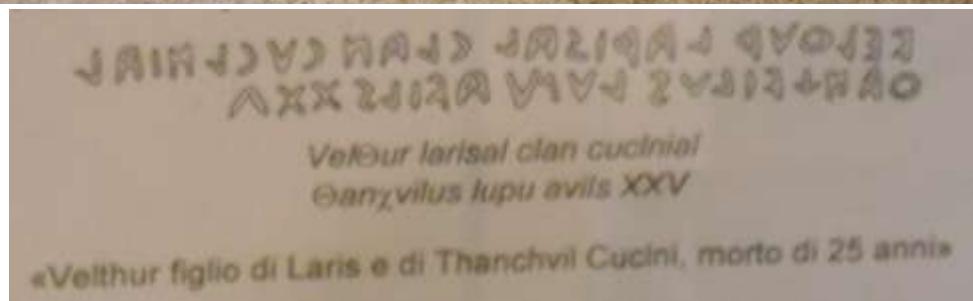
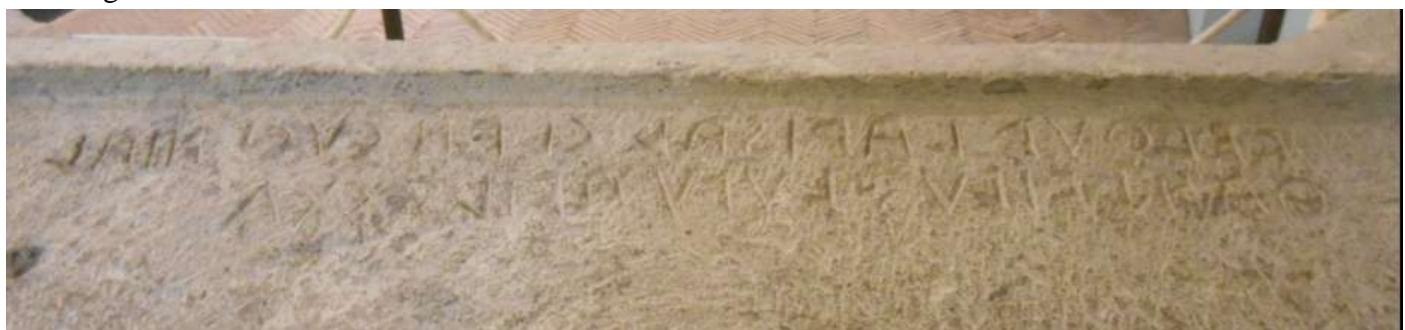
III sec. a.C.

Larhi spantui:larces:spantus:sey:amhal:partunus:puia:
«Larthi Spantui figlia di Larce Spantu, moglie di Amth Partunu».

Sarcofago di Vel – Item No 14



Sarcofago di Velthur – Item No 15



This would be another Velthur PARTUNU son of Laris PARTUNU, but not “the” Velthur PARTUNU son of Laris.

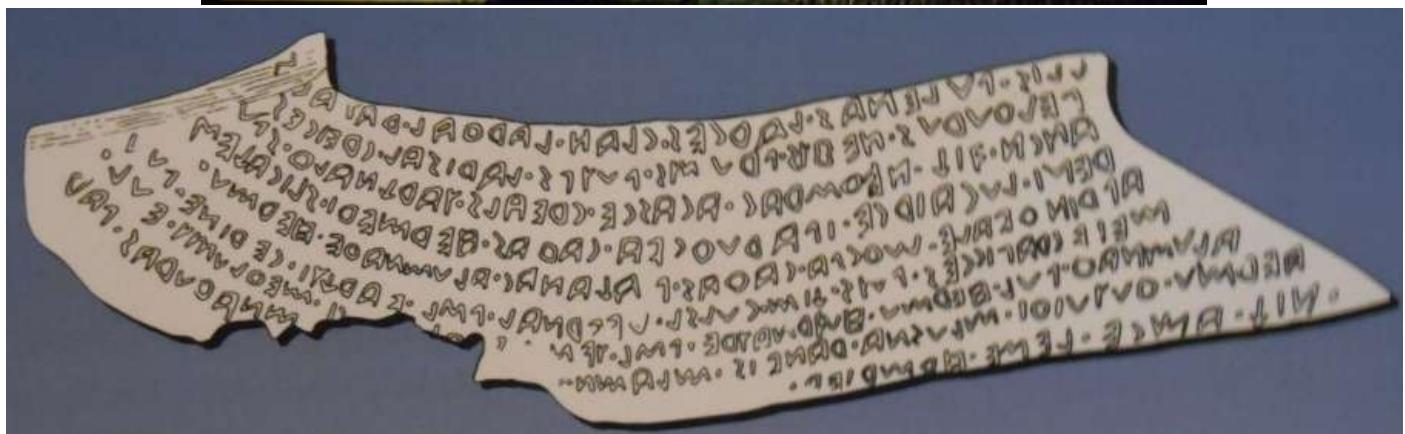
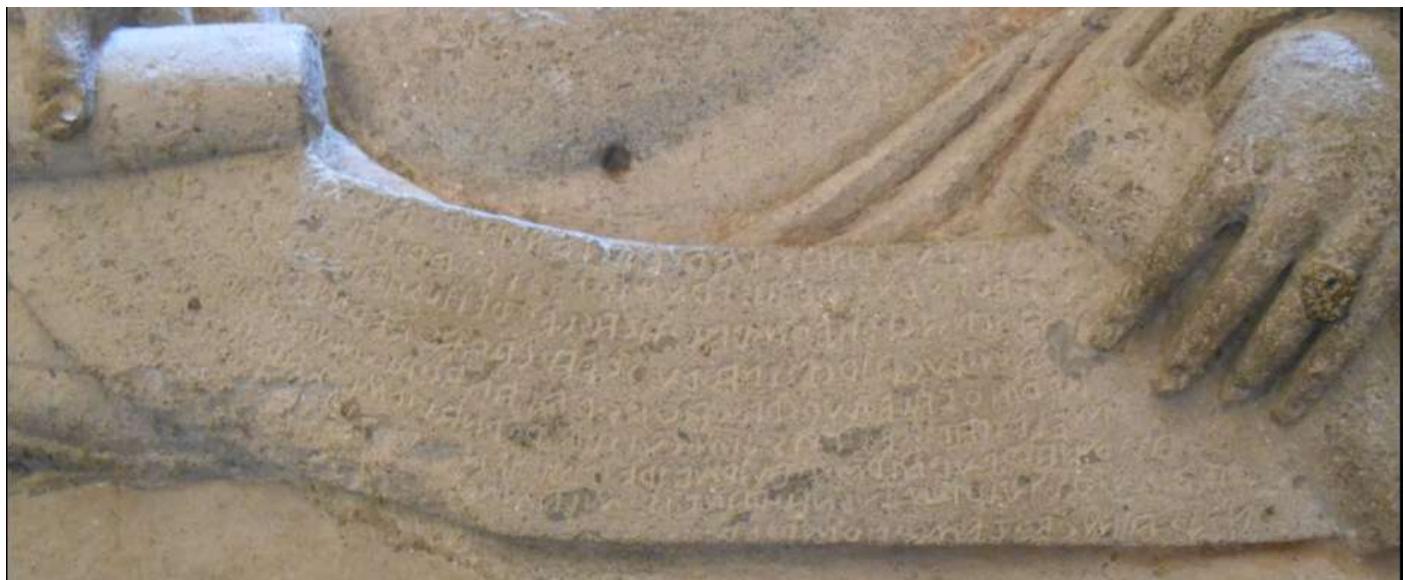
Room 9 Items No 16 to 21

From Room 8 we now move to the adjacent Room 9, which in Italian in the text is translated as ”Sala 11” This has the tombs of the PULENA (as you enter) and of the CAMNA (further to your left.)

Item No 16 and Item No 17

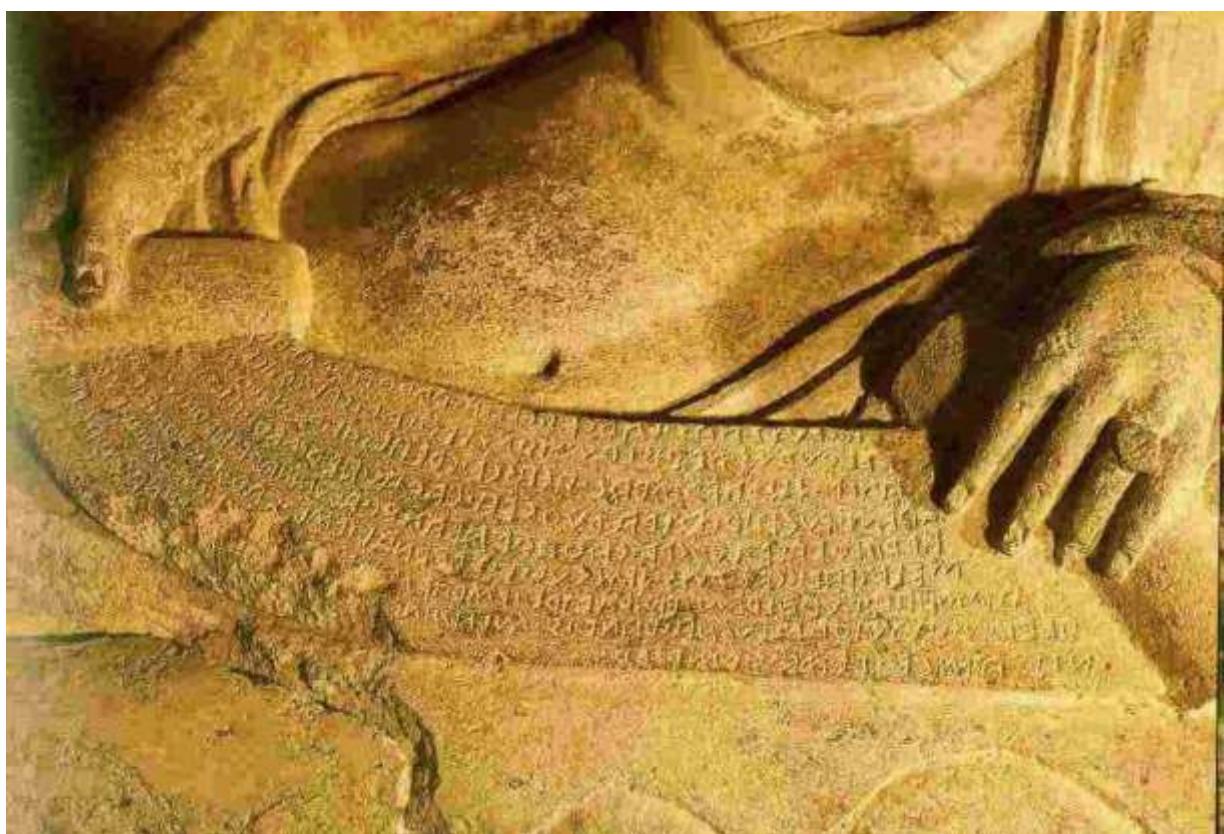
Here we are talking the PULENA family.

Laris PULENA is the father (the Magistrate; **item No. 16**) and Velthur PULENA the son, who actually is the most important member of the family, **Item No 17**.

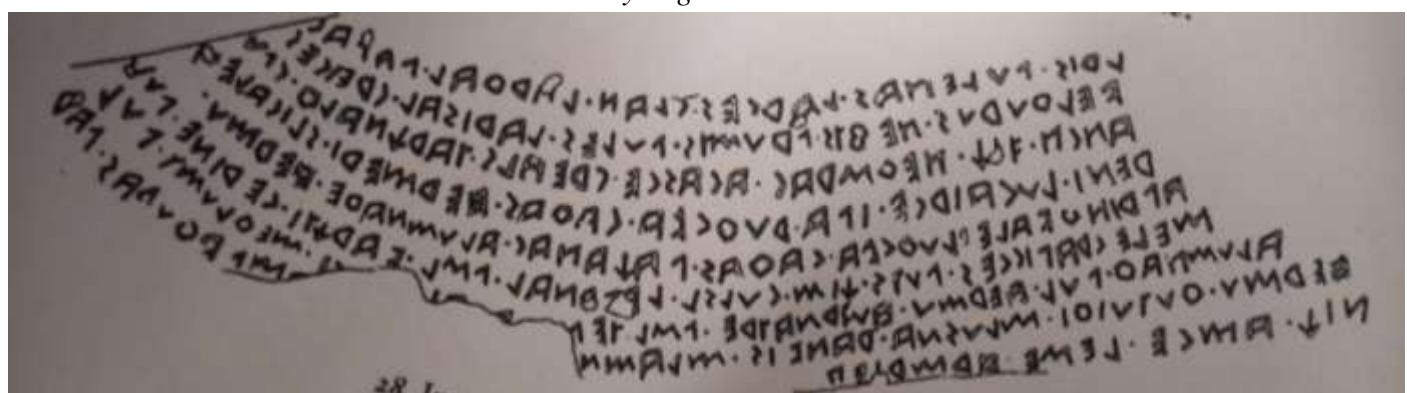


lris·pulenās·larces·clan·larðal·ratacs
 veldurus·nefts·prumts·pules·larisal·creices
 ancн·zix·neðsrac·acasce·creals·tarȝnalð·spu
 reni·lucairce·ipa·ruðcva·cadvas·hermeri·slicaz̄es
 aprindvale·luðcva·cadas·paðanac·alumnaðe·hermu·
 melecapricces·puts·xim·culsl·leprnal·p̄sl·varȝti·cerine·pul
 alumnað·pul·hermu·huzrnatre·p̄sl·ten·x_xx_ci·medlumt·pul·
 hermu·ðutuidi·mlusna·ranvis·mlamna·() mnaðuras·par
 niȝ·amce·lese·hrmrier·

Museo archeologico di Tarquinia, sacofago del Magistrato



By Gigi SANNA



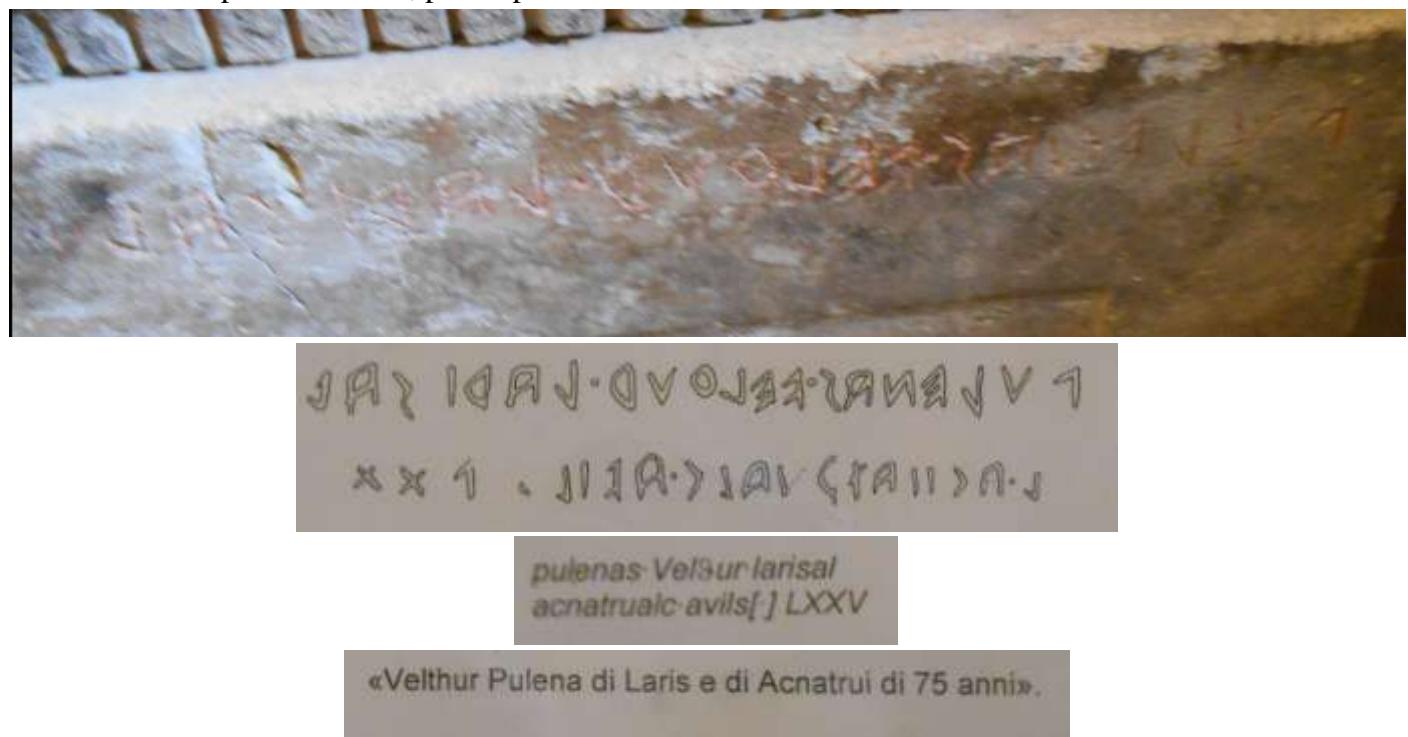
laris pulenas

*larces clan
 larthal papaces
 velturus nefts
 prumts pules
 larisal creices
 ancн zich netsrac acasce creals tarchnalth spuren
 lucarice ipa ruthcva cathas hermeri slicaches aprintvale
 luthcva cathas pachanac alumnathe hermu melecrapicces
 puts chim culsl leprnal psl varchi cerine
 pulalumnath pul hermu huzrnatre psl ten ... - - - ci methlumt pul hermu
 thutuithi mlusna ranvis mlamna ... mnathuras
 parnich amce lesie hrmrier.*

(This is the epitaph) of Laris PULENA
 son of Larce
 [grandson] of Larth
 grandson of Velthur
 great-granson of Laris PULE the greek
 who wrote this book opn divination.
 He held the office of *Creals*
 in this city, Tarquinia.

Item No 17

Velthur PULENA, the important son.
 Part of the inscription is carved, part is painted.



We move now to the side dedicated to the Camna family. The family had ties with the following families Plecu, Apatriu, Pumpna, Atna, Alvethna.

Item No 18

Ramtha APATRUI (a she.)

The inscription runs along the borders of the cover and of the body of the sarcophagus. Not to exaggerate only the part on the front of the thing has been photographed. GO BACK



RAMTHA APATRUI LARTHI ALETHNEI
ARNTH CAMNA LARTH VELZNEI

LARTH ALISLA PUIA APATRUI

LARTH ALISLA PUIA APATRUI

ramtha:apatrui:larth:al:sex:larth:alc:ale:nal:camna:
arnth:al:larth:alisla:puia:apatrui:pepnesc:
[hu]zcnesc velzna: [] - - (-)acna pures:nesi:vas
avils cis muvaly:ls

«Ramtha Apatrui figlia di Larth e di Larthi Alethnei,
moglie di Arnth Camna di Larth, ... (congiunta ?) di
Apatrui e di Pepna e di Huzcna e di Velznei ... (?);
di cinquantatré anni».

Item No. 19

Sarcofago di Larth PLECU



lar̩ - am̩al - plecus: clan: ram̩asc: apatrual: eslz:
zilaŋnas: avils: sunem: muvaljs: lupo:

"Larth figlio di Arnth Plecu e di Ramtha Apatrui che
fu zilaŋ due volte, morto di quarantanove (?) anni".

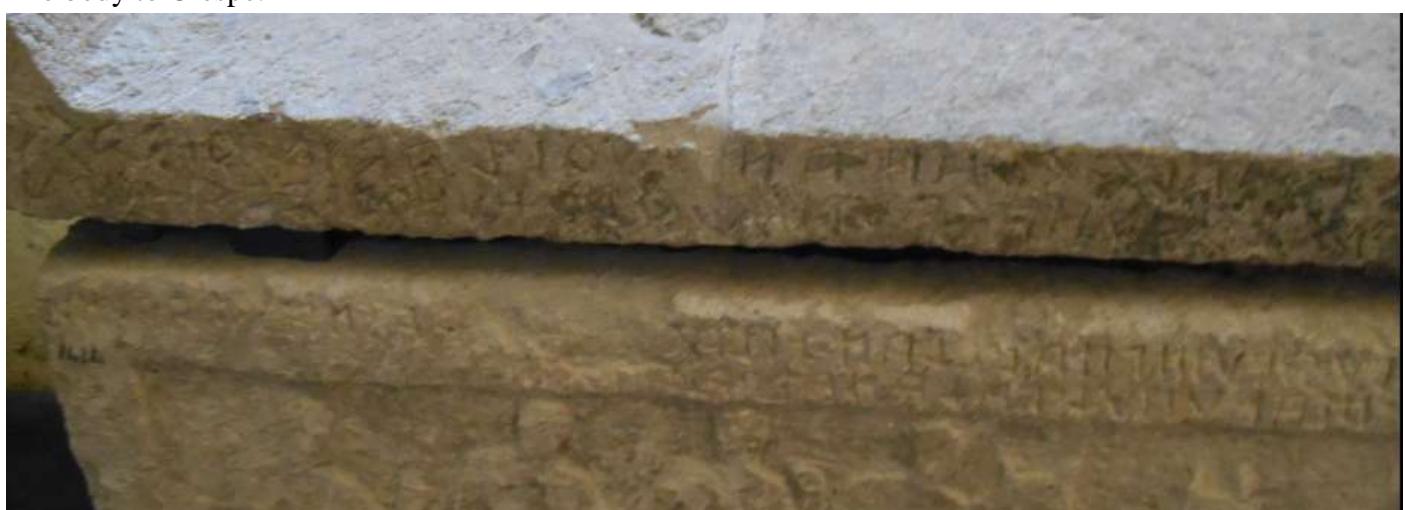
The next item sports two inscriptions. I was tired and confused then when I took the pictures, I am not tired anymore now.

But I solved the problem.

The next item has a cover placed over the body of sarcophagus. But as it can be easily seen, the two do not match. To use a sophisticated word, they are not "pertinent", meaning that they are impertinent, or they do not belong one to another.

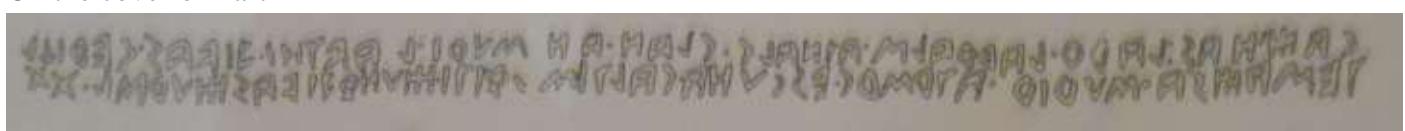
The cover belongs to Larth II.

The body to Crespe.





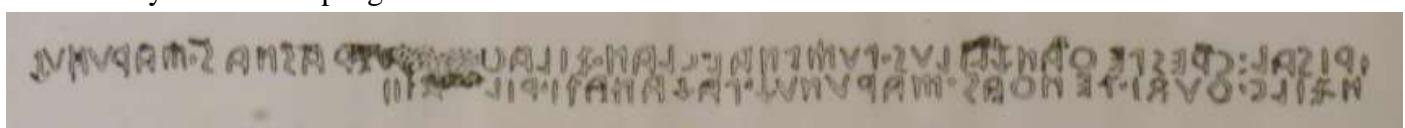
On the cover of Larth II



*Camnas-Lar 9 Lar 9 als-atnalc-clan-anf-Isu.9i-Lavlni-zivas-ceriyu
tesamsa-su 9i-9-atrsic-escuna-calli-su 9lli-mun-9-zivas-mursi XX*

«Larth Camna, figlio di Larth e di Atnei ha costruito la tomba gentilizia per i morti, ha fatto offerte(??) nella tomba e ha posto in questa tomba venti urne repositori per i morti».

On the body of the sarcophagus of Fred CRESPE CAMNA

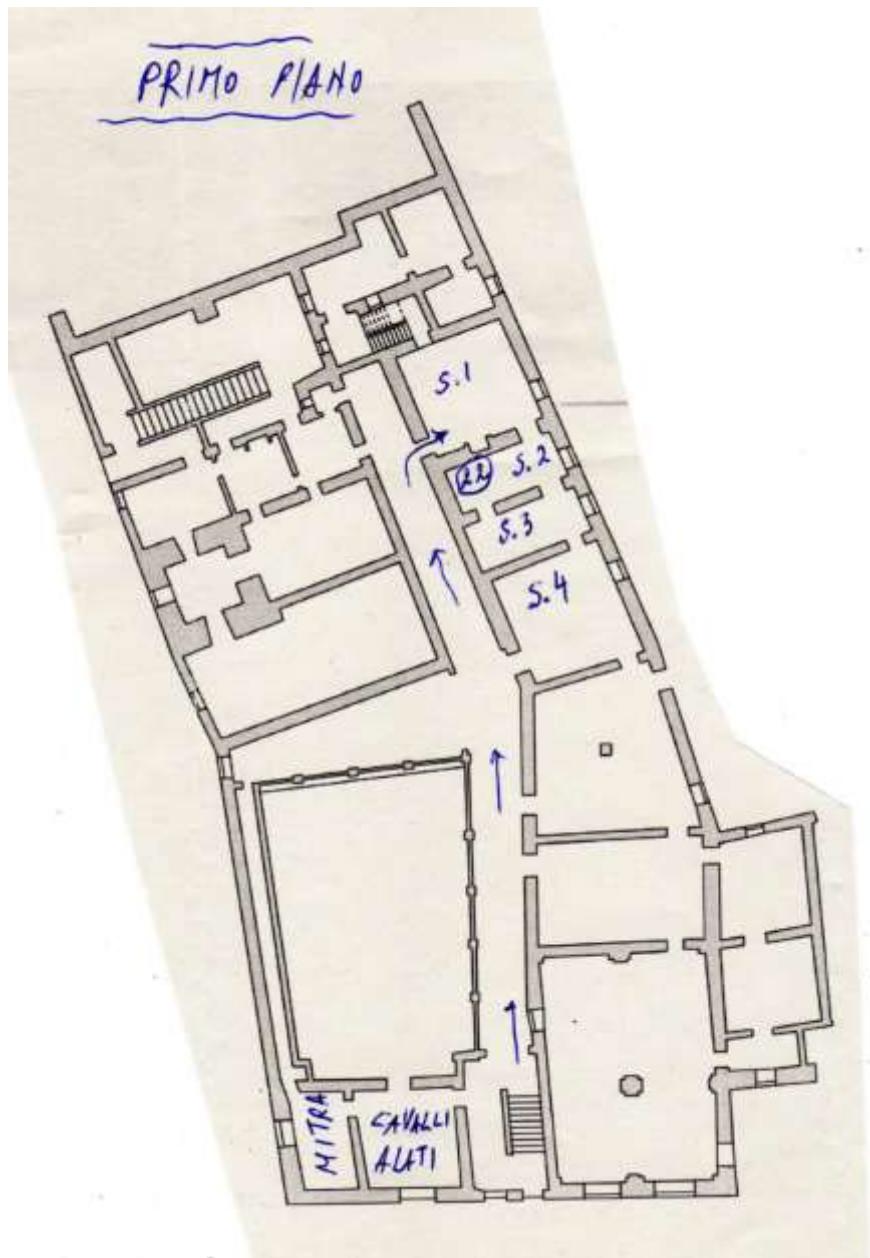


*]]arisal-crespe 9anyvilus-pumpnal-clan zila9 [mey]] rasnas-marunuy
[cepe]n zilc 9ufi-ten9as-marunu9 pa9anati-ni LXIII*

".. Crespe di Laris, figlio di Thanchvil Pumpnei, (è stato)
zila9 mey rasnas, marunu9 cepen, avendo tenuto
la carica di zilc 9ufi, marunu9 nelle cose sacre di Pacha,
(morto) in età di 63 anni".

resta il solo cognome Crespe, ha ricoperto in vita importanti cariche magistratuali (fu per due volte zila9) e sacerdotali, queste ultime in relazione al culto di Pacha (Bacco/Dioniso).

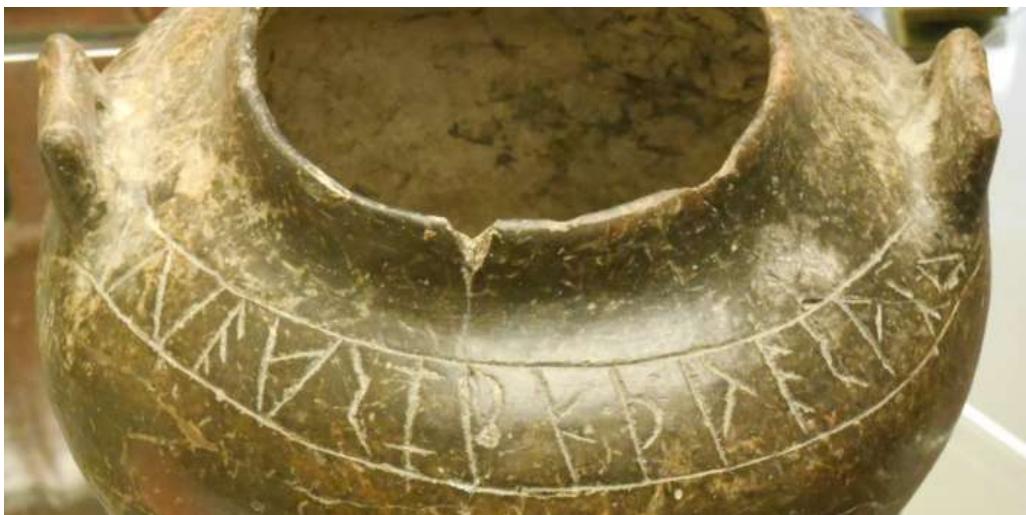
We go now to the first upper floor



Room 2

Items No 22

Trascrizione	a	c	e	v	z	h	th	i	k	!	m	n	p	š	q	r	sš	t	u	ph	ch
Ischia Cuma	A	Γ	Ξ	Ζ	Ι	Θ	Ι	Κ	Ι	!	Μ	Ν	Ρ	Σ	Ω	Τ	Φ	Τ	Ψ	Φ	Ψ
Etruria	A	▷	Ξ	Ζ	Ι	Θ	⊗	I	K	!	M	N	1	M	Ω	Φ	Φ	T	Ψ	Φ	Ψ





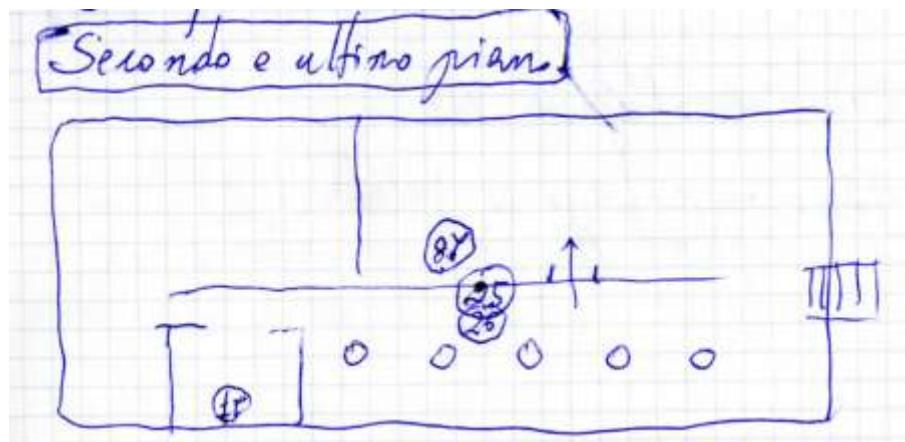
- 1) olletta con segni alfabetici decorativi: e, a, s, r, z, k
- 2) olletta con coperchio dove sono incise le lettere: k, z, r
- 3) alzoretta con tre iscrizioni riferibili ad una donna di nome **Anthaia**,
sul collo: **mini anthaia v mini vertun** "mi (ha donato) Anthaia"
(forse *vertun* è il nome del vaso),
sotto l'ansa: **mini anthaia** "mi (ha donato) Anthaia",
sul ventre: **mi apirthe mlach sith** (significato poco chiaro)

Insomma con una certa insistenza ci dicono i nostri soloni che gli etruschi sarebbero andati a prendere qui e là in Eubea, a Cipro a pizzichi e bocconi una cosa qui e una cosa là. Poi ci sono molte cose che gli etruschi non hanno preso da nessuno. A costoro però ancora non è venuto il dubbio che siano state queste piccole realtà locali a prendere dagli etruschi. Salvo poi come una cancer la cosa può essere esplosa per un uso delle lettere non più sacro ma utilitaristico, tipico dell'uso delle minuscole, che per i greci testimonia chiramente un influsso da oriente.

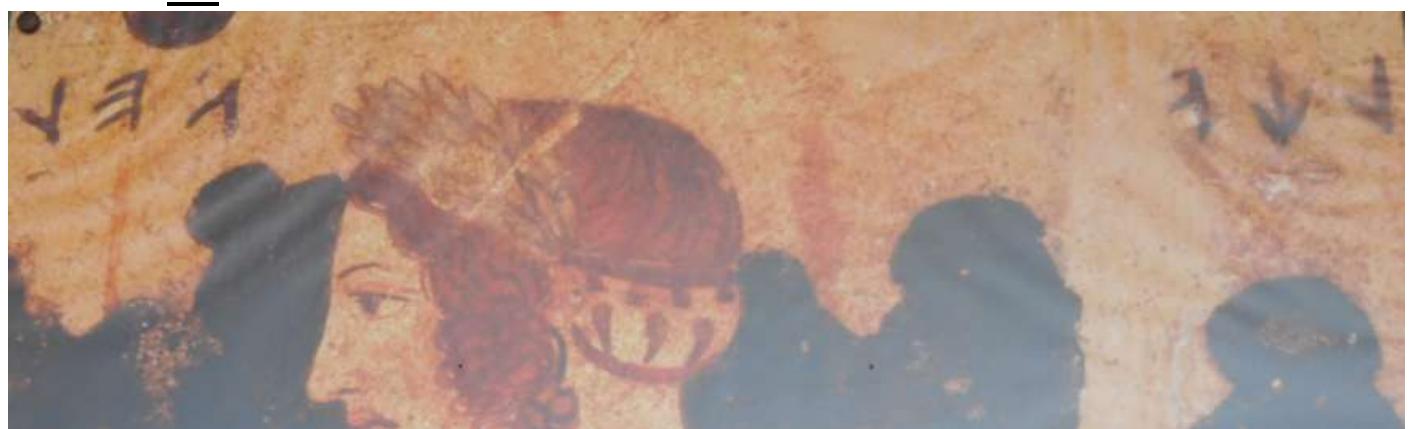
Serve però qui chiarire che quando noi si dice mondo occidentale, vicino oriente etc., non si capirà mai quello che si dice se non si tiene conto del fatto che oriente ed occidente è definito da Roma (occidente) versus Costantinopoli (orientale.) Quindi la divisione è Stati Uniti – Russia (occidente – oriente) con il Vicino Oriente essendo la Russia (ortodossa), il Medio Oriente da Libia ad Afganistan) e l'Estremo Oriente dall'Afganistan alla Cina e Giappone (prima che nel 1974 arrivassero Carter e Brezezynski in Afganistan

erano più “occidentali” di noi per via dell’influenza russa (Vicino Oriente) e le donne vestivano con la minigonna; Cristoforo Colombo si aspettava di incontrare prima i cinesi e poi gli indiani ma dall’aspetto fisico decise che era arrivato in India e non in Cina.)

Second and last floor



Item No 25 and 27





LA TOMBA DELL'ORCO

L'imponente complesso funerario, costituito da due distinti sepolcri (Orco I ed Orco II) collegati da un vano di passaggio (Orco III), appartiene probabilmente alla nobile famiglia tarquiniese degli *Spurinas*. Nel sepolcro più antico (Orco I), dei primi decenni del IV sec. a.C., l'intero clan gentilizio è raccolto a banchetto nell'oltretomba, alla presenza di mostruosi demoni alati. Nel sepolcro più recente (Orco II), della metà del secolo, il grande fregio sulle pareti raffigura prevalentemente scene ambientate in un oltretomba popolato di divinità ed eroi del mito greco, secondo una visione dell'aldilà introdotta in Etruria dal mondo greco nel corso del V sec. a.C. Nell'ambiente di passaggio tra i due sepolcri (Orco III) è dipinta la scena dell'accecamento del ciclope Polifemo da parte di Ulisse.

TOMB OF ORCUS

The formidable funerary system, composed of two distinct tombs (*Orcus I* and *Orcus II*) linked by a passageway (*Orcus III*), probably belongs to the noble Tarquinia family Spurinas. In the oldest tomb (*Orcus I*), dating from the first decades of the 4th century B.C., the whole family-clan is gathered banqueting in the afterworld before monstrous winged demons. In the most recent tomb (*Orcus II*), dating from the mid century, the great frieze painted on the walls mainly depicts scenes taking place in an afterworld inhabited by heroes and gods of Greek mythology, according to a Greek idea of the next world introduced into Etruria during the 5th century B.C. In the passageway between the two tombs (*Orcus III*) there is a scene of Ulysses blinding the cyclop Polifemus.

Item No 26



LA TOMBA DEGLI SCUDI

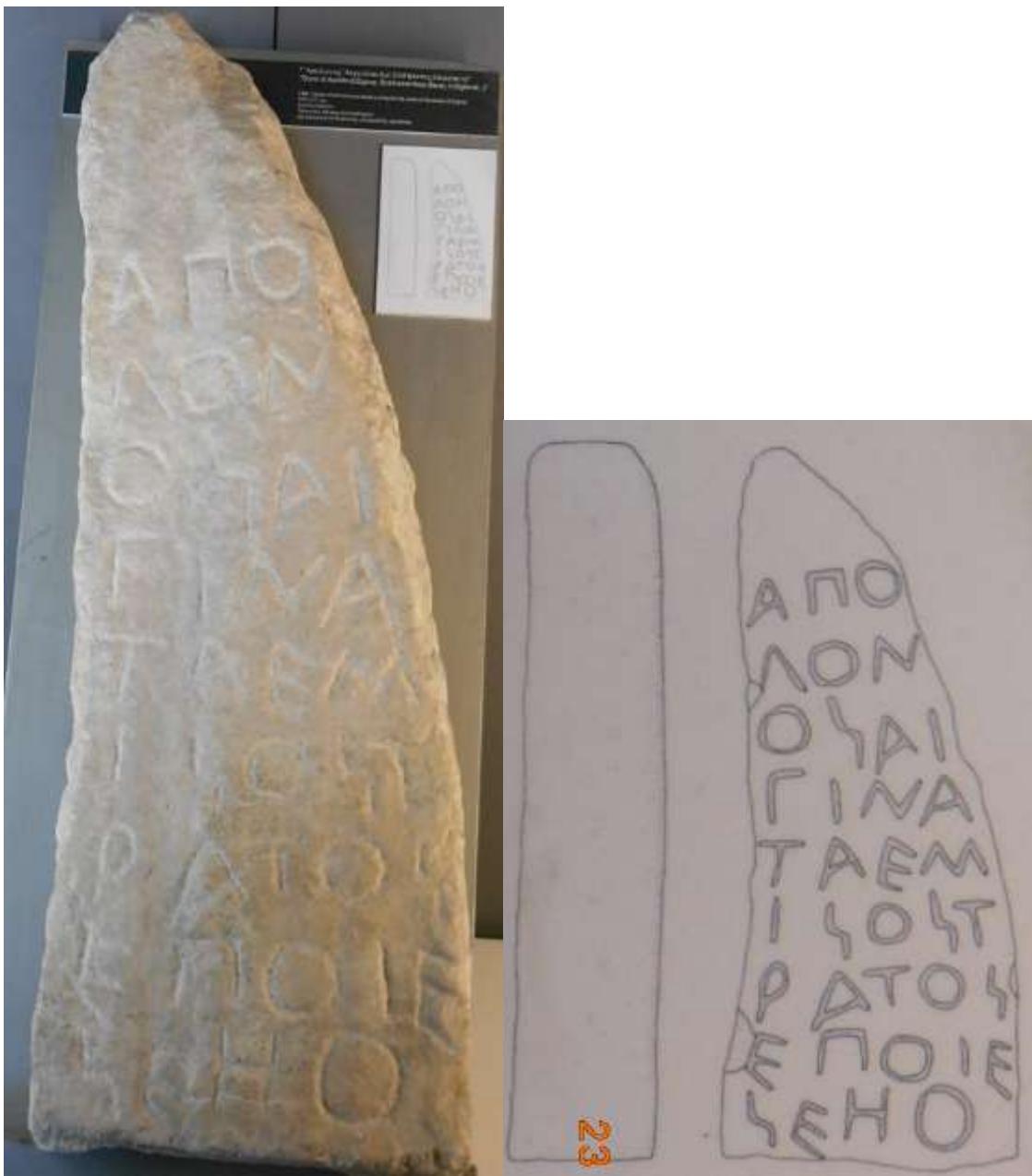
A quattro camere di cui la principale collegata alle altre da porte e finestre. Nella camera di fondo è dipinta una teoria di grossi scudi appesi alle pareti. Nella camera principale sono raffigurati invece i membri della famiglia *Velcha*, proprietaria del sepolcro, disposti in quattro diversi gruppi: sulla parete di fondo e su quelle laterali scene di banchetto ambientato nell'aldilà e apoteosi del capostipite, *Velthur*. Sulla parete di ingresso *Larth*, il fondatore della tomba, si accomiata dai parenti e si avvia verso l'oltretomba scortato da un mesto corteo. Le pitture, fortemente espressive con ricerche chiaroscurali e sapienti scorci, si datano al III quarto del IV sec. a.C.

TOMB OF THE COATS OF ARMS

It is made up of four rooms, the main room is linked to the other three by doors and windows. In the far room a series of large coats of arms hanging from the wall are painted. In the main room the members of the Velcha family, owners of the tomb, are painted. They are divided in four groups: on the far and side walls can be seen scenes from a banquet in the afterworld and apotheosis of the founder of the family, Velthur. On the wall at the entrance Larth, founder of the tomb, takes leave of his relatives and sets off for the afterworld escorted by a mourning procession. These paintings, strongly expressive with chiaroscuro effects and well-drawn foreshortenings, date back to the last twenty-five years of the 4th century B.C.

Item No 28

Ed ecco i greci gran copioni degli etruschi che vogliono dire la loro:



"Απόλωνος Ἀιγινάτα ἐμί Σόστρατος ἐποίεσσε ο[]"
 "Sono di Apollo di Egina, Sostratos fece (fare), il (figlio di..)"

185. Ceppo d'ancora con dedica a Apollo da parte di Sostrato di Egina
 500 a.C. ca.

marmo bianco

Tarquinia, Museo Archeologico
 dal santuario di Gravisca, strada N/S, canaletta

TLE2 127; LLDE p. 71

I	V	R	M	A	T	S	I	O	R	A	J
i	u	t	n	a	p	s	i	th	r	a	l
Spantui											Larthi
de' SPANTIi											(Qui riposa) Larzia
de' SPANTI											(Here rests) Larzia
Here rests Larzia de' Spanti											

↓	ʒ	s	s	v	t	ŋ	A	t	s	s	ʒ	>	ŋ	A	ʒ	
th	e	s		s	u	t	n	a	p	s	s	e	k	r	a	l
seth				spantus									larkes			
figlia				SPANTU									di Larke			
daughter				SPANTU									of Larke			
the daughter of Larke	SPANTU															

A	i	v	t	s	v	ŋ	v	t	ŋ	A	t	ʃ	A	o	ŋ	A	
a	i	u	p	s	u	n	u	t	r	a	p	l	a	th	n	r	a
puia				partunus									arnthal				
moglie				de' PARTI									di Arno				
wife				o' PARTI									of Arno				
the wife of Arno	o' PARTI.																

puia; see the danish *pia* for girl.

Museo archeologico di Tarquinia.

Tomba Bruschi, Tarquinia

Da necropoli del Calvario nella tenuta dei conti Bruschi Falgari.

Due iscrizioni dipinte sulle pareti.

Affreschi asportati a più riprese e adesso al museo archeologico di Tarquinia.

TLE2 93; LLDE p. 591

I	Ø	J	>	I	V	Ø
i	th	l	k	i	u	th
klthi	thui					
(morto) mprovvisamente	qui (giace)					
(dead) suddenly	here (lies)					
here lies, (after) a sudden death						

J	ʒ	ŋ	I	Ø	A	I	ŋ	Ø	V	ʷm
l	e	f	i	th	a	i	n	th	u	m
fel	muthniathi									
FEL	Muthniathi									
Muthniathi FEL										

A	M	V	J	ʒ	ŋ
a	s	u	l	e	f
sa	felu				
suo	di (padre) Fel				
his	of (father) Fel				
of his father Fel					

S	I	ʷm	(V)	ŋ	Ø	A	#	S	I	>	S	J	I	ŋ	A
s	i	m	(u)	r	th	a	z	s	i	k	s	l	i	f	a
thrumi	za kis afils														

dieci	casella	tre	nell'anno
tenth	house	three	in the year
at the age of 30			

A S I J A I O I T I E S >	a s i l a i th i t i e s k
isa	al seitithi
possidente	di Seitithi (una lei)
landowner	of Seitithi (a she)
also, he was the son of the landowner (a she) Seitithi.	

Museo archeologico di Tarquinia.

Tomba Bruschi, Tarquinia

Da necropoli del Calvario nella tenuta dei conti Bruschi Falgari.

Due iscrizioni dipinte sulle pareti.

Affreschi asportati a più riprese e adesso al museo archeologico di Tarquinia.

TLE2 97; LLDE p. 592

I O J >	i th l k
klthi	
improvvisamente	
suddenly	

From this inscription we learn that “suddenly” must be understood “without long suffering”, not to mean that the subject died young. It is also unlikely that it be used to say that the subject died in battle, as in this case the subject was 80 years old.

J A A	I O A I M T V M
l e f	i th a i n t u m
fel	mutniathi
FEL	
(died) Mutniathi FEL	

M A J >	J A I O R A J S A M T A
n a l k	i a i th r a l s a n p a
klan	larthi al apna s
figlio	Larthi di Apna di
son	Larthi of Apna of
the son of Apna (the father) and of Larthi (the mother)	

S V J A 1 # A >	S J I A >
s u kh l a p z e k	s l i f a
alkhus	kezp afils
decine	otto nell'anno
tenth	eight in the year
in the year eighty (when he was eighty)	

Museo archeologico di Tarquinia.

Tomba Bruschi, Tarquinia

TLE 94; LLDE p. 717

S A Y V T A	O Y R A
s a n u p a	th n r a
apunas	arnth
APUNA di	Arno
APUNA of	Arno
(this is the urn) of Arno APUNA	

(1) Actually “arnth” sounds very similar to “urn”.

It is written everywhere; unless everybody was named Arno...

“Urn of APUNA”

J A Y I Y A M	S V J A A
l a n i n a m	s u l e f
manin al	felus
Maninei di (figlio, madre)	Fel di (figlio; padre)
Maninei of (son, mother)	Fel of (son; father)
the son of Fel (father) and of Maninei (mother)	

A > J A A S J I A A	J A 1 # A > J A A
e k l a f s l i f a	kh l a p z e k kh a m
sfalke	afil
venne a mancare	ottanta
died	eighty
He died in his 85 th year.	five

Tarquinia, museo nazionale, Tomba dei Partunu (tomba del Magnate)

TLE2 126; LLDE p. 608

S V Y V T R A A	I A R U O J A A
s u n u t r a p	r u th l e f
partunus	felthur
PARTUNU	Felthur
(This is the tomb) of Felthur PARTUNU	

Y A J > A M I J A S I A A J
n a l k a ss i l a s i r a l
klan laris al issa
figlio Laris di possidente
son Laris of landowner
figlio del possidente Laris

J A I Y J > V >	S A O M A A
I a i n l k u k	s a th m a r
kuklni al	ramthas
de' KUKLNEI	(e figlio) di Ramtha
o' KUKLNIEI	(and son) of Ramtha

S A O Y M T	I A M Y A D M >	D J I #
s a th n e t	i r e n a kh e k	kh l i z
tenthas	kekhaneri	zilkh
dei costumi	censore	magistrato
of the morals	censor	magistrate
magistrate censor of the morals		

I I X X X ↑	S A O J A A S	J I A A
1 1 10 10 10 50	s a th 1 a f s	1 i f a
50+10+10+10+1+1	sfalthas	afilis
82	deceduto	nell'anno
82	deceased	in the year
He died aged 82.		

Another interpretation is:

Velthur PARTUNU

Son of Laris and of Ramtha CULCNI.

He served as magistrate in charge of sacred functions.

He lived 82 years.

Tarquinia, necropoli di Monterozzi



Tarquinia, tomba Bartoccini

Tarquinia, tomba dei Caronti

Da Genius Bononiae:

Charun: è il demone traghettatore delle anime, colui che accompagna i morti verso l'Aldilà.

Il suo volto è caratterizzato da

- tratti deformi e demoniaci;
- orecchie a punta,
- naso adunco e
- bocca enorme.

Spesso è

- vestito con un lungo mantello, è
- dotato di remo e
- armato di martello.

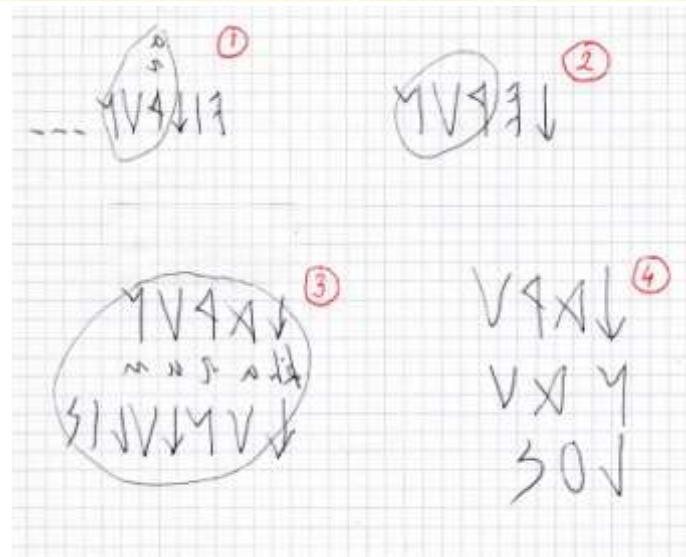
Tuchulcha: demone inferno dall'aspetto orribile e pauroso, con

- naso a becco di uccello rapace,
- capelli e barba spettinati,
- orecchie d'asino e
- pelle bluastra.
- E' dotato di grandi ali e

- due grandi serpenti gli si attorcigliano sulle braccia.

Vanth: divinità femminile che assiste durante la morte e accompagna i defunti nell'Aldilà.

- E' dotata di grandi ali ed
- indossa una lunga veste.
- Impugna una fiaccola,
- un rotolo scritto,
- una spada e
- le chiavi della porta dell'Ade.



In 1 the rune  is used to indicate both an “a” and an “r” to form “kha run”.

In 2 the form used is “khe run”.

In 3 kharun is followed by khunkhlis.

In 4 it is kharun aulos.

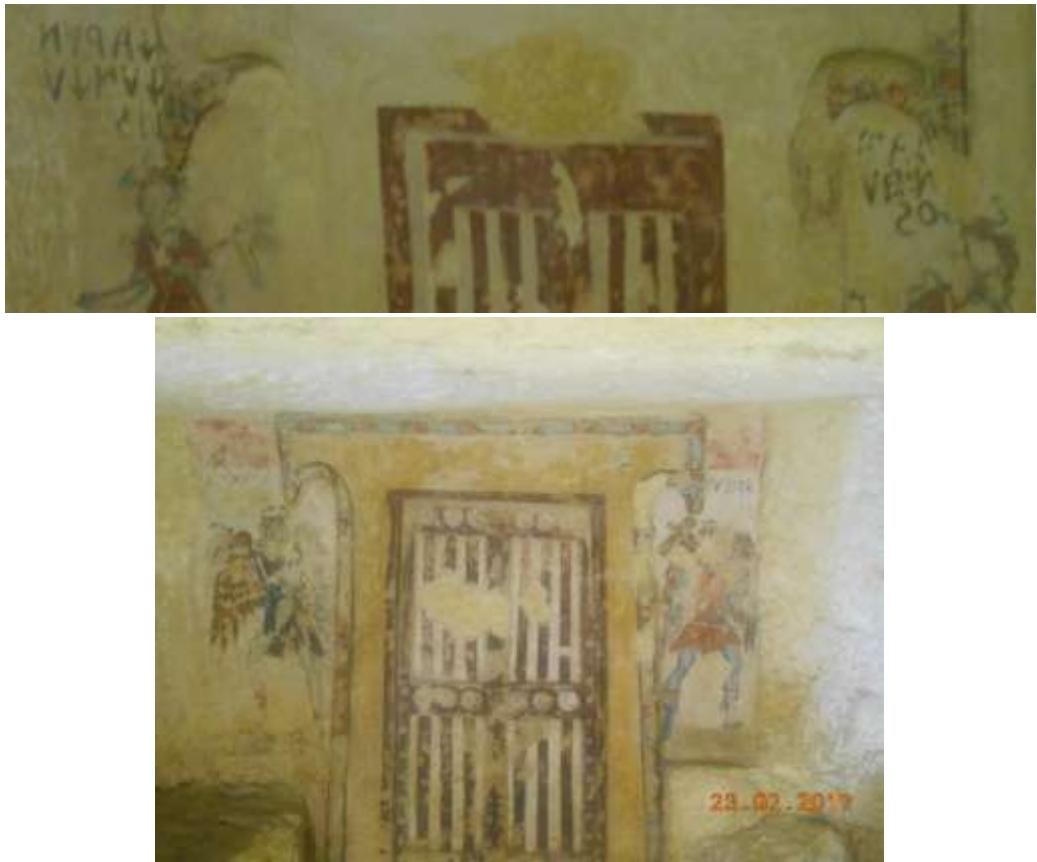
Kharun is Caronte, the figure that transfer to the other world, any parallel world.

Siamo nel -250 e i “dieci secoli” sembrano essere più vicini alla scadenza. Alle scene di goduria si sostituiscono scene oscure con figure minacciose.

I went back a year later.

In this tomb a vestibolo is present. This ambiente immette in the sancta sanctorum dove i morti venivano messi. La chamber where the deads were deposited is at a lower elevation. In the vestibolo there are two door depicted that lead to the underworld: one door is depicted on your right and another in front of you. I Caronti are watching.





Si tenga conto che dal -5200 (tyrrenoi as “non-greek”; et-rus-chi; rus, tysk, toscano) si ha lo sviluppo di una società autoctona che continua ad irradiarsi nell’età del bronzo (rame Cu più stagno Sn; bronze, copper and tin) -3500 fino all’età del ferro Fe -1200. L’età dell’ottone (rame Cu più zinco Zn; brass, copper and zinc) non c’è stata per via di problemi di realizzazione della lega. Queste culture e genie si irradiano anche verso nord. Da qui cominciano a pulsare e si tratta sempre della stessa genia hyxsos -2000, minoica -1700, achea -1500, micenea, ittita -1500, protovillanoviana -1150, ionica, dorica -1100, villanoviana -850 etc.

La pervicace idea che gli indoeuropei (seconda questa impostazione, correttamente, gli etruschi non potevano essere indo-europei) avevano a che fare con l’India di Indira Ghandi è altrettanto fondata quanto l’idea che avevano a che fare con gli indiani di Toro Seduto. Questa seconda ipotesi sarebbe meno arbitraria datesi le numerose popolazioni di certe regioni dell’Italia che sono insitinguibili dagli indiani di Toro Seduto. Ma si sa, se uno ha un cognome particolare deve essere un filosofo, mentre se si chiama Arturo Peceretti...

Tarquinia, necropoli di Monterozzi, tomba dei due Tetti

Water drops cover the window panes. Relative humidity is 100%. At the ticket office they say that at Tarquinia 100% is OK for the paintings. I say that any variation then becomes lethal.

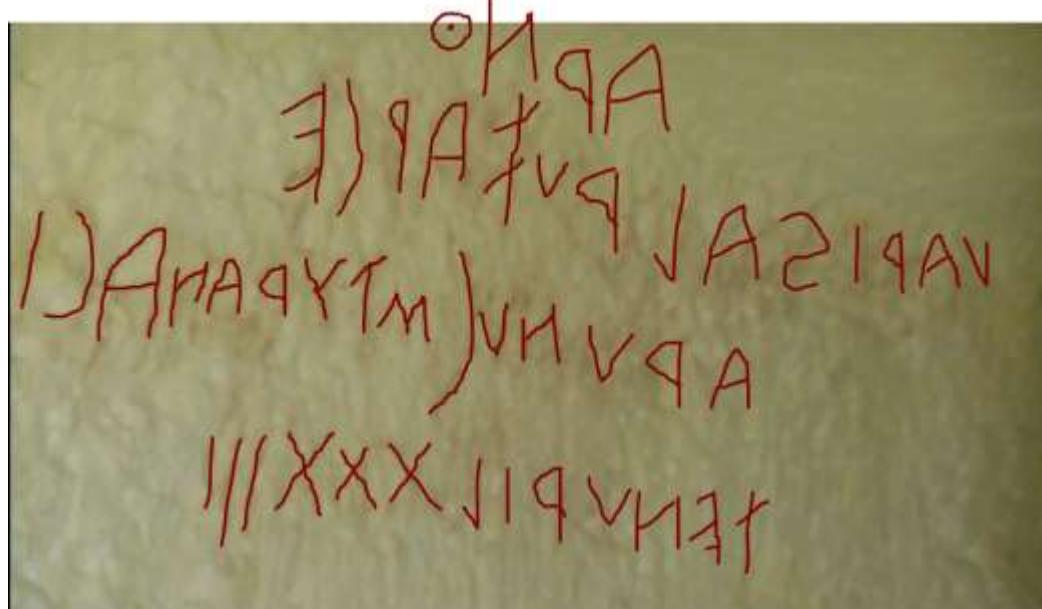
But I went back in winter time and the humidity was less so that pictures could be taken.

Tomba No. 5636 (ci sono 6423 tombe nella necropoli di Monterozzi, di cui 180 affrescate)

Iscrizione Ta 1.88

Anno -250

Tomba di Arnthuna



Disclaimer: the inscription is painted (not carved either graffited or picted) and faded away; many of the letters have been highlighted in red "a sentimento"

arnth

larisal ruz arce

marunuc spurana ci tenu

ril XXXIII

Arnth

fratello di Lars

fu maresciallo di città per tre tenute (volte)

dissolto (morto) a 33 (anni di età)

Tarquinia, tomba dei Festoni

Tarquinia, tomba del Tifone

Tarquinia, tomba degli Anina

Tarquinia, tomba degli Scudi

Tarquinia, tomba del Cardinale

Tarquinia, tomba Giglioli

Tarquinia, tomba dei Tori

A	Y	A	I	Q	V	T	S	O	A	Q	A
a	n	a	i	r	u	p	s	th	a	r	a
spuriana								arath			
SPURIANA								Arath			
(This is the tomb of) Arath SPURIANA											

A	>	Y	>	I	Q	A	8	Y	>	Y	>	Y	B	I	O	V	M
a	k	e	k	i	r	a	ph	e	k	e	k	e	h	i	th	u	ss
ka	pharike							ke		heke				ssuthi			
ormai	volgere al termine							non più		possiede				improvvisamente			
by now	the end							no more		owns				suddenly			
He suddenly does not own anymore his belongings; by now it is the end.																	

Una non precisata trave a Tarquinia

TLE2 115; LLDE p. 350

S	V	J	Y	A	S	V	t	V	>	A	Y	A	t	V	W	A	>	Y
s	u	l	e	f	s	u	t	u	k	a	n	a	t	u	m	a	k	e
felus					kutus					mutana						eka		
Fel					CUTO					è scomparso						come		
Fel					CUTO					disappeared						as		
As Fel CUTO disappeared.																		

Sulla parete di una non specificata tomba a Tarquinia

TLE2 888; LLDE p. 478

I	t	Y	Q	A	J	I	J	t	Y	W
i	t	n	r	a	j	i	l	t	e	m
arnti					metli					
Metli ARNTI										

J	A	O	Q	A	J	S	V	t	I	T	S	Y	>	W	A	A	I	V	T
l	a	th	r	a	l	s	u	t	i	p	s	e	k	m	a	a	i	u	p
larthial						spitus						am-ke				puia			
di Lars						SPITU						è stata				sposa			
of Lars						SPITU						has been				wife			
(she) has been the wife of Lars SPITU																			

I	I	I	I	X	↑	J	I	Y	A	Y	>	J	A	Y	S
1	1	1	1	10	50	1	i	f	a	e	k	1	a	f	s

4	60	nell'anno	mancò
64		in the year	she died
and died at the age of 64			

e	k	r	a	s	a	n	k	a	n	a	r	a	n	e	l	k	i	k
arke				araknas							kleinar						ki	
a lasciare				costretta							figli						3	
leave behind				she had to							sons						3	
she had to leave behind 3 sons.																		

Su un non meglio specificato cippo funerario, Tarquinia

TLE2 121; LLDE p. 488

I	I	I	A	J	I	9	>	A	S	J	A	9	0	A	M	I	Y	A
I	I	I	5	I	i	r	k	e	s	I	a	r	th	e	ss	i	n	a
VIII				ril			sek			1		ssethra					ani	
8				deceduta			figlia		(1)			Ssethra					ANI	
8				dead			daughter		(1)			Ssethra					ANI	

(this is the urn of) Ssethra ANI, the daughter of Lars; she died aged 8.

(1) 1 = Larthal = di Lars = of Lars

RILLI = dead at 51 (actually the author after 51 (1953+51=2004) was not the same anymore.))

Sulla parete di una non specificata tomba a Tarquinia

TLE2 890; LLDE p. 636

S	A	0	A	J	A	J	S	A	Y	S	J	A	8
s	e	th	e	1	a	1	s	a	n	s	l	e	f
lethe s				la(rth)			felsnas						
Lete di (figlio)				Lars			(urna di) FELSINA						
Lete of (son)				Lars			(urn of) FELSINA						

This is the urn of Lars FELSINA, the son of Lete

I	A	h		J	I	A	A	A	>	J	A	A	S	
1	5	100		1	i	f	a		e	k	1	a	f	s
100+5+1				afil					sfalke					
106				nell'anno					morto					
106				in the year					died					

(he) died at the age of 106

A	↓	A	J	t	A	V	1	A	>	A	>	9	V	w
e	kh	e	l	t	e	u	p	a	k	e	k	r	u	m
tlekhe					kapue					murke				
Tlekhe					CAPUE					sparse essence odorosa				
Tlekhe					CAPUE					sparged the odorous essence				

Tlekhe CAPUE arranged for the rites

ʌ	ɔ	>	s	v	ɔ	a	t	i	y	a	b
e	l	k	s	u	l	a	p	i	n	a	h
kle	hanipalus										
filgio	Hannibal										
son	Hannibal										
(Tlekhe) is the son of Hannibal.											

Sulla parete di una non specificata tomba a Tarquinia

TLE2 137; LLDE p. 667

o	q	a	j
th	r	a	l
larth			
Larth			

(Thus is the urn of) Lars

ʌ	ɪ	s	ʌ	q	>	j	a	s	ɪ	q	a	j
e	p	s	e	r	k	l	a	s	i	r	a	l
krespe											larisal	
(figlio di) Larisal KRESPE												

ʌ	a	j	>	j	a	ʌ	ɪ	m	v	ɪ	s	v	j	ɪ	ʌ	↓	y	a	o
n	a	l	k	l	a	n	p	m	u	p	s	u	l	i	f	kh	n	a	th
klan	pumpnal															thankhfilus			
figlio	PUMPNEI															Thankhfil			
son	PUMPNEI															Thankhfil			
(and) son of Thankhfil PUMPNEI (a lady)																			

↓	v	ʌ	v	q	a	w	s	a	ʌ	s	a	q	o	a	j	l	i	#		
kh	u	n	u	r	a	m	s	a	n	s	a	r	th	a	l	i	z			
marunukh							rasnas							zilakh						
maresciallo							di Rasnei							magistrato						
marshall							of Rasnei							magistrate						
(he was) marshall in the magistrature of Arezzo																				

s	a	o	ʌ	v	ʌ	t	l	ɪ	θ	v	o	>	j	l	i	#	y	ʌ	ɪ	>
s	a	th	n	e	t	i	f	u	th	k	l	i	z	n	e	p	e	k		
tenthas							thufi							zilk						
costumi							censoria							magistratura						
morals							censors							magistrature						
when he (enetered) the censor magistrature of the morals																				

i	t	a	n	a	kh	a	p	kh	u	n	u	r	a	m
pakhanati														marunukh
degli arditi														maresciallo
of the commando troops														marshall

I	I	I	X	↑	J	I	q
1	1	1	10	50	1	i	r
50+10+1+1+1					ril		
63					rescисso		
63					rescinded		
He died at age 63							

Tomba dei Festoni, Tarquinia

Tomba Bartoccini, Tarquinia

Tomba del Tifone, Tarquinia

TLE2 101; LLDE p. 522

Su una parete dipinta accanto all'immagine di un giovane imberbe

S	V	I	M	V	I		S	I	A	J
s	u	p	m	u	p		s	i	r	l
PUMPUS						(Io sono l'urna) di Lars				
PUMPUS						(I am the urn) of Lars				
I am the urn of Lars PUMPUS										

e	s	a	kh	e	k
kekbase					

(il funerale fu organizzato da) Kekhase
(the funeral was organized by) Kekhase.

Tomba del Cardinale, Tarquinia

TLE22 130; LLDE p. 119

J A I > J ɿ 8	S V O Y ɿ A ɿ
l a i k l e f	s u th n v a r
felkial	ravnthus
FELKI	(questa è l'urna di) Ravnthu
FELKI	(this is the urn of) Ravnthu
This is the urn of Ravnthu FELKI	

J A O Y ɿ A S ɿ > J ɿ 8	
l a th n r a s e k l e f	
Arnthal	Velkes
Arnth la figlia	di Velke
Arnth the daughter	of Velke
The daughter of Arnth VELKE	
The daughter of Arno the Great	

J A Y ɿ 7 I ɿ A	J A I O ɿ A J
l a n e p i v	l a i th r a l
vipenal	larthial
VIPENA	e di Larzia
VIPENA	and of Larzia
and the daughter of Larzia VIPENA (the mother)	

A I V 7 S A Y O V > S ɿ ɿ ɿ O ɿ M		
a i u p s a n th u k s e r th e s		
puia	kuthna	ssethres
sposa	il goto	di Seth Res
bride	the goth	of Seth RES
Rafntha VELKI was the wife of Seth RES the goth.		

NB. *danska pia, svenska flicka*

NNSS 18; LLDE p. 238

A O A M A ɿ	I ? ? ?
a th a m a r	i - - -
ramatha (nome di una lei)	(cognomen)
Ramatha (name of a female)	(family name)
(this is the urn of) (cognomen) Ramatha (a female)	

J A I Y > ɿ T S ɿ A	S V J ɿ A	
l a i n k r t s e v	s u l e f	
knial	vestr	felus
figlia di	VESTRI	Felus
the daughter of	VESTRI	Fel
the daughter of Vel VESTRI		

A	J	M	I	J	A	O	q	A	J	ā	>	w	A	A	I	V	I
a	l	ss	i	l	a	th	r	a	l	e	k	m	a	a	i	u	p
issla	larthial					amke					puia						
il nobile	di Lars					è stata					moglie						
the noble	of Lars					she was					wife						
she was the wife of the noble Lars																	

X	I	X	ā	>	J	A	ā	S
XIX			sfalke					
19			venuta a mancare (ad anni)					
19			she died (at the age of)					
she died at the age of 19.								

Tomba Giglioli, Tarquinia

Tomba delle Iscrizioni, Tarquinia

CIE 5347; LLDE p. 24

A	I	I	O	q	A	J	S	I	q	A	J
a	i	i	th	r	a	l	s	i	r	a	l
larthia					laris						
per Lars (il defunto)					Lars (il committente dell'urna)						
for Lars (the deceased)					Lars (who paid for the urn)						
Lars (who paid for the urn) for Lars (the deceased)											

Tomba dell'Orco, Tarquinia

CIE 5364; CIE 5365; CIE 5366; LLDE p. 362

Y	V	q	ā	>	I	ā	Y	I	I	S	q	ā	Φ	A	t	I	A
n	u	r	e	k	i	e	n	p	i	s	r	e	ph	a	t	i	a
kerun					phersipnei							aitia					
Gerione (gigante 3 teste)					Persefone (moglie di Ade)							Ade					
Geryon (3 headed giant)					Persephone (Hades wife)							Hades ⁽¹⁾					

(1) God of the underworld

Tomba dell'Orco, Tarquinia

NNSS 27; LLDE p. 532

A	↓	J	V	↓	V	t
a	kh	l	u	kh	u	t
tukhulkha						
Tukhulkha, the demon.						

θ	γ	θ	ο
e	n	e	th
thene			
Thene			

Thene, the serpent

Tukh = the calamity;

Ulakh = bark

Tukhulkha = he who barks the guilt, he who reproaches the sin.

The demon strangles the serpent while screaming the accusations.

Tomba dell'Orco, Tarquinia

TLE2 87; LLDE p. 663

s	A	γ	i	q	v	τ	s	J	θ	θ
s	a	n	i	r	u	p	s	l	e	f
spurinas										
SPURINA di										
SPURINA of										
(this is the urn) of Fel SPURINA										

J	A	γ	S	A	q	J	↓	θ	γ	θ	>	γ	A	θ	A	J	I	#	γ	A
l	a	n	s	a	p	l	kh	e	m	e	k	m	a	th	a	l	i	z	n	a
rasnal						mekhl		amke					zilath							an
Rasnei (Arezzo) di						grande		è stato					un magistrato							ahi
Rasnei (Arezzo) di						great		he has been					a magistrate							ahi
ahi, he has been a magistrate of greater Rasnei (=greater Arezzo= Etruria= Tuscany)																				

Necropoli di Monterozzi, via Ripagretta, Tarquinia

località:

- Calvario,
- Primi Archi,
- Secondi Archi,
- area Scataglini,
- Doganaccia

Necropoli dei Monterozzi, via Ripagretta, Tarquinia

TLE2 92; LLDE 616

Su una parete della tomba

s	a	kh	l	e	f	r	u	th	l	e	f
felkhas						felthur					
FELKHA di						Felthur					
FELKHA of						Felthur					
(this is the urn) of Felthur FELKHA											

s	a	th	n	kh	a	l	i	z
ntha s						zilakh		
tasse delle						magistrato		
taxes of the						magistrate		
magistrate of the taxes.								

>	i	a	n	i	n	a	a	m	v	j	z	a
k	i	a	n	i	n	a	a	s	u	l	e	f
aninai k						felu sa						
Aninai e						Fel suo						
Aninai (mother) and						(dedicated by) his (father) Fel						
Dedicated by his father Fel and his mother Aninai												

Tomba degli SPITU, Tarquinia

TLE2 889; LLDE p. 620

A	o	w	a	q	i	y	w	z	s
a	th	m	a	r	i	n	m	e	s
ramtha						semni			
Ramtha						SEMNI			
(this is the urn of) Ramtha SEMNI									

z	>	w	a	a	i	v	1	j	a	o	q	a	j	s	v	t	1	1	s
e	k	m	a	a	i	u	p	l	a	th	r	a	l	s	u	t	i	p	s
amke		puia						larth al						spitus					
era		moglie						Lars di						SPITU					
was		wife						Lars of						SPITU					
(she) was the wife of Lars SPITU																			

1	1	X	↑	s	j	i	z	a	v	1	v	j	
50+10+1+1				a	f	a		u	p	u	l		
afils													
nell'anno													
(ci) addolorava													
in the year (at age)													
(she brought us) sorrow													
she died at the age of 62													

↗	↗ A	W I	Y A	W S A	Y >	A Y A I	> 9 V M V 日
(e k r a	m i n a m)	s a n k a n a	i c r u ss u h				
arke	manim	anaknas	ki hussur				
lascia	affranti	costretta	3 eredi				
leave	heartbroken	forced	3 heirs				
she was forced to leave her 3 heirs heartbroken.							

Tarquinia, Fondo Scataglini, Tomb of the Aninas

Years -290 to -210

(anche detta "Tomba della Mercareccia?")

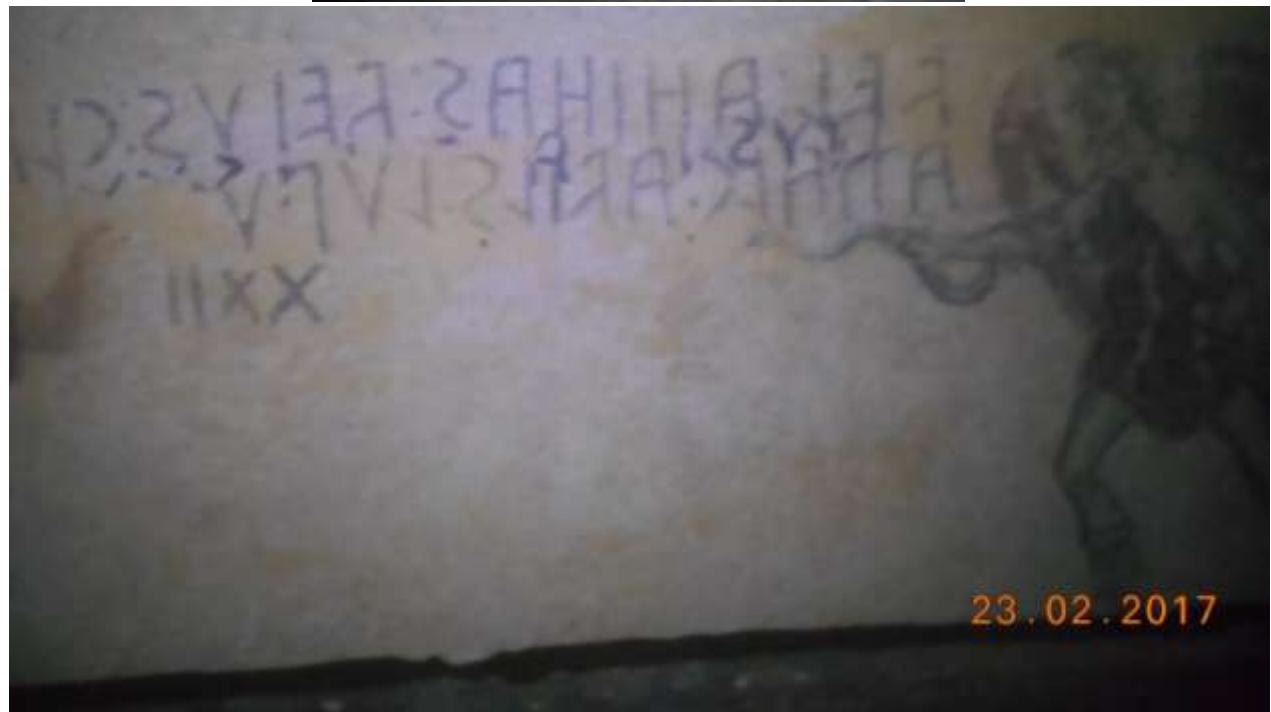
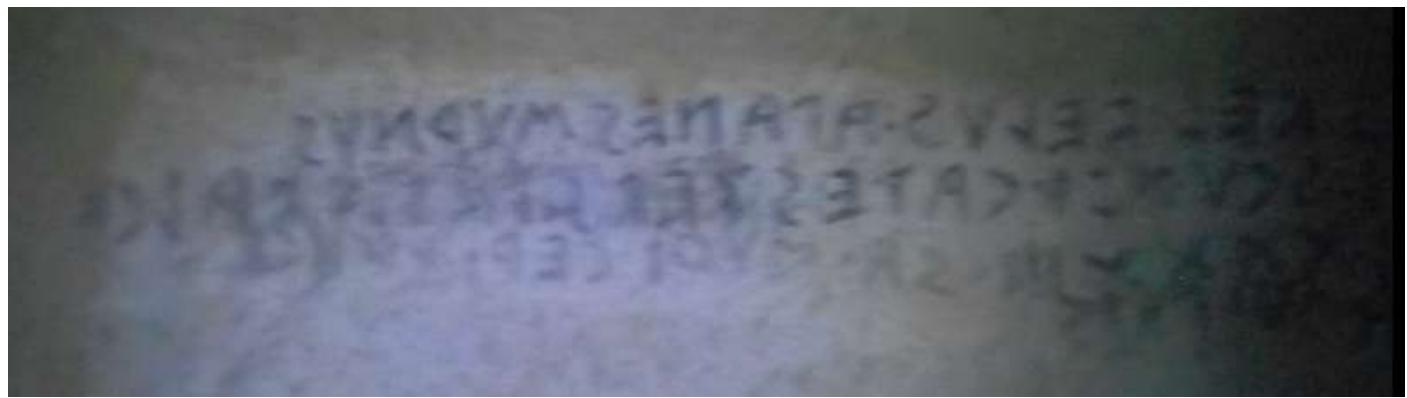
A reconstruction of this tomb is at the museum in Tarquinia (see above.)

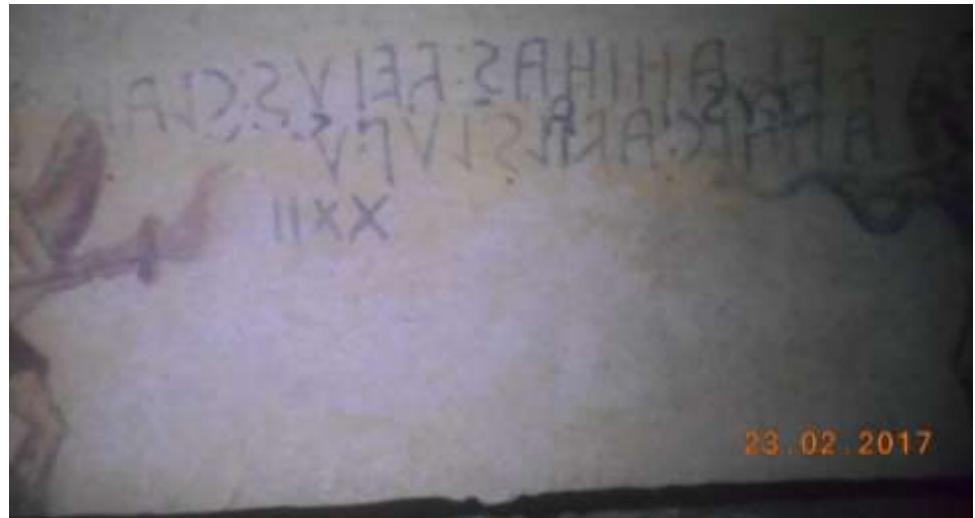
Both Charun and Vanth (the she goddes-devil with wings and carrying a Lucia lantern) are present.



23.02.2017







Ecco Vanth





Su una parete.

NNSS 21; LLDE p. 247

S	V	J	ꝑ	ꝑ	ꝑ	ꝑ	ꝑ	A	J	S	A	ꝑ	I	ꝑ	A
s	u	l	e	f	th	r	a	l		s	a	n	i	n	a
felus					larth					aninas					
dei VEL					Lars					(questa è l'urna) di Anina					
o' VEL					Lars					(this is the urn) of Anina					
This is the urn of Anina Lars o' VEL															

V	X	X	X	X	ꝑ	J	ꝑ	ꝑ	A
V	X	X	X	X	k	l	a	n	a
XXXXV					analk				
(all'età di anni) 45					(che) sciolse le vele (dipartì, morì)				
(aged) 45					(who) set sail (departed, died)				
Who set sail aged 45.									

This is the urn of Anina Lars o' VEL

Who set sail aged 45.

Su un'altra parete della tomba

TLE2 881; LLDE p. 490

J	A	ꝑ	ꝑ	A	J	I	ꝑ	ꝑ	J	A	J	ꝑ	ꝑ	A	
l	a	th	r	a	l		i	th	e	l		a	l	e	f
larthal						lethi					fela				
(figlia) di Lars						LETHI					Fela				
(daughter) of Lars						LETHI					Fela				
(this is the urn of) Fela LETHI, figlia di Lars															

A	I	V	ꝑ	S	V	ꝑ	ꝑ	A	>	S	A	ꝑ	I	ꝑ	A
a	i	u	p	s	u	th	n	a	k	s	a	n	i	n	a

puia		kanthus		aninas
moglie di		Cantu		ANINA
wife of		Cantu		ANINA
the wife of Cantu ANINA				

J	I	9	I	I	I	A	↑	S	J	I	A	A
l	i	r	I	I	I	5	50	s	l	i	f	a
ril			50	5	3			afilis				
rescissa ⁽¹⁾			58					nell'anno				
rescinded ⁽²⁾			58					in the year				

she died at the age of 58.

- (1) Come in “rescindere” il nodo gordiano;
- (2) As in “rescind” the gordian knot = dead

Vulci

At Vulci, 4 family names are recorded:

1. Satie (Tomba Françis)
2. Tarna
3. Tute
4. Tetnie

A thousand tombs are known at the necropolis around Vulci.

The following necropolis are mentioned here:

- di Poggio Maremma
- di Cavalupo
- di Ponte Rotto
- Polledrara
- Osteria (anche detta di Poggio Mengarelli), (tomba della Sfinge, tomba della Principessa found october 4, 2016 later found to be surely a man)
- Campo Maggio
- Camposcala

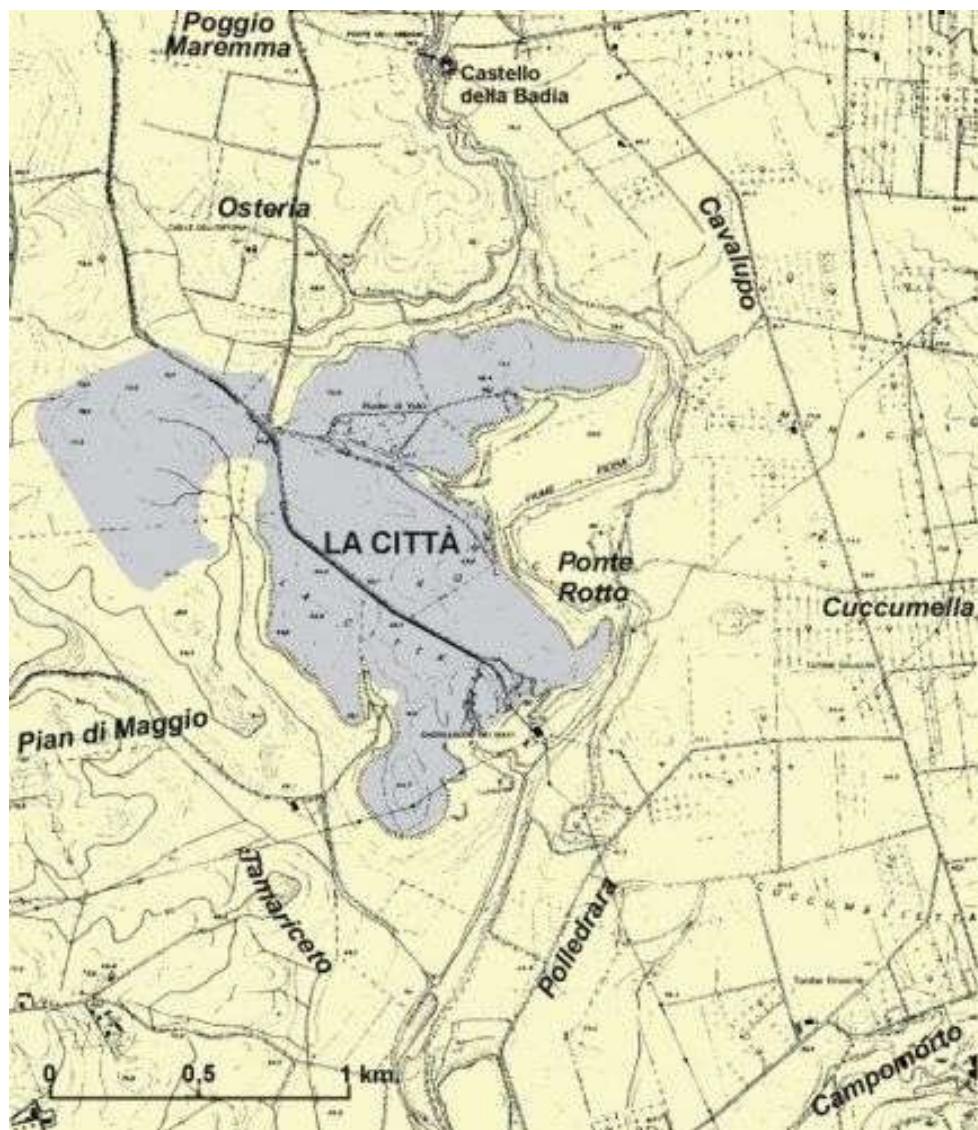
The following tombas are mentioned here:

- Cuccumella
- Cuccumelletta
- Francois
- dei Tori
- delle Iscarizioni
- dei Due Ingressi
- del Guerriero

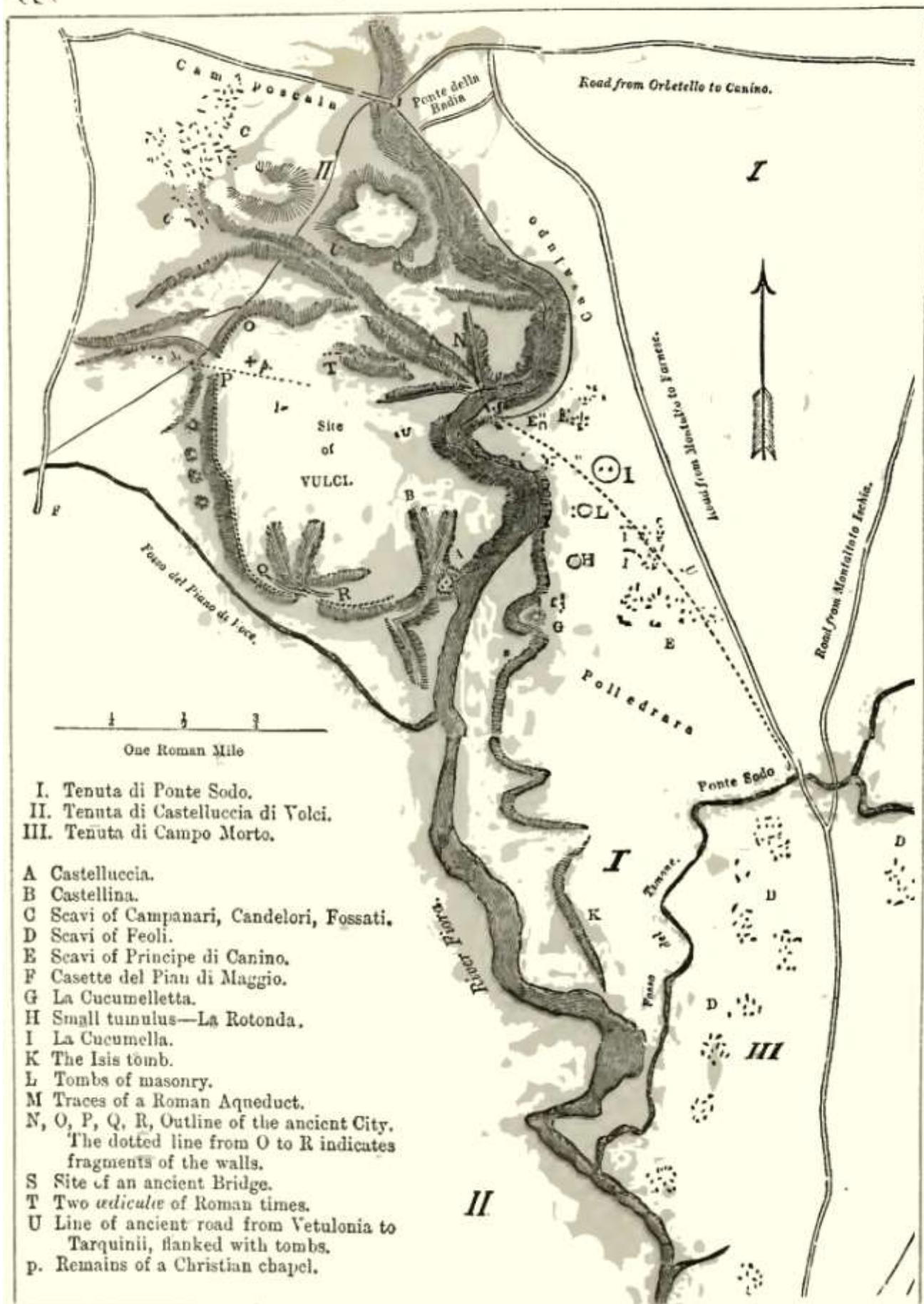
Vulci is delimited

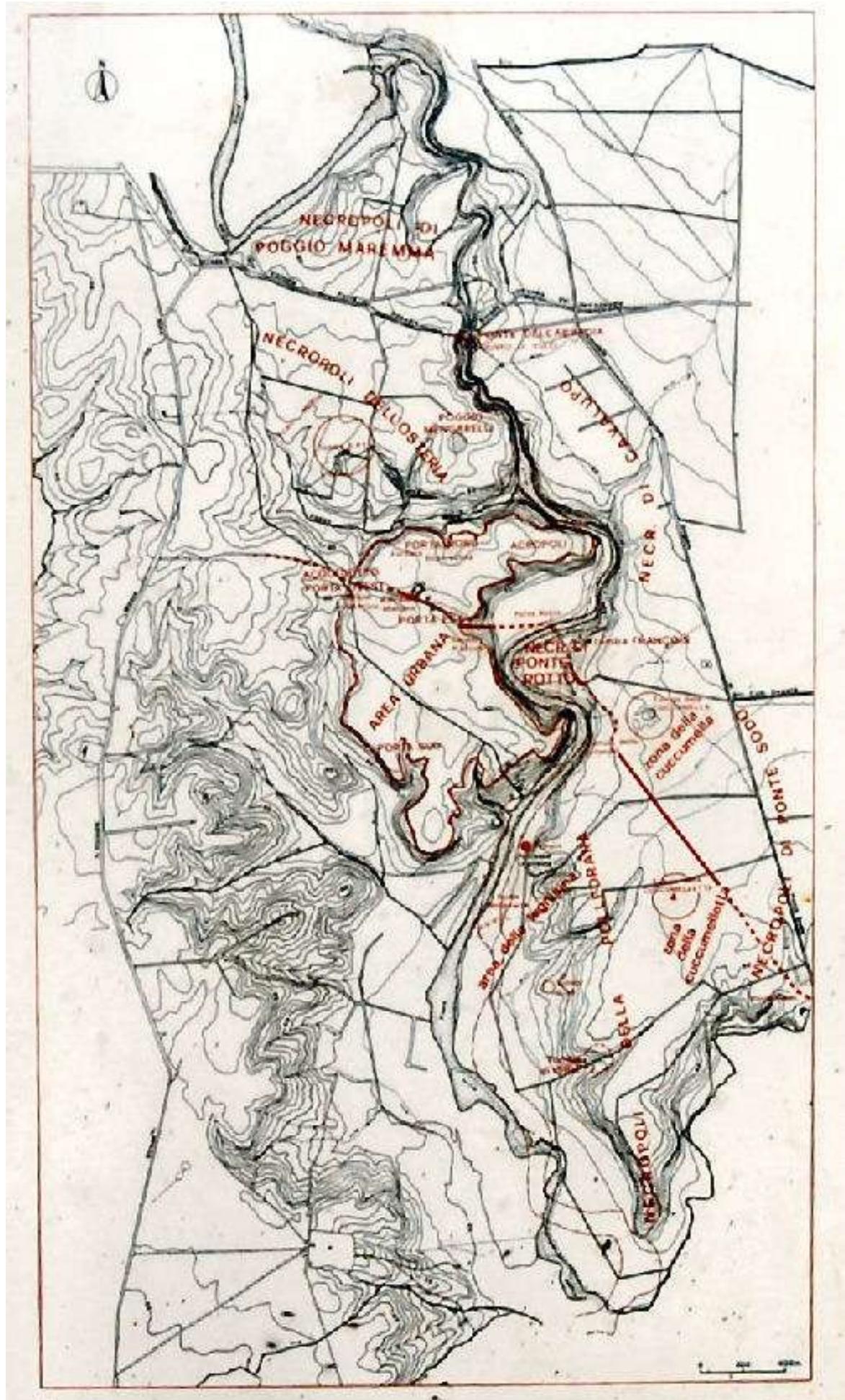
- to the north by the Fosso del Fontanile
- to the east by the River Fiora
- to the south by the Fosso di Giano

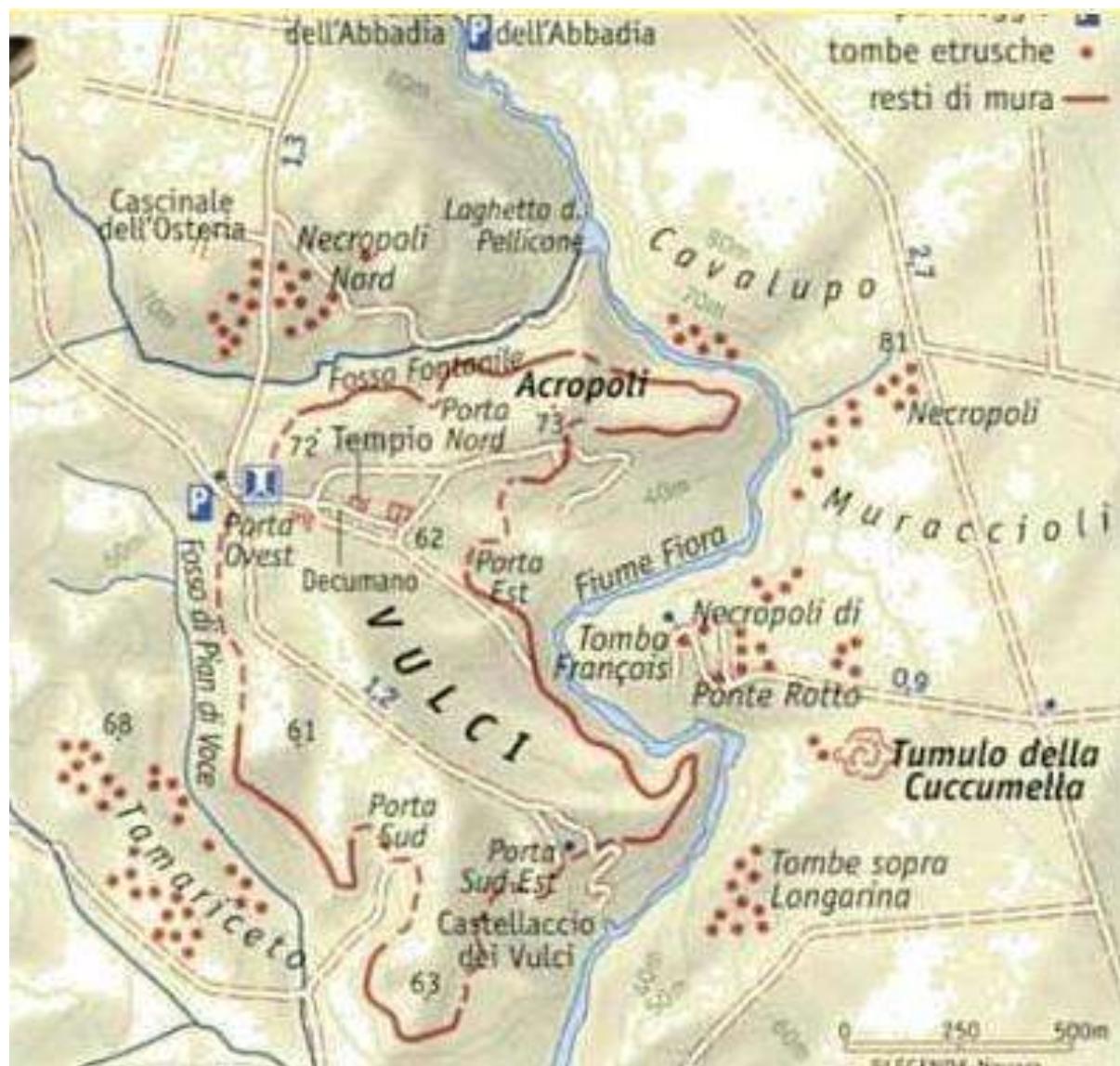
- to the ovest by nothing but a slight declivious.

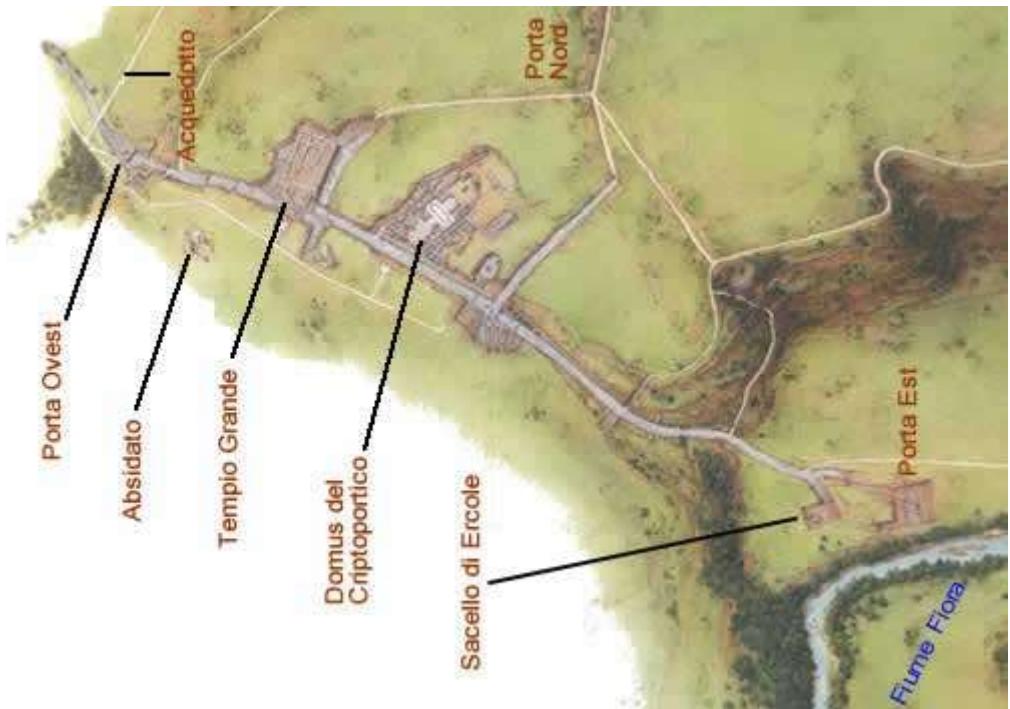


Plan of Vulci and Its Necropolis









The map has been rotated to show north at the top and south at the bottom

Vulci, present location to be found





From: Alfio CAVOLI – Profilo di una città etrusca - Vulci

The item at the bottom left is possibly the same as item NNSS 31 below.

Vulci, Museo del Castello della Badia

NNSS 29



A	J	M	3	#	9	V	7	J	A	I	Y	R	3	R	S	A	O	W	A	9
a	l	s	e	z	r	u	p	l	a	i	n	t	e	t	s	a	th	m	a	r
purzesla					tetnial										ramthas					
Purce (a he) daughter					daughter of Teti (a she)										Ramtha of					
(This is the tomb) of Ramtha, the daughter of Teti and Purce.																				



Vulci, Museo del Castello della Badia

NNSS 30



I	◊	V	M	A	>	☰
i	th	u	ss	a	k	e
ssuthi		eka				
improvvisamente		qui				
suddenly		here				
Here, as suddenly dead						

J	A	I	‡	☰	J	S	A	J	¶	日	Y
l	a	i	z	e	l	s	a	l	r	h	t
slezial											thrla
de SLEZI											Thorla

(lies) Thorla de SLEGI

e	i	n	k	a	s	t	k			t	a	h
SAKNIE						Hateskt						
(this monument has been dedicated by) Hate SAKNIE												

The item seems to be either a millstone or, according to ref. [10] page 64, the base of a column. Actually to be a millstone it seems to be a bit large and other features are also not conducive to conclude in favour of it being a millstone. On the other hand if it were the base of a column, it remains to explain why it was used as a burial monument (how do you say in etruscan: “I’ve got a wonderful idea, why don’t we dismantle a temple to use the base of a column to honour Mike?”. So in order of importance: 1. A consensus is needed to be reached on the translation of the inscription; 2. The item must be compared to other etruscan column bases (e.g. at Vejo.)

Vulci, Museo del Castello della Badia

NNSS 31

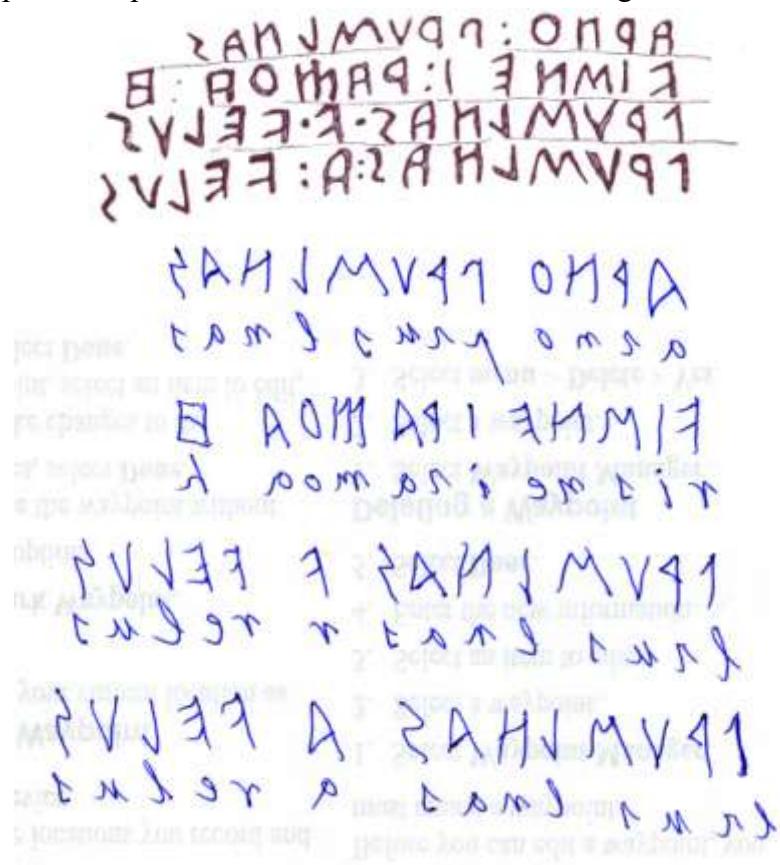


A	S	3	7	9	t	3	A
a	s	e	p	r	t	e	a
pesa		aetr					
PISA		Hether					
Hether PISA							

Tomba delle Iscrizioni, necropoli del Ponte Rotto, Vulci

Nella tomba delle Iscrizioni, vi sono 17 iscrizioni etrusche e 6 romane.

Le iscrizioni sono dappertutto, specialmente nell'atrio centrale e all'ingresso delle 6 camere sepolcrali.



Vulci, tomba delle Iscrizioni

TLE 908; LLDE p. 682

Su una parete

A	#	m	A	9	i	A	9	v	w
a	z	m	a	r	i	a	r	u	m
ram za									mjurai
RAMTHI a (dedicatO)									Murai
RAMTHI to (dedicated)									Murai
Dedicated to Murai RAMTHI									

S	J	3	日
s	l	e	h

hels
(in) memoria
(in) memory

M	q	t	A
ss	r	t	a
atrss			
(riposa in) pace			
(rest in) peace			

Vulci, tomba delle Iscrizioni

TLE 906; LLDE p. 843

Su una parete

A	q	O	z	M	I	A	q	v	w
a	r	th	e	ss	i	a	r	u	m
ssethra									
SSETHRA									
(This is the urn of) Murai SSETHRA (a she)									

V	>	Y	z	q	t	A	B
u	k	n	e	r	t	a	h
hatrenku							
non turbare							
thread softly (1)							

(1) From: "Thread softly

My love lies buried here

In many northern cemeteries, the tombs and the surroundings are covered with gravel. The keeper periodically passes a rake over the gravel. The teeth of the rake form an elegant pattern.

Vulci, tomba delle Iscrizioni

TLE 907; LLDE p. 683

Su una parete

Z	S	V	q	A	w	I	#
f	s	u	r	a	m	i	z
f							
rus							
FEL							
The Rus							
(Urn of) Zima the Rus FELLI							

q	z	t	z	o	A	J	I	#
r	e	t	e	th	a	l	i	z
eter								
zilath								
matrimoni								
magistrato								
marriages								
magistrate								

magistrate for the marriages

I	I	I	I	X	X	S	J	A	A
1	1	1	1	10	10	s	l	f	a
10+10+1+1+1+1									afls
24									nell'anno
24									in the year
(he died) in his 24 th year									

Vulci, tomba non specificata

TLE 912; LLDE p. 844

Su una trave di pietra

I	O	V	M	A	>	A
i	th	u	ss	a	k	e
ssuthi						eka
improvvisamente						siccome
suddenly						As (because)
Because suddenly (died)						

J	A	I	A	J	S	A	↓	A	A	t	
l	a	i	f	e	l	s	a	kh	r	a	t
lefiāl										tarkhas	
de' LEFI										Tarkha di	
o' LEFI										Tarkha of	
(here is the urn) of Tarkha LEFI											

ℳ	I	ℳ	>	A	S	V	>	ℳ	ℳ	A	ℳ
e	i	n	k	a	s	u	k	n	e	r	t
saknie											hatrenku
la dipartita											non disturbare
the departure											do not disturb
do not disturb the departure											

Tomba François, necropoli del Ponte Rotto, Vulci

On a wall of the tomb.

The content of the tomb has been transported to Villa Albani (via Savoia, Roma) and can with difficulty only be viewed previous assent by the Torlonia family.

TLE2 296; Th CIE 5260; Th CIE 5263; Th CIE 5265; LLDE p. 258

S	J	A	I	V	ℳ	t
s	l	a	i	u	r	t
truiāls						
La troiana						
The trojan (a she)						
The etruscan (a she)						

Tomba François, necropoli del Ponte Rotto, Vulci

On a wall of the tomb.

TLE2 301; LLDE p. 557

I	t	A	q	ā	ā	J	i	ā	↓	Y	A	O	
i	t	a	r	e	f		l	i	f	kh	n	a	th
ferati						thankfil							
FERATI						Thankhfil							
(this is the urn of) Thankhfil FERATI (a she)													

A	q	t	A	M	J	ā	日
a	r	t	a	ss	l	e	h
atra						helss(1)	
riposi in pace						tutti ricordano	
rest in peace						all remember	

(1) A volte helsk

Tomba François, necropoli del Ponte Rotto, Vulci

On a wall of the tomb.

TLE2 293; LLDE p. 559

J	A	I	O	q	A	J	S	ā	I	t	A	S	S	I	q	A	J
l	a	i	th	r	a	l	s	e	i	t	a	s	s	i	r	a	l
larthi al						saties						laris					
(figlio) di Lars						SATIE						Laris					
(the son) of Lars						SATIE						Laris					
(this is the urn of) Laris SATIE, the son of Lars.																	

M	q	t	A	S	J	ā	日
ss	r	t	a	s	l	e	h
atrss						hels(1)	
riposi in pace						tutti ricordano	
rest in peace						all remember	

(1) A volte helsk

Tomba François, necropoli del Ponte Rotto, Vulci

On a wall of the tomb.

TLE2 302; LLDE p. 572

A	Y	A	O	I	A	Y	q	A	t
a	n	a	th	i	a	n	r	a	t
thana						tarnai			
THANA						Tharnai			
(this is the urn of) Tharnai THANA									

>	₳	₳		Ɽ	A	I	t	A	₳			
k	e	s		l	a	i	t	a	s			
sek				sati	al							
figlia				Sati	di							
daughter				Sati	of							
The daughter of Sati.												

Tomba François, necropoli del Ponte Rotto, Vulci

On a wall of the tomb. Four romans were guarding a prisoner (Kaile FIPINA) and were surprised in their sleep and killed by five etruscan that freed the prisoner.

CIE 5275; LLDE p. 626 – A roman

↓	A	₳	₳	V	₳	₳	₳	₳	₳	A	t	₳	₳	₳	₳	₳	₳	>
kh	a	m	u	r	s	e	i	n	u	kh	r	r	t	e	f	e	n	k
rumakh					tarkhunies									knefe				
Romano					Tarquinio									Gneo Canuto				
ROMANO					Tarquinio									Knut				
Knut Tarquinio ROMANO																		

CIE 5274; LLDE p. 626; an etruscan

₳	A			₳	Ɽ	t	ᵵ	₳	₳	A	>	₳	₳	₳	₳	₳	₳	
s	a			n	l	t	i	m	a	k		e	k	r	a	m		
		kamitlnas										marce						
		PIETRINI										Marco						
		STONE										Mark						
		Mark STONE																

CIE 5273; LLDE p. 626; an etruscan; the brother of the prisoner

₳	A	₳	₳	ᵵ	ᵵ	ᵵ	ᵵ	₳	₳	₳	₳							
s	a	n	i	p	i	f		e	l	f	a							
fipinas								afle										
FIPINA								Aule										
Aule FIPINA																		

CIE 5272; LLDE p. 626; a roman

↓	A	₳	₳	Ɽ	ᵵ	M	-	-	-	A	>	ᵵ	I	O	₳	₳	₳	
kh	a	s	l	p		ss	-	-	-	a	k		i	th	n	e	f	
plsakh						ka--ss						fenthi						
PLSAKH						KA---SS						Fenthi						
Fenthi KA---SS POLIZIANO (from Montepulciano)																		

CIE 5271; LLDE p. 626; an etruscan

₳	>	₳	A	₳	₳													
e	k	s	a	r														
raske																		
RASK																		

CIE 5270; LLDE p. 626; a roman

kh	a	m	a	e	f	s	s	a	n	s	m	k	r	a	a	n	s	e	p
	sfeamakh				arkmsnas				pesan										
	SVEAMARK				ARGMSNA				Pesan										
	Pesan ARGMSNA SVEAMARK																		

CIE 5269; LLDE p. 626; a roman

kh	a	n	z	l	e	f	s	a	n	th	a	p	a	p	s	i	r	a	l
	felznakh				papathnas				laris										
	BOLOGNA				PAPATHNA				Lars										
	Lars PAPATHNA BOLOGNA																		

CIE 5268; LLDE p. 626; an etruscan

s	e				th	l	u	th	r	a	l						
		ulthes				larth											
		ULTHE				Lars											
		Lars ULTHE															

CIE 5267; LLDE p. 625 and 626; the same name is also written close to the image of the emperor; etruscan. He has the same name, Mastarna, that the emperor Claudio, says is the king of Rome Servio TULLIO

a	n	r	t	s	k	a	m
mak strna							
Mc STIERNA							

CIE 5266; LLDE p. 626; etruscan; the prisoner

s	a	n	i	p	i	f	e	l	i	a	k					
fipinas							kaile									
FIPINA							Kayle									

Vulci, necropoli del Ponte Rotto, Tomba François

On two walls a cell of the tomb.

TLE2 303; LLDE p. 846

Su una parete:

i	th	i	t	i	e	s	u	th	n	f	a	r				
seitithi							rafntru									
SEITITHI							Rafntru									

(Here is the urn of) Rafntru SEITITHI

L'iscrizione continua su un'altra parete:

V	A	I	T	A
u	f	i	t	a
atifu				
sia priva di incubi				
be free from nightmares				

A	M	I	Y	>	A	S
a	s	i	n	k	a	s
saknisa						
la sua diopartita						
her departure						

M	Y	I	A
s	r	t	a
atrs			
Riposi in pace			
Rest in peace			

Tomba dei Tute, Vulci

TLE2 324; LLDE p. 670

O	Y	A	J		Y	T	V	T
th	r	a	l		e	t	u	t
larth					tute			
Lars					TUTE			
(This is the tomb) of Lars TUTE								

Y	Y	A	Y	O	Y	A	Y	A
e	kh	a	n	th	r	a	f	k
farthnakhe					ank			
è stato giovane figlio					ahimé			
he has been the young son					alas			
alas he has been the young (for too short a time) son								

A	S	I	J	A	O	Y	Y	A
a	s	i	l	a	th	n	r	a
arnth al isa					tutes			
Arnth del possidente					di Tute			
Arnth of the landowner					of Tute			
of the landowner Arnth TUTE								

S	V	O	Y	A	A	Y	A	S	I	J	A	I	J	O	A	B	
s	u	th	n	f	a	r		a	s	i	l	a	i	l	th	a	h
rafnthus								hathlial isa									
RAFNTHUS								Hathlial possidente									
RAFNTHUS								Hathlial she-landowner									

(and son) of the she-landowner Hathlial RAFNTHUS

‡	†	‡	ꝑ	>	V	ꝑ	↓	J	I	‡
z	p	z	e	k	u	n	kh	l	i	z
kezp z	zilkhnu									
otto volte	magistrato									
eight times	magistrate									
he was eight times magistrate										

‡	ꝑ	V	ꝑ	A	ꝑ	A	ꝑ	M	t	ꝑ	V	†
z	n	u	th	a	n	a	f	s	t	r	u	p
thun z	sfana										purt	
una volta	preziosa										merce	
one time	precious										merciandise	
(he was magistrate) for the precious merciandise once.												

S	V	↓	J	A	ꝑ	>	S	J	A	S	ꝑ	S	J	I	A	V	ꝑ	V	J	
s	u	kh	l	a	e	k	s	l	a	s	e	s	l	i	f	a	u	p	u	l
kealkhus	esals										afils				lupu					
trenta	secondo										nell'anno				ci addolorava					
thirty	second										in the year				he gave us sorrow					
He died at age 32.																				

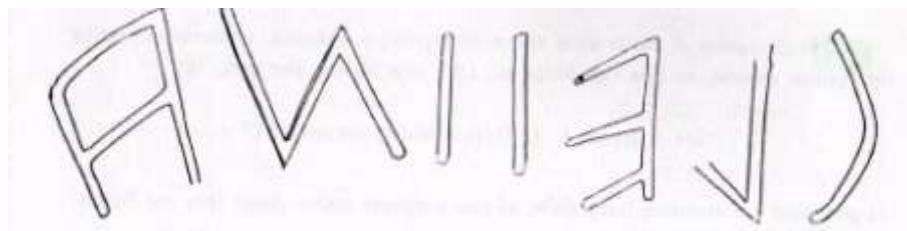
NNSS 7

Blera

In una tagliata al di là di Pian del Vescovo e del torrente.

L'iscrizione è incisa su una parete di tufo in un tratto di via cava riferibile alla antica via Clodia.

Si trova 2 km in linea d'aria a NO del paese, presso il margine settentrionale del pianoro di "Pian Gagliardo", pochi metri prima dell'inizio della discesa della strada verso il fondovalle del Grignano e l'antistante necropoli d Grotta Porcina.



A	N	I	I	E	L	K	>
a	n	i	i	e	l	k	
kleiina							
Cleiina							

Very likely the name of a family, to delimit a property.

NNSS 8

ex Chiesa di san Nicola, Blera (sulla facciata)





A	h	+	I	A
a	h	n	z	a
Aznha				

(This is the tomb) of Aznha.

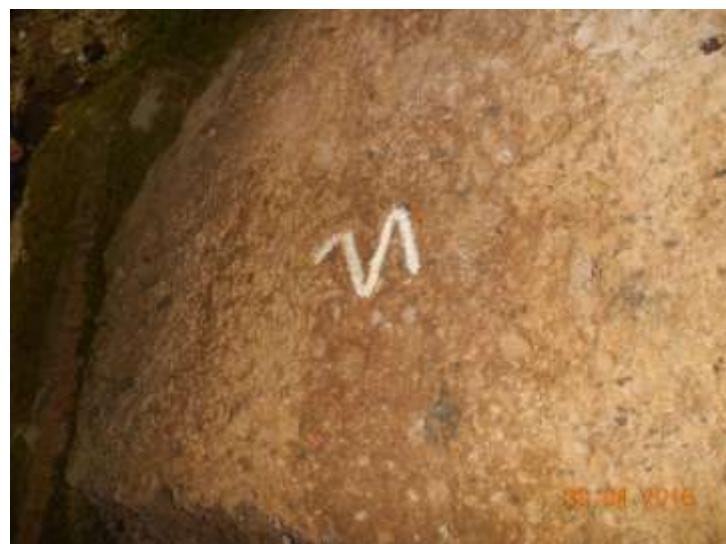
Locally it is said that it can be a weight from the Etruscan period, embedded on the wall in the XIX century. The letters might well be representing numbers and the symbol of the weight unit of measure. It could also be the gland of a cippo (a mushroom like sculpture) that denotes the location of a tomb. On the top of such a feature generally the name of the deceased is carved.

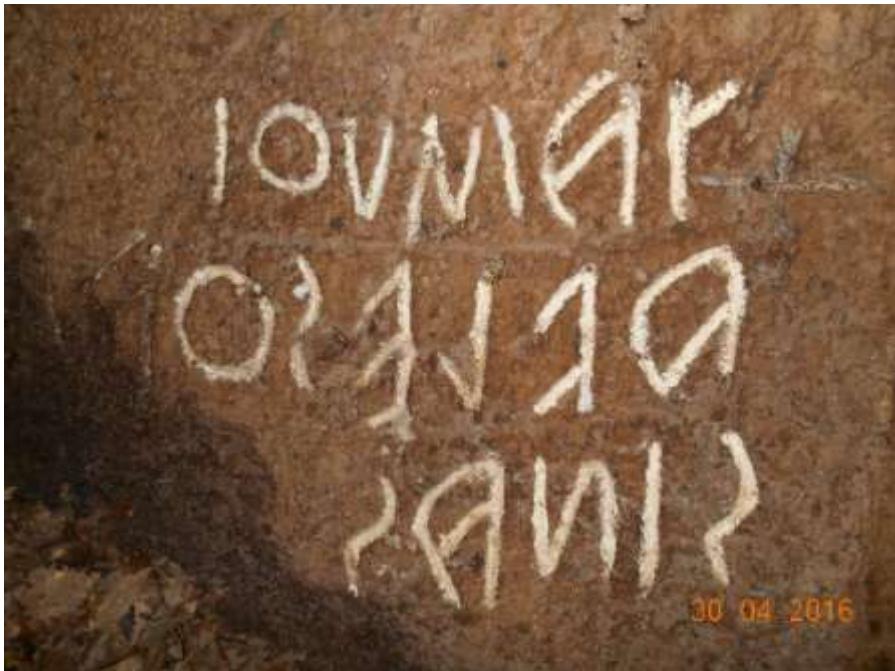
A very similar inscription was found in a very similar artifact in 1965 in the Fosso Brutto at 350 m from the Ponte Sodo in the locality Arena (Rivista di epigrafia etrusca p. 70.)

A	n	I	r	A
a	n	z	r	a
Arzna				

(This is the tomb) of Arzna.

Tombe Thansinas, necropoli di Greppo Cenale, San Giuliano





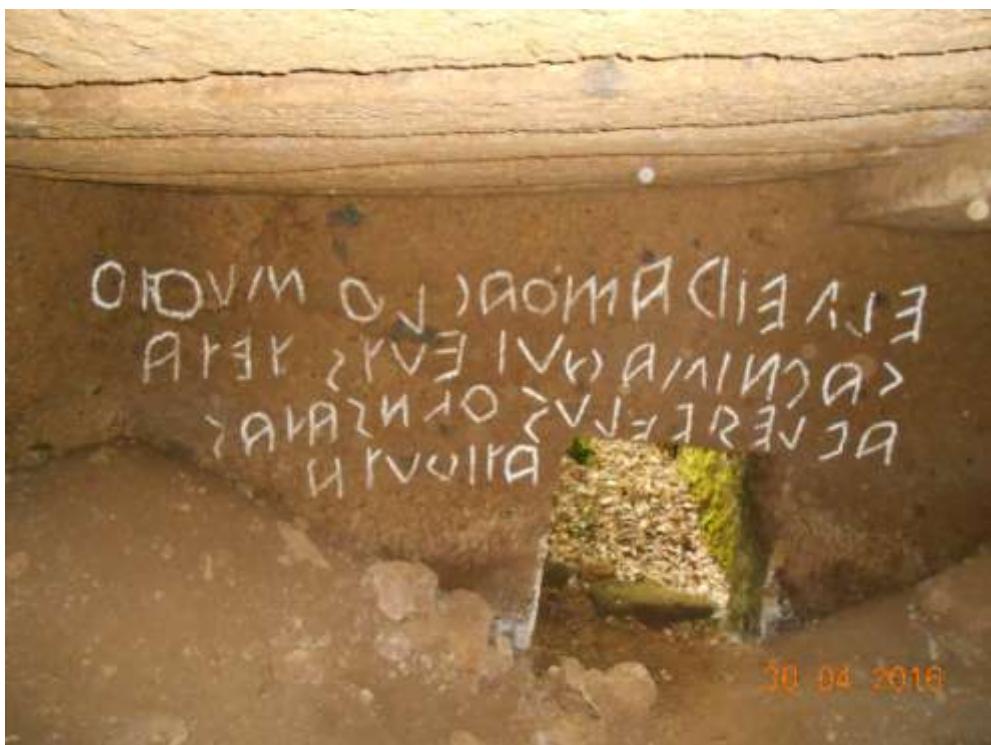
TLE2 158; LLDE p. 543; NNSS19

S	A	Y	I	S	(n)	(a)	th	s	e	l	v	a	i	th	u	m	a	t
thansinas						avles				muthi				ta				
Thvasina						Aule				è sepolto				qui				
THANSINA						Aule				lies buried				here				
Here lies buried Avle THANSINA.																		

After the letter *e* *s th* also other letters appear: *a* and *n*.

Above the inscription an

NSSS 13



○	I	○	V	M	○	I	>	A	○	M	A	ŋ	I	ã	ñ	J	ã
th	i	th	u	s	th	i	k	a	th	m	a	r	i	e	n	l	e
suthit		cith						ramtha					elnei				
giace		qui						Ramtha					sacro				
lies		here						Ramtha					(This is) sacred:				

S	t	V	B	I	V	○	A	S	I	ñ	>	A	S
s	t	u	h	i	u	th	a	s	i	n	k	a	s
huts		thui					saknisa						
nipoti		(di) sei					nonna						
nephews		(of) six					grandmother						

S	A	I	A	S	ñ	A	○	S	V	J	ã	ã	S	ã	J	ã	A	A	t	ã	t	
s	a	i	a	s	n	a	th	s	u	l	e	v	s	e	l	v	a	a	t	e	t	
thansaias						velus							avles					teta				
dei THANSINA						dei gens VEL							di Aule					madre				
o' THANSINA						of the gens VEL							of Aule					mother				

Experts say that instead of *thansaias*, *thansinas* is in reality carved.

A	t	V	t	I	t	A
a	t	u	t	i	t	a
tuta		ati				
seppellita		qui				
buried		here				

This is sacred: here lies buried Ramtha

The grandmother of six nephews

The mother of Aule VEL o' THANSINAS

On the plate at the entrance to the site, the following interpretation is given of the inscription of Thansinas Tomb NNSS 13:

elnei ramtha el ths 'uthith

sacnisa thuie uts teta

aules velius thansinas

ati thitha

Originally in the tomb was preserved the sarcophagus depicted below, now at the Museo civico di Viterbo:



S	A	M	I	S	M	A	O	J	Z	A
s	a	n	i	s	n	a	th	l	e	v
thansinas										vel
THANSINAS										Vel
(questa è l'urna) di Vel THANSINA										
(this is the urn) of Vel THANSINA										

NNSS 20

Cippo sotto Luni sul Mignone

4.8 km east of the bridge over the Mignone River, along the dismissed railway path, there is a boulder cut out during the works for enlargement of the railway tract and placed in its present position. The boulder carries the original 111truscan inscription.



The Mignone River under Luni

Museo nazionale etrusco villa Albornoz, Viterbo

See NNSS 13.

TLE2 174; LLDE 613

Proveniente da Musarna, 10 km ovest di Viterbo

θ	ν	γ	α		σ	α	γ	θ	ε	ι	α
th	n	r	a		s	a	n	th	e	i	a
arnth	alethnas										
Arno	de ALETHNA										
Arno	o' ALETHNA										
(this is the urn of) Arno o' ALETHNA											

ι	α	σ	ι	γ	α	ι
l	a	s	i	r	a	l
laris al						
Laris di						
Laris of						
(the son) of Laris						

λ	>	μ	α	ι	ο	ι	α	ν	↓	γ	α	τ	ο	α	ι	ι	#
e	k	m	a	i	th	l	a	n	kh	r	a	t	th	a	l	i	z
amke	thi																
era (verbo essere)	area																
was	zone																
who was magistrate of the zone of Tarquinia.																	

Viterbo, museo civico

Sarcofago proveniente da Musarna

TLE2 170

σ	α	ν	ο	ι	ι	α	ο	ν	γ	α
s	a	n	th	e	l	a	th	n	r	a
alethnas										
ALETHNA										
(This is the urn of) Arno ALETHNA										

ν	α	ι	>		γ	α
n	a	i	k		r	a
klan						
figlio						
the son						
the son of Arno						

ι	ι	ι	χ	χ	χ	χ	ι	ι	γ
1	1	1	10	10	10	10	1	i	r

10+10+10+10+1+1+1	ril
43	dissolto
(at age) 43	disolved
who died aged 43	

s a n e f r a m	a r e m a a a f t i e
marfenas	tamera
MARFENA di	Tamera
MARFENA of	Tamera
(he was) the support of Tamera MARFENA	

a s a n k a n a e k r a l a z r a n e l k	
anaknasa	arke
costretto	lasciare
forced	to leave behind
he was forced to leave behind two sons	two sons

s a o y a t a a kh u n u r a m k l i z	
tenthas	fa
arditi	esultanza
commandos	exuberant
(he was) magistrate censor for the exhubernat commandos	marshall

i r a m i n a m u t a m l th e	
manimeri	matu
impazzire	invano
to be out of my mind	in vain
(Tamera who dedicated the monument) wishes in vain to go out of her mind (for peace of mind)	

Musarna

NNSS

Mosaico bianco e nero alle terme possibilmente ancora lì.

a n th e l a l e f	
ALETHNA	Fel
Fel ALETHNA	

s i n kh l u h	e k f u l
hulkhnies	luvke
HULKHNIES	Luvce
Luvce HULKHNIES	

Tuscania – museo archeologico

Upper floor, in the hall turn left, all the way down: “una coppa di produzione greco-orientale (con segni alfabetici graffiti all’interno.” I was not able to see the letters carved in the dish. Clarify if the letters carved on the dish of greek-oriental origin are etruscan.

Dalla camera sinistra	Dalla camera centrale
1 Anfora di bucchero	15 Kylix ionica
2 Piccolo coperchio di bucchero	16 Oilletto monoansato di bucchero ispirato ad un tipo orvietano
3 Colli su alto piede di bucchero	17 Parti di oinochoe di bronzo di tipo rodio
4 Oinochoe di bucchero	18 Perni di bronzo
5 Calice di bucchero	19 Frammenti di grottuglio di bronzo
6 Kantharoi di bucchero	20 Frammenti di sandali di ferro
7 Kylix di bucchero	21 Parti di coltelli di ferro
8 Ciottolo di bucchero	22 Frammento di stoffa di fibula d’argento lavorata a filigrana
9 Coppetto su piede di bucchero grigio	
10 Alabastron etrusco-corinzio o decorazione lineare	
11 Kylix ionica con tracce di restauro antico e segni alfabetici graffiti nel tondo centrale	
12 Dado in osso	
13 Arco di fibula in bronzo	
14 Frammenti di immoncatura e di punto di falcio in ferro	



Go back to the hall, go to the right. From Pian di Mola there is an askos (la brocca chiara con manico al centro della foto.) Sull’ansa si dice che c’è l’iscrizione fotografata più sotto che io non sono riuscito a vedere sull’ansa medesima.



kaisra

Sarcofago di Sethre TREPTIES in precedenza nella chiesa di San Pietro a Tuscania. Nel febbraio 2017 insieme ad altri sarcofagi con iscrizioni etrusche dovrebbe essere esposto al piano terra.



**NECROPOLI DI PIAN DI MOLA,
DALLA TOMBA DEI TREPTIE**
Cippo in nefro
TREPTIES L. LR. RI(L) LII
*Larth Trepties, figlio di Laris,
in età di 52 anni*

Is there still any doubt that the RILLI family was one of the most esteemed in the etruscan society? Of course RIL means “dissolved” in etruscan, but means that that RILLI was not the best compliment that they could pay to anybody?



**NECROPOLI DI PIAN DI MOLA,
DALLA TOMBA DEI TREPTIE**
Cippo in nefro
ANCNEI THAN(A) R(IL) XX
Thana Ancnei in età di 20 anni



In the following terracotta sculpture, that like all terracotta sculptures exceeding certain dimensions had to be produced in two halves, for both fitting into the ovens and to keep the differential shrinkage into

avcceptable limits, in the lower part a sign  meaning 5 and identifying the deceased that was going to dissolve in the tomb, was carved to be able to match the two correct halves.



Tuscania, main square piazza F. Basile, front of the municipality library

There are a number of sarcophaguses on the west side of the square exposed to the atmosphere as they never were intended, that testifies with which kind of morons I have had to deal in my entire life; for good measure another set of sarcophaguses are similarly exposed on the east end of the square; only, for mysterious reasons, this set is ignored by the most reputed tourist guides. The third sarcophagous from the south-east has an inscription carved on the short side facing north-west.





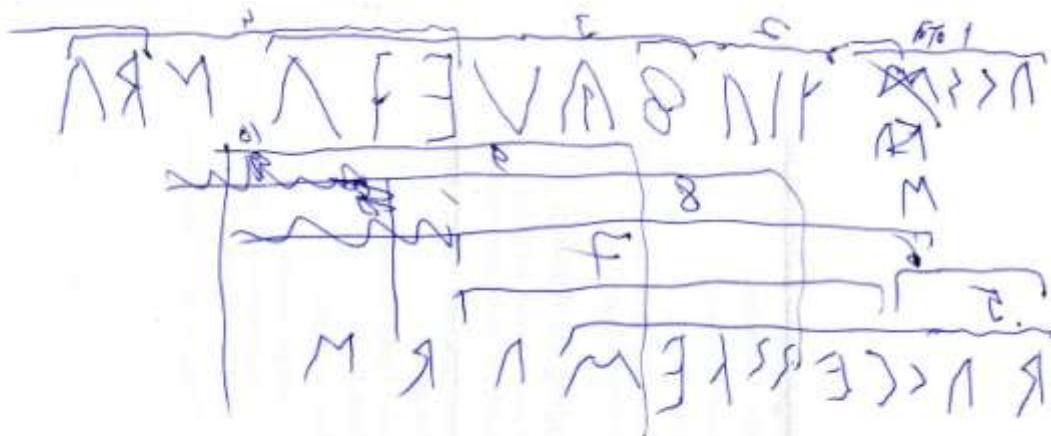
The inscription reads “...”

NNSS 9

rovine di Castel d'Ischia, Castel sant'Elia

Frome the literature one has: i r u k e s s l e s s h u r a.

In the field one finds:



A	C	M	M	I	S	N	M	E	A	P	R	R	N	C	C	E	H	T	M	A	R	M	
ug	g	m	m	i	u	n	u	e	g	u	n	a	u	u	c	c	e	h	t	m	a	r	m
was	min	um	egn	na	au	u	u	success	ste	m	u	u	u	u	u	u	u	u	u	u	u	u	
Th	y	monument	-	was	wed	to		A	u	u	u	u	u	u	u	u	u	u	u	u	u	u	
								u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	
								u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	

Auguste
Alaste
Alaste
Marm

The author has placed his name in the interpretation as a pun.

In the following 10 items are presented: Foto 1 to Foto 10.

Those are the pictures taken of the inscription in question that progress from right to left.

The range of the inscription that is covered by each photo is reported in the sketch at the top of the section.

No attempt was made to take a picture of the inscription overall and for this recourse must be made to pictures available outside this internet site.

The letters in the heading of this section (taken from the literature) *i r u k e ss l e s sh u r a* come from the literature and are not supported by the present observation. Please notice that in the literature the first part of the inscription is neglected. Also, please notice that, after the author of this work highlighted with a red ink pencil the letters in the figures from 1 to 10, some of the interpretations of the same author are questioned by the author himself. To make a long story short, I'll go back.



Foto 3

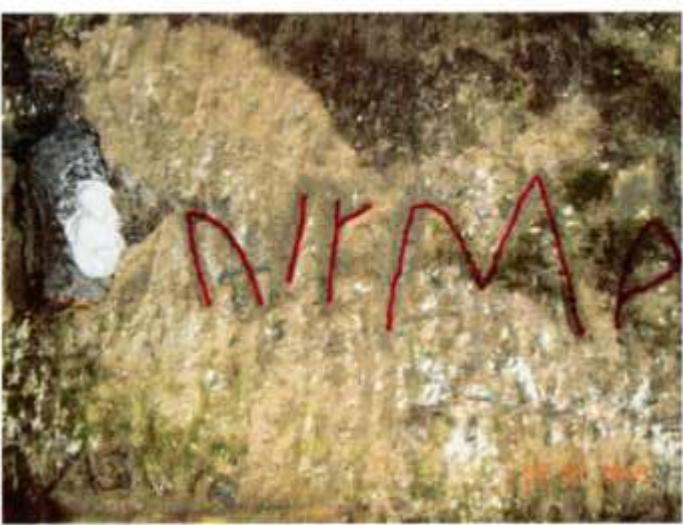


Foto 2



Foto 1





Foto 9

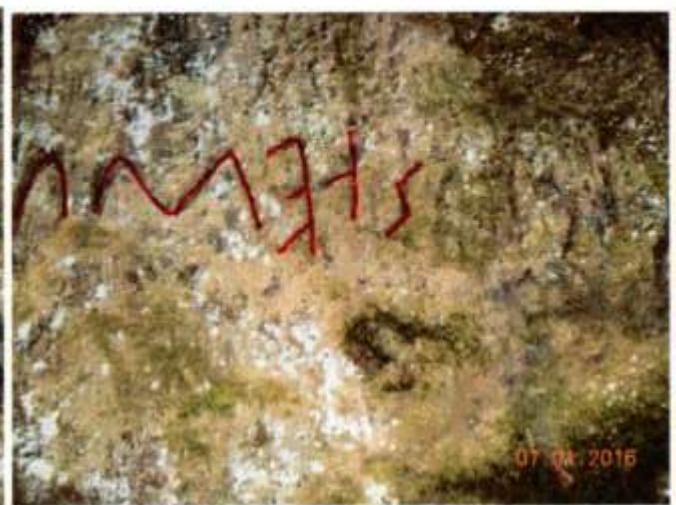


Foto 8



Foto



NNSS 3 Corchiano

th u r t h a n a e

NNSS 2 Corchiano



S	Ξ	I	N	Ψ	Α	J	Ξ	Λ	Ο	Ψ	Α	Ι
s	e	i	n	r	a	l	e	v	th	r	a	l
De' ARNIE				Vel					Lars			
(Questo è dedicato) a Lars Vel De' ARNIE												
(This is dedicated) to Lars Vel O' ARNIE												

Civita Castellana, Fortezza, museo dell'Agro Falisco

Pianta del primo piano (i.e il piano sopra piano terra)



Room No 5

The writing is faliscan i.e. the language is proto-latin.



*menerva sacru
 ac otenal f—et od
 zena tuo sentential duo otum
 dedet quando datur ected
 cunca ptum*

Sacro a Minerva
 and *Otenal* ...
 due tue sentenze ci hai dato allora
 diede quando gli fu dato *ected*
 tutto da allora



Please notice the difference between the letter “A” and the letter “R”.

First of all let us notice that the pronunciation of the two letters is very similar in present day english language.

Secondly let us notice the way the letter “A” of the etruscan, that many times is carved as  with the left leg protruding outward, may have developed. Please also notice that in the last icon the letter A has been highlighted in red above the faliscan letter A in white.

Sovana





The carving is high on a wall in a “tagliata” i.e. “cavone” meaning a 3 m wide and 30 m high cut into tuf or peperino formation. This make taking a good picture not easy. So a rendition is presented here as seen if you were sitting on the shoulders of one of the giants that cut the tagliata (pelasgi => falisci, etruschi) or that built the polygonal walls of the cities in a 200 km radius. If you find a tagliata, chances are that there is another one close by, generally parallel to each other.

ЭНТЯЗИ 45

Э	Н	т	я	Э	?
e	n	t	r	e	v
Vertne					

vertune = the one that turns, i.e. the sun.

divinità: Veltune (a he); Voltumna (a she.)

SOVANA - ISCRIZIONE DI VIA DEL CAVONE

all the literature has

VERTHA

as a cognomen. ①

On the site it is

CERINE

as the place for the sun goddess (CER fire)

To be noticed that

VERTHA [vertane] "the one that turns (i.e. il sole)

Girare divinità sovrana

VELTUNE un lu

VOLTUMNA una loc. ②

VERTHA
1 2 3 T 4 A
| | | |
4 Y

CERINE
1 2 9 | 7 3
| | | |
8

2.

① In realtà:

Vertne = Veltne

dio dell'aria e del tempo, del cielo e della terra

VELTUNA = VERTHA

| |
↓ ↓

-na = aggettivo

Vortumno = Vortumnus = Voltumna = Veltuna = Veritha =

= Veltumna ^② dio delle terre
e patrono del popolo etrusco.

Latino: Vortumnus = Vortumna

Rutto Betanët non per "roto" ma
per "ruota"?

Sovana - Tomba della Sirena



NNSS 1

10 m north of the tomba della Sirena

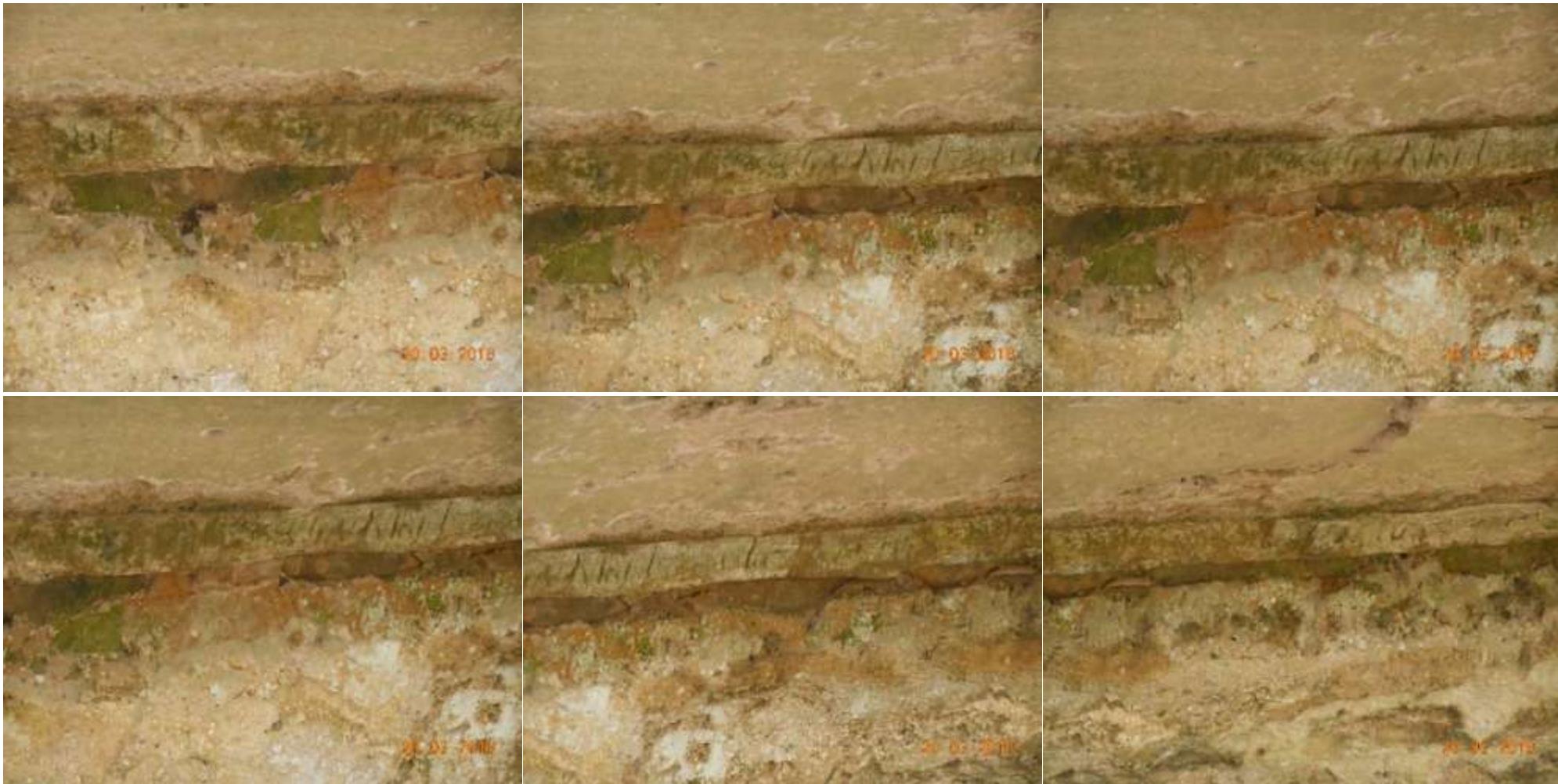
Bar the last four pictures, the remaining pictures must be read from bottom to top, from right to left.







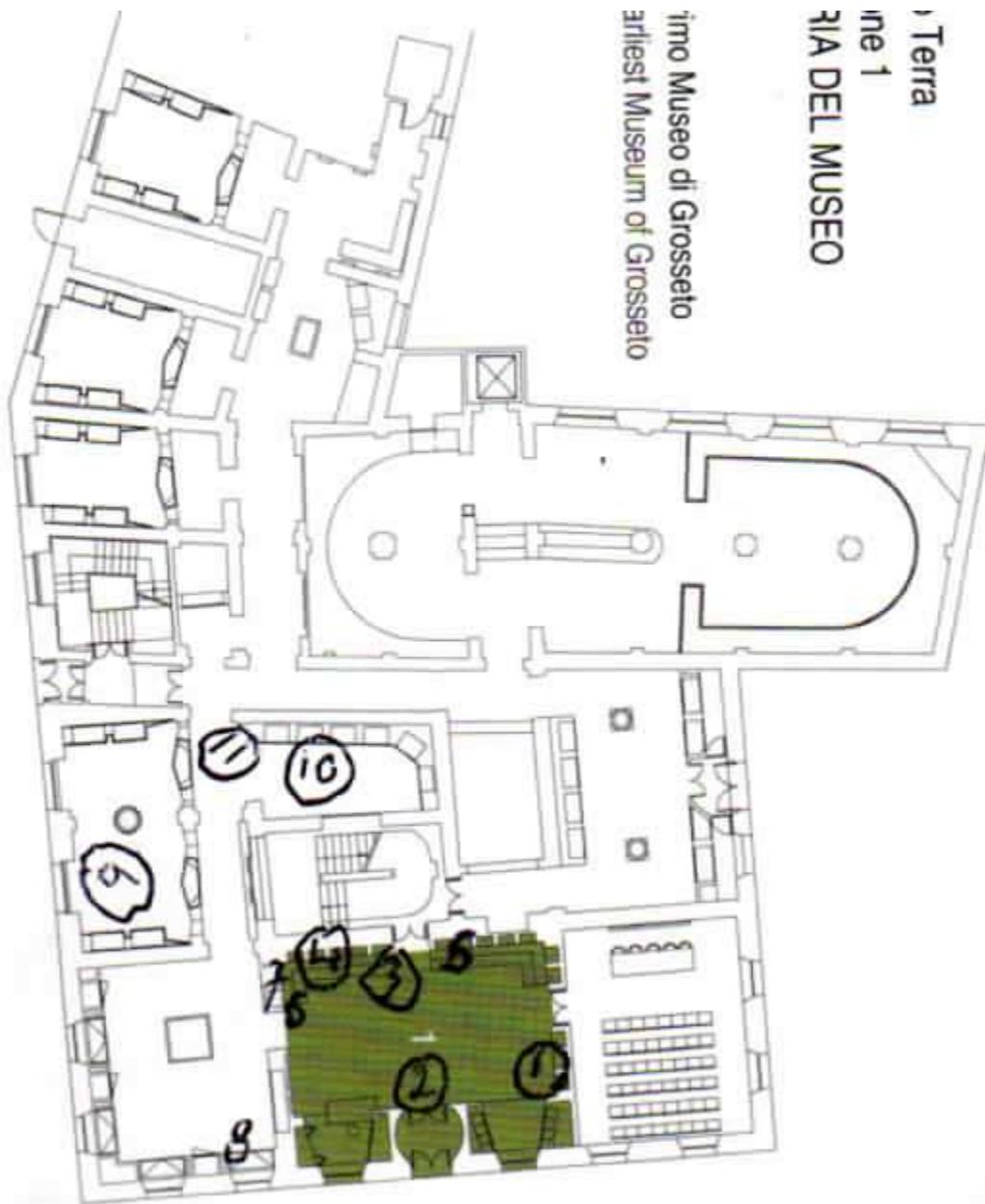






Grosseto – museo archeologico e dell'arte

In the following map the ground floor is shown with numbers indicating the position of the inscription that follow.



Point 1

6) Ciotola di bucchero con alfabetario graffito, da Roselle/Chiusi (ultimo quarto VI sec. a.C.)



6

ΦΥΦΥΡΙΩΡΗΛΛΙΟΦΛΕΛΛΑ

n42

1

g y o v t d > q x m a y w j k | o A 1 1 1 > p
f u at o s r s r n m l k i t h h ^ r e c a
r r d z f
 g

Point 2



Roselle is Baroselle e
Vetulonia is Colona.

Point 3



Point 4



Point 5



Tana Ramzanei

Point 6



Point 7



Point 8



Esposizione temporanea.

Laive SUKISNA

Point 8.1



Da Roselle – la casa con recinto – contenitore per derrate (dolio)

mini mul(u)vanike venel rapales laivena(si)
mi ha donato Venel RAPALE a Laivena (Lavinia)

Point 10

Campo della Fone



mi larza

Point 11



Casette di Mota => Motta. Calco in gesso. Originale al museo archeologico di Firenze. naies

Point 11.1

Sala 6 has artmsl = Artumes = Artemide

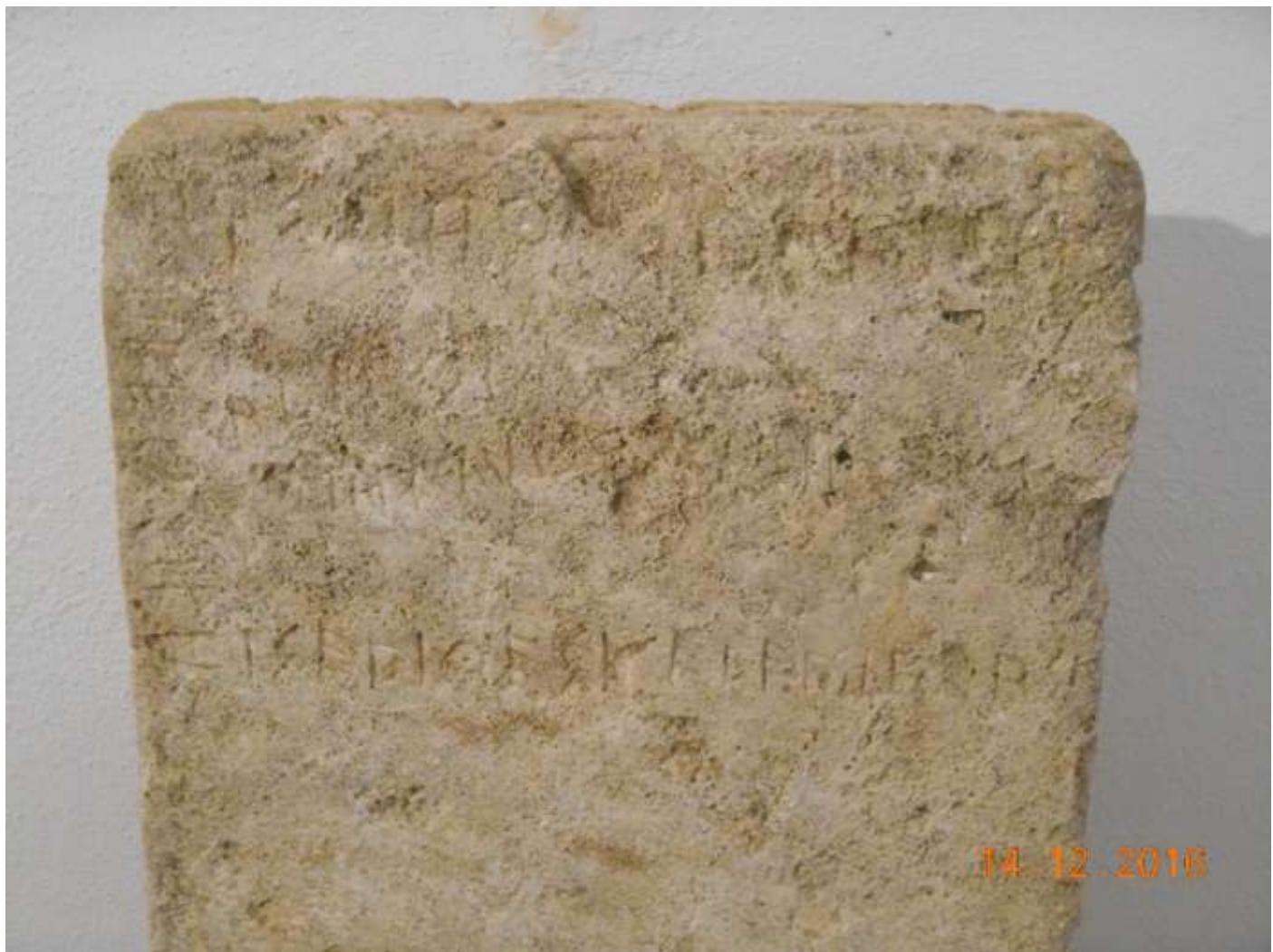
Point 11.2

Sala 8 has mi suri cae = I am the cup of Suri CAE

In the following map **the first floor** is shown with numbers indicating the position of the inscription that follow.



Point 13



ଶ୍ରୀମତୀ
ପାତ୍ନୀ
କିମ୍ବା
ମହିଳା
ଅଧିକାରୀ
ପାତ୍ନୀ
ମହିଳା
ଅଧିକାରୀ

REI>V^AJ OPAJ
E S I N A J H S O J

(Questo monumento è in onore di) Lars LAUCIE

REI>EPAJ V P E M A O
E S I N A J H S O J

(è stato fatto erigere da:) Thamecu LARE CES

(e da:)

AY
S J

from here the inscription goes from left to right and the letters
are mirror-imaged

ISEPIOSI CELENIARASI
i se r i t h e s i c e l e n i a r a s i
Kaiserithesi⁽¹⁾ CELENIARASS

(1) "il ceretano" cioè da Cere, Lissa, Laisra, Laere

W A Y P V O E I I I E I I I M I M
W A Y P V O E F F E > E Y I I Y I M I M
M A D S N H E R E G G R I G I M I M

from left to right: (the I is not a p but a "f" not spegelräint)

APPEO I

a r t e t h i

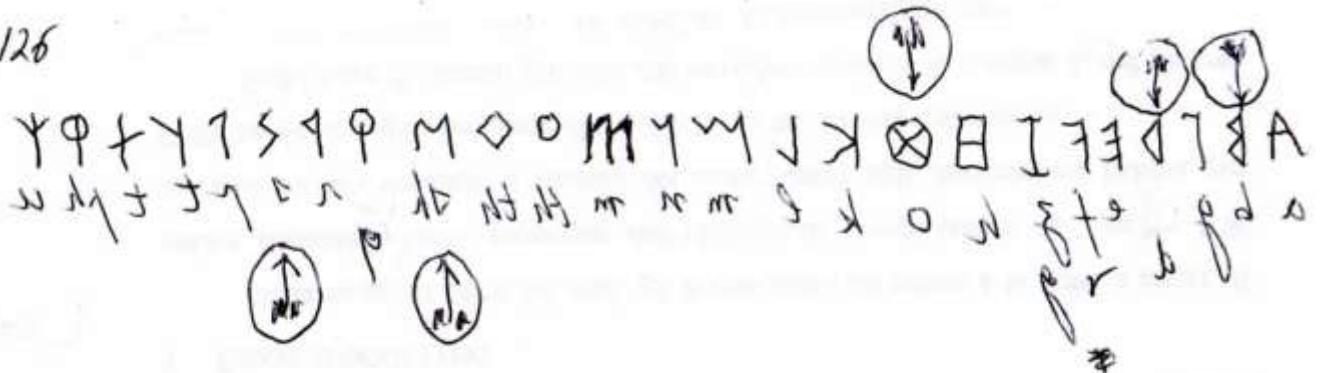
mini zinece Vethur KAMARETHI
(parla il monumento) Mi ha realizzato Vethur di Kamarte⁽²⁾

(2) è chiuso una Klausur diversa dai Chiostri cioè La Dogana
nella a Poggio Sempronio, a 6 km da Saturnia

Point 14



p126



From Marsiliana d'Albegna, il circolo degli avori. A very old alphabet (-675.) There is a b, a d and a q. These letters will not be present in later etruscan alphabets but are present in the latin-roman alphabet. A sure sign tha it was the etruscan alphabet to reach Greece through the acheans from the north.

Point 14.1

Sala 17 has "mi larza sup..."

Point 14.2

Sala 17 has "...ketisna..."

Point 14.3

Sala 17. From the Monte Amiata the tomba della Zancona "...avle...pupunias..."

Point 14.4

Sala 17. From the urne del Potentino “arnth zuni”

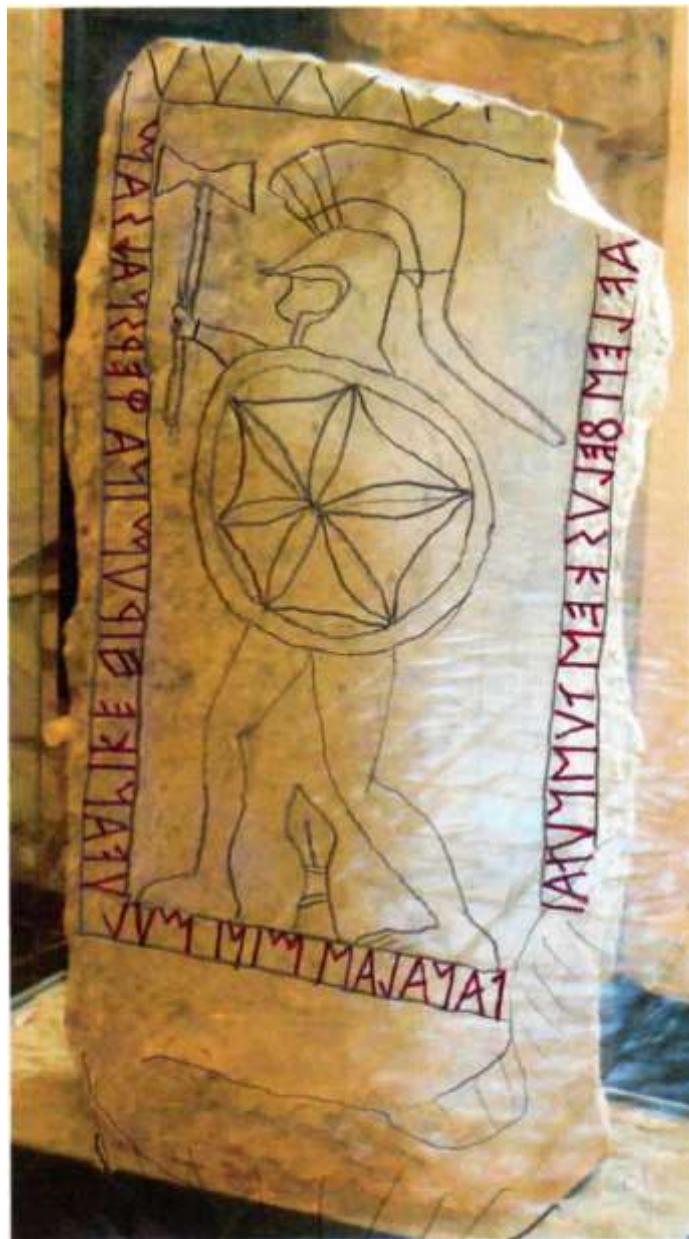
Vetulonia, museo Isidori FALCHI

Si inizia dal piano superiore (primo piano) e poi si prosegue al piano inferiore (piano terra).



Punto 1

Stele di Aule FELUSKE



It is the oldest etruscan inscription.

Yet it is dated -620.

Come on... if this is not a runestone I don't know what is.

It comes from the necropoli di Costiaccia Bambagini, the Tomba del Guerriero.

The stele (raised stone) was found erected, shoved into the ground, inside a circle of raised non inscribed stones.

Please notice the fountain pen (penna stilografica) that protrudes from the bottom.

M	λ	>	S	V	J	λ	8	M	λ	J	λ	A
s	e	k	s	u	l	e	f	s	e	l	u	a
feluskes											aules	
FELUSKE di											Aule di	
(This is in honour) of Aule FELUSKE (Aule the Faliscan)												

M	A	J	A	Y	A	T	-	-	-	-	I	A	T	V	Y	M	V	T	
s	a	l	a	n	a	p					s	e	i	a	t	u	n	s	t

...panalas	tusnutiaeis
---pan di	Tusnutai
(figlio) di Tusnutai e di ---pan	

e	k	i	n	a	v	u	l	u	m	i	n	i	m
muluvanike												mini	
mi ha ordinato (a me mi non si dice...)												a me	
was commissioned												me myself	
I was commissioned													

m	a	s	kh	a	n	s	r	e	ph	a	n	i	m	u	r	i	h
phersnakhsam												hirumina					
da Perugia												Hirumina					
from Perugia												Hirumina					
by Hirumina from Perugia																	

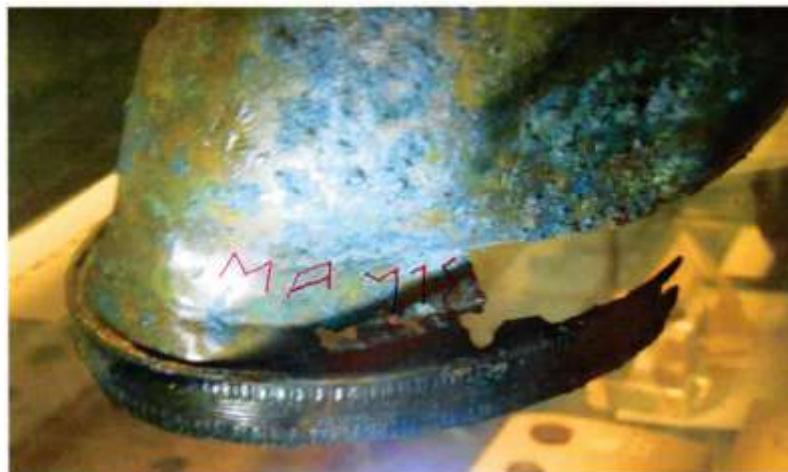
A sketch of the runestone:



Point 2

Elmo di guerriero

The elmet is not a ceremonial feature.



Museo di Vetulonia



Museo di Firenze

It was found together with other some 120 helmets.

The site of the find was the "arce" which means the "fortification tower." Very likely the word arce comes from the "mura arciche."

The fortification tower was right behind the big stones wall that can still be seen at the top of the town.

They were in a room that now has been inglobed into the houses built there.

It is not clear if any ancient feature of that site still remain.

The helmets had been each one smashed intentionally with a "mazza" (a club with a head that is usually pointe on one side and flat on the other.)

56 of the 120 helmets sported an inscription.

M	A	T	Y	T	S	A	B
s	a	n	p	s	a	h	
haspnas							
Haspnas							

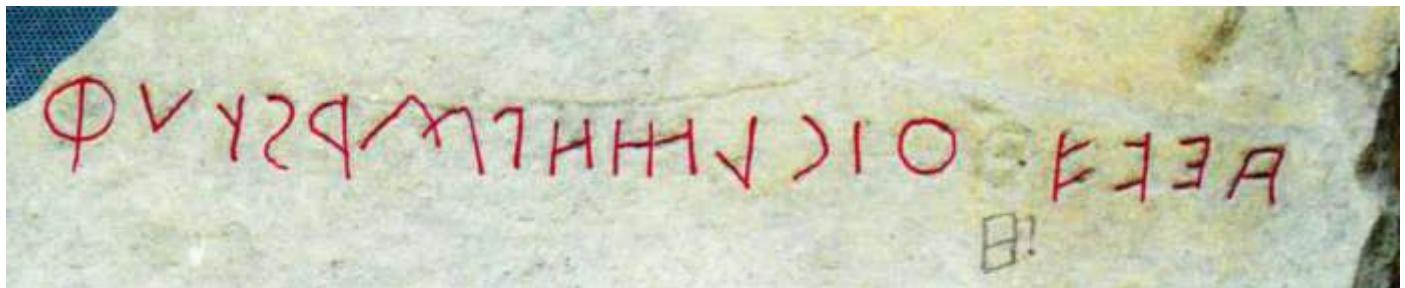
There is a consensus that this is the name of a powerful family that owned the army that was defeated.

However there is no analysis that excludes that this can be the equivalent of "In god we trust" or "Gott mit uns."

Only 26 of the helmets are still traceable. Roughly half are at the Museo Archeologico di Firenze and the other half are at the museum in Vienna. One is here at the museo Isidoro FALCHI. And some are at the museum of Montopoli in Valdarno, the residence of Isidoro FALCHI.

Point 3

The alphabet



Vetulonia, sulla parete di una tomba

TLE2 364; LLDE p. 380

I	V	O		I	Y	8	V	日		J	S	V	日
i	u	th		i	n	f	u	h		l	s	u	h
thui				hufni						husl			
(è) qui				HUFNI						Husile			
(is) here				HUFNI						Husil			
Husil HUFNI is (buried) here.													

If the word "**kesu**" had been carved after "thui", the thing would have been read: "Husil HUFNI **lays buried** here."

Vetulonia=Vatluna=Vetluna=Vetalu=Vati

Bolsena, lungo le mura etrusche

NNSS 27; LLDE p. 516

-350 the wall was built-

It was 4400 m long and 2 m thick.

There are etruscan letters carved. They are lay-down markings for the stones placed transversely where a T is carved. For the stones placed longitudinally, the markings were mostly the initials of the master masons that carved the stones and ticks.

-265 the romans destroyed old Velzna (Orvieto) and transferred most of the inhabitants here at Bolsena (new Velzna.)

It was not a not defensible location. The hill of Mozzetta and the hill of Vietena were surrounded by the canyon of Brutto and the canyon of Capretto.

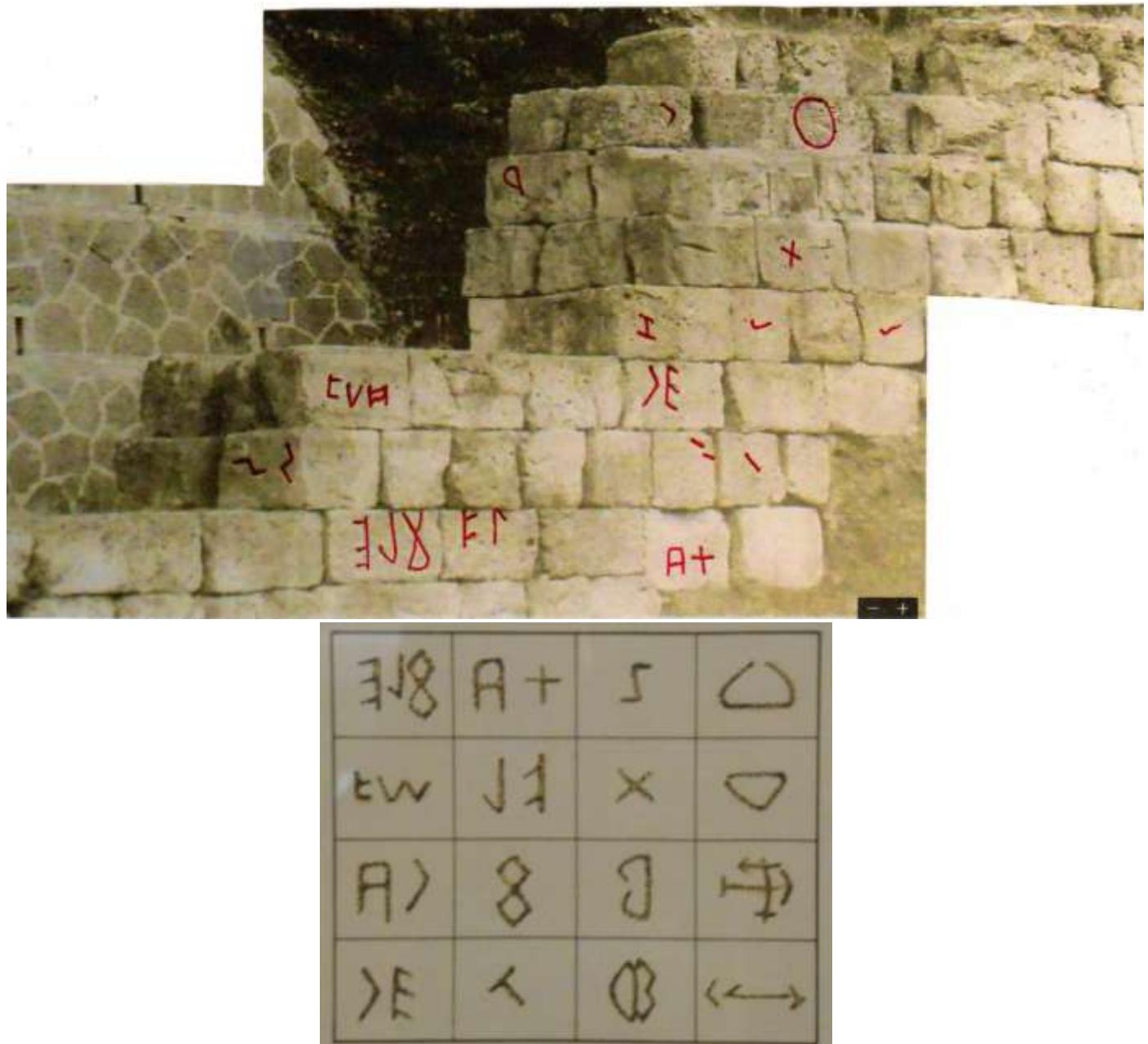
Actually the entire tract between Bolsena and Orvieto was a sacred forest. The Fanum Voltumnae (the ground sacred to Voltumnae) thus not necessarily was a single place but might have ranged across the entire tract.



da: *Canino.info*

Lungo le mura etrusche di Bolsena:

3	J	(I)	8
e	1	(i)	f
file			
Ti amo			
I love you			

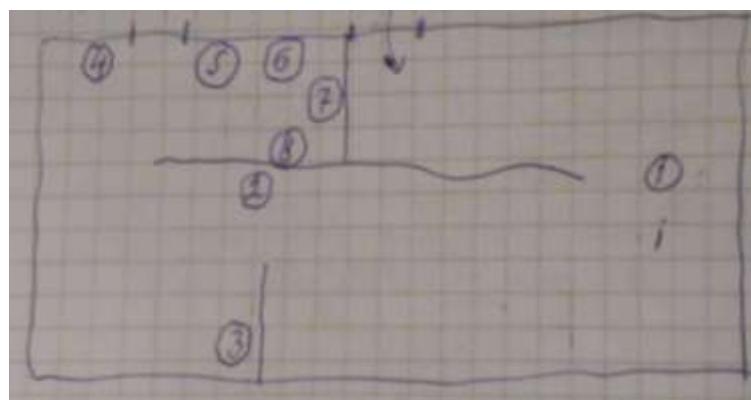


Bolsena, museo archeologico Rocca Monaldesca

The museum has a ground floor, an upper floor and a lower floor.

The lower floor has the aquarium exposition and it was not yet visited.

The ground floor layout of the museum:



Point 1 Ematite specimen that measures 2,380 mRem/a at 5 cm and across the glass pane.

Point 2

Cippo funerario Found underwater front of the Isola Martana



aules thalus

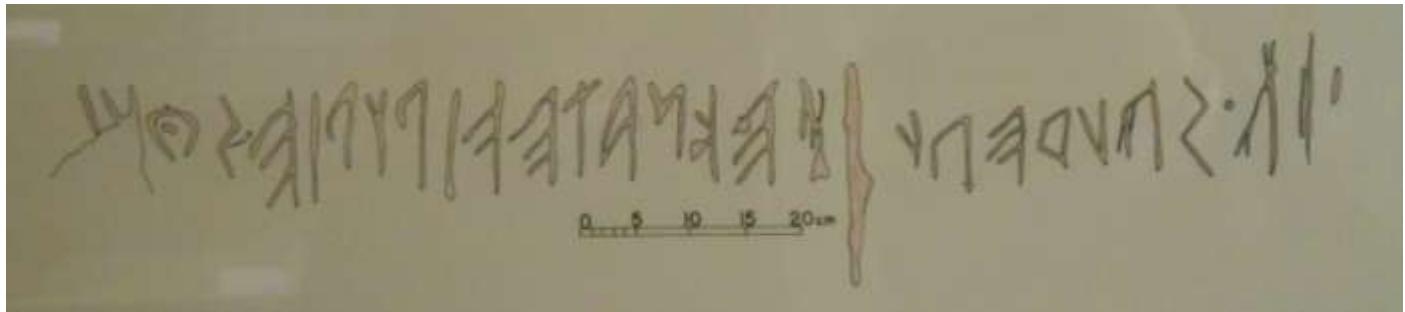
Aules TALUS

From the gens TALUS one infers that the defunct was of sabin origin.

Point 3 Civita di Grotte di Castro (not to be confused with the Civita of the Turone springs.)



Necropoli di Pianezze. Inside a tomb a camera two inscriptions graffited in different dates.



The inscription on the left was carved -570 and reads:

ecnate vipupies thui

Here is Ecname VIPUPIE

The inscription on the right was carved -450 and reads:

spurepu

i.e. just the name of the defunct Spurepu.

Point 4. Volsinii.



Figure A

No. 4 is Santuario del Poggetto

No. 5 is Santuario del Pozzarello.

thual methlumes

This is the limit of the sacred and civic territory

thual is *this*;

meth is *people*;

methlum is *civic limit*.

See also the inscription at the museum of Fiesole where it says “*tular spular*” with:

tular = *limit*;

spular = *the city*.

Once the etruscans relocated to the western side of the sacred woods (Bolsena) after the romans weakened the city at the eastern end of the sacred woods (Orvieto: *urbs vetus* as they renamed the city when they returned there long time after that) the sacred 4 hills were enclosed in a wall.
The cippo confinario (Figure A) was found in the Fosso Brutto in 1965 and must have delimited the sacred part from the civil part of the territory.

Point 5 Santuario del Poggetto



The Santuario del Poggetto is No. 4 in Figure A and No. 2 in the figure on the left above. It is 100 m north of the Rocca Monaldescia. The last picture on the bottom right shows the top of the stone: there is a hole some 25 cm deep that restricts toward the bottom at which point the carving dramatically enlarges to form a bottomless reservoir. The upper hole can lodge a pound of warm bull flesh.

It is an altar.

In northern cultures such holes are connected to sexual rites of the extraction of priestly semen.

tinia

This is of the god Tin

THIS IS

This was donated to the god Tin

THIS

Sasi

the
pri-
sacri-

sacri

Please notice how the “a” are carved in very different shapes.

Point 6 Santuario del Pozzarello

In 1961 the foowing cippo was casually discovered. It is very likely that the sanctuary was dedicated to the etruscan goddess Northia.



selvans sanchuneta cvera

"ra" is carved as mirror imaged.

The god Selvan

the Sanchunet (the god Sancus of the sabins that protect treaties and borders)
guards.

Point 7 Ramtha ARMNI

The *cippi funerari* were in use both in the old times of Volsinii-Bolsena and in the more recent times of Volsinii-Orvieto.



ramtha armni

Ramtha ARMNI

Such a cippo would be embrdded into the ground up to the gland to denote the resting place of Ramtha of the ARMNI family. Generally such a form denotes a male.

Point No. 8

Three different cippi funerari in a teca.

ΛΑΡΙΣΑ ΤΑΤΝΑ



laris tatnas
Lars TATNA

ΤΑΝΙΑ ΝΥΝΗ



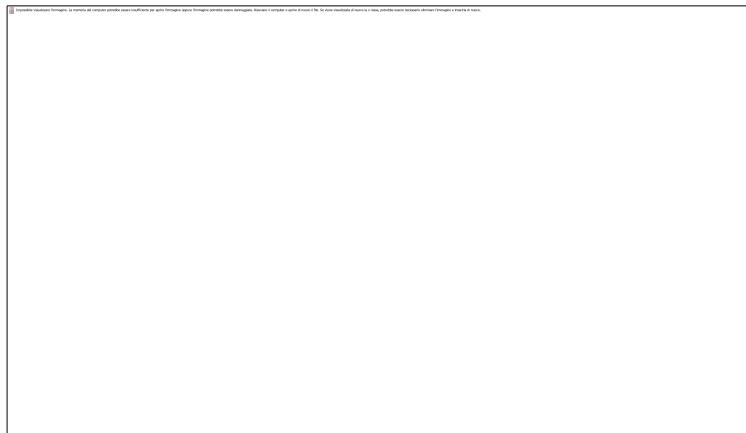
tania nuni
Tania NUNI

ΕΥΚΛΕΖ ΚΡΕΧΛΟΥ



ukelez qrekhlou
Euclide the Greek

The upper floor layout of the museum:



Point 9 Fragment of a tile



fuflunzI
to Fuflun

Somewhere it is said that Fuflun was a master ceramist that transferred himself from present day Orvieto to present day Bolsena. Let us just point out that Fuflun was one of the foremost gods, the god of inhebriation.

Bolsena, museo Palazzo Monaldeschi

The Palazzo Monaldeschi has

- a floor -1 (the entrance)
- a floor 0,
- a floor 1 (which for misterious reasons has two buttons dedicated to it in the elevator: I just pushed one of the two buttons casually and the result was good; I am not sure wheather pushing the other one a manhole opens under your feet) and
- a floor 2 (which also for misterious reasons has two buttons dedicated to it in the elevator: I just pushed one of the two buttons casually and the result was good; I am not sure wheather pushing the other one a manhole opens under your feet.)

Piano 0

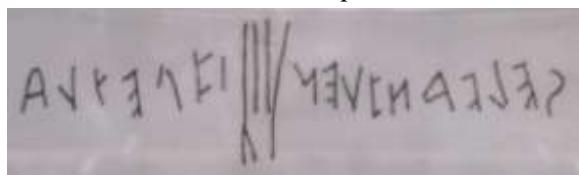


selvanzl en

As I took the picture only Selvanzl en can be seen.

Actually the entire inscription, that continues under the belt, reads

selvanzl enizpetla



Yet the complete inscription cannot be distinguished from my pictures.

Silvano was a god that protected the borders of the sacred area.

Museo archeologico di Orvieto

Gli affreschi delle due Tombe Golini I e II sono stati asportati nel 1950 e dopo essere stati esposti al Museo Archeologico di Firenze oggi si trovano nel museo Museo archeologico di Orvieto in Piazza Duomo nel Palazzo Papale. (da www.etruschi.name/.)

Una delle due è detta **Tomba delle due bighe**. Non è chiaro se in entrambi gli affreschi compaiano una o due bighe (o nessuna). Nella letteratura c'è confusione su quale delle due è Golini I e Golini II.

Best guess:

Golini I è della famiglia Leinies;

Golini II è della famiglia Vercnas (tom ba delle Due Bighe o dei Serpenti)

La località di ritrovamento Poggio del Roccolo di Settecamini è a 12°5'55.98"E 42°41'55.25"N e cioè 5 km south west of Orvieto and 10 km north east of present day Bolsena. Consider that Orvieto must have been located then exactly where it is now due to his conformation. Bolsena instead could have been very different from present day Bolsena; some say that Bolsena then stretched from west-north west of the lake of Bolsena to present day Orvieto. It was a semi metropolitan huge city. It is understood then why some place Poggio del Roccolo in the Bolsena territory or in the Orvieto territory: both are Volsini.

Orvieto, Museo archeologico, Tomba Golini I dalla necropoli di Settecamini a Poggio del Roccolo

NNSS

J A O A J	S A I Y I A J	J A J
l a th r a l	s e i n i e l	l e f
larth al	leinies	fel
Lars di	LEINIE	Fel
Lars of	LEINIE	Fel
(this is the urn of) Fel LEINIE (the son) of Lars (the father)		

M A J > M V J A I O Y A S A A V A
n a l k m u l a i th n r a s a f u r
klan arnth ial um
figlio ARNTHIALUM
(and) son ARNTHIALUM
(and) son of Rufa ARNTHIALUM (the mother)

M O A M V A T M V S V J A
s th a m u r p m u s u l e f
amorevole cura (da parte di suo nonno) Felu
with loving care (dedicated by his grandfather Felu)
Dedicated by his grandfather Felu, with loving care.

A > V T V J S P M A S S J I A
e k u p u l s ph m e s s l i f a
lupuke semphs afils
ci addolorò settimo nell'anno
he gave us grief seventh in the year
In the year seventh he gave us grief (he died when he was 7 years old.)

Orvieto, Museo archeologico, Tomba Golini I

TLE2 233; LLDE p. 675

E' possibile che la seguente scritta si trovi su una parete diversa dalla scritta precedente.

S A I Y I A J	J A
s e i n i e l	l e f
leinies	fel
LEINIE	Fel
(This is the tomb) of Fel LEINIE	

M A J > A M I J A I O Y A S A A V A J A O Y A
n a l k a s i l a i th r a l s a f u r l a t h n r a
klan Larthi al isa rufas arnthal
figlio de LARTH (e) di possidente Rufa di Arno di
son o' LARTH (and) of landowner Rufa of Arno of
son of Arno and of Rufa LARTH, landowner (a she)

>	3	Y	0	9	7	3	A	Y	A	9	V	7	S	V	Y	V	9	A	W
k	e	n	th	r	p	e	a	n	a	r	u	p	s	u	n	u	r	a	m
eprthnek					spurana										marunu				
portabandiera (in battaglia)					della contea										maresciallo				
standardbearer in battle					of the county										marshall				
who was marshall of the county and standardbearer in battle (1)																			

- (1) In battle the standardbearer has the function to incite the soldiers to attack by following him carrying the flag. The enemy tries to kill him first.

Orvieto, Museo archeologico, Tomba Golini II dalla necropoli di Settecamini a Poggio del Roccolo

NNSS

Orvieto, Necropoli di Crocifisso del Tufo

Let me tell you waht I did here.

First I put in all the inscriptions that I could find in the literature.

You can recognize them because they have all the grid with the etruscan letters placed inside each box, the transliteration was included in the box beneath and below it the translation was included.

After I completed that, I went on the site and took pictures (the 3 below plus the ones in the Figures 1 to 44.)

Wherever I was sure about a letter, I highlighted it with red ink.

I also took my notes that are reported in the two pages following the figures.

I then reported the translittered letters coming from my notes under each one of the 44 figures.

Then I moved all the grids under the translitteration that were less incompatible with the contents of the grid.

The result was less than encouraging, as I foud no perrfect match.

As general Lee said after Gettysburg, we will prevail. We all know how it ended.

But I will keep trying. This is just the beginning and with time things will be adjusted.

Nel visitor center:

NNSS 32

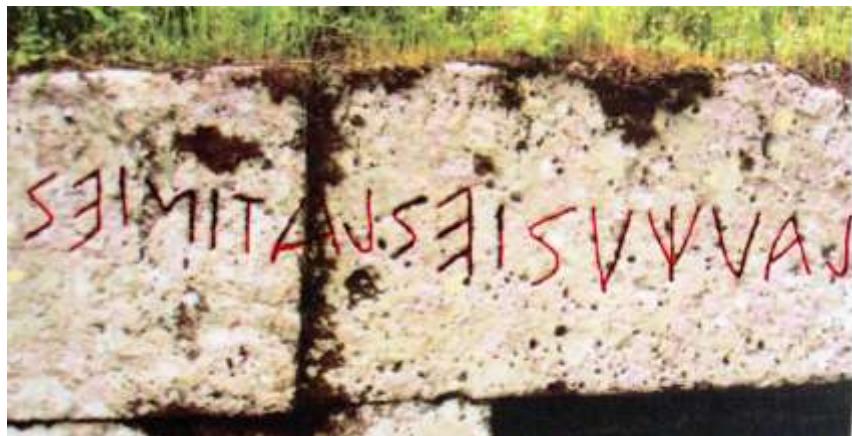


NNSS 33



NNSS 34

Nella necropoli, quando si trovano piccole tombe “a cassetta” (cioè costituite solo da un recinto di blocchi di tufo, coperto da una lastra e sormontato dal cippo iscritto), in base ai corredi rinvenuti, si ritiene che si tratti di tombe destinate alla deposizione di fanciulli.



16.

Nel cimitero centrale:

Foto 1

S A M E I F F S F O E E I

Foto 2

Y H X W N O Y X H X I M

Foto 3 - cartello:

SE I M I T A J S E T S V V V A J

In 2016 the necropolis was under excavation (scavi), restoration (restauro), renovation (ristrutturazione) and refurbishment. The endeavour was carried out by making evident which are the original parts and which are

the parts that have been done recently. This way it is possible to bring back the site to its original configuration without compromising the possibility of moving critics. At that time there were three major areas: 1. To the west a perfect rectangular configuration of the tombs; 2. To the south-east a disposition of the tombs that runs along four orthogonal directives (I know that this does not help much but it is correct and it sounds good) and 3. An area between the two that is under excavation (scavi), restoration (restauro), renovation (ristrutturazione) and refurbishment (yes, I just cut and paste the phrase above.).

Starting at $12^{\circ} 06' 16.10''\text{E}$ $42^{\circ} 43' 15.30''\text{N}$ and going around anti-clockwise:

NNSS 35 to NNSS 46



Figure 1



Figure 2



Figure 3



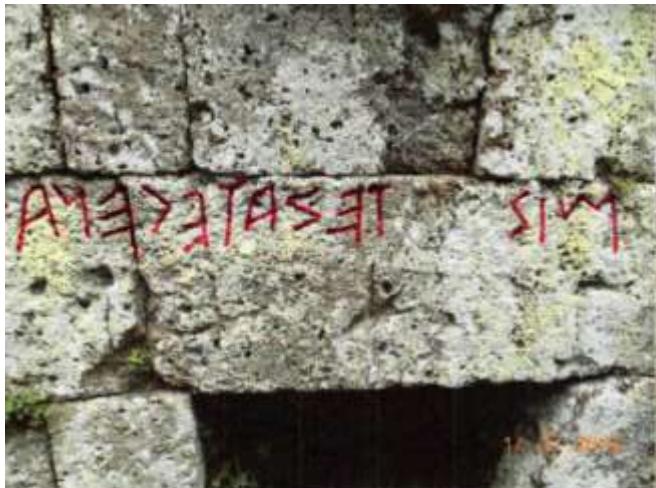


Figure 7



Figure 8



Figure 9



Starting now from $12^{\circ} 06' 18.60''E$ $42^{\circ} 43' 15.20''N$ and moving south:
NNSS 47 to NNSS 82



Figure 13

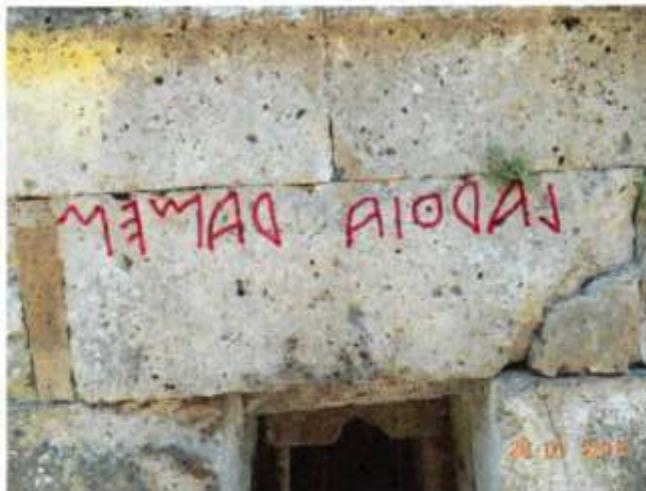


Figure 14



Figure 15





Figure 19 18a kill



Figure 20 19



FIG. 20 kill





FIG. 23



FIG. 24



FIG. 25





FIG. 29



FIG 30 kill?



FIG 30a keep



21.10.2016



21.10.2016



FIG. 34 keep



FIG 34a keep



FIG. 35





FIG. 39



FIG. 40



FIG. 41



12.10.2010



12.10.2010



12.10.2010

$12^{\circ} 06' 16.10'' E$ $42^{\circ} 43' 15.30'' N$

FIG 1 S9 919149 SA109A1 IM

$12^{\circ} 06' 16.01'' E$ $42^{\circ} 43' 15.40'' N$

FIG 2 S---1993 929AMAY1M

$12^{\circ} 06' 16.00'' E$ $42^{\circ} 43' 15.50'' N$

FIG 3 S9191TAJ591SVYVX1M

$12^{\circ} 06' 16'' E$ $42^{\circ} 43' 15.7'' N$

FIG 4 S150 9193 129AMAY1M

FIG 5

$12^{\circ} 06' 15.5'' E$ $42^{\circ} 43' 15.3'' N$

FIG 10 ^{WEST} S1-141AJ1A 3109A1 IM

Foto 3,4

east

S1A1M 919SA1 31391M

Foto 5,6

$12^{\circ} 06' 15.5'' E$ $42^{\circ} 43' 15.0'' N$
Foto 10 YM SAVOF A19+33>19A-1M
Foto 7,8,9 0.102m R/a scritte

$12^{\circ} 06' 15.7'' E$ $42^{\circ} 43' 14.9'' N$

tomba all'angolo. 0.104m R/a

$12^{\circ} 06' 18.60'' E$ $42^{\circ} 43' 15.20'' N$

foto 10 w maggiolino rifatta mangia
carrozzone.

foto 10,11,12 >A ... IM

FIG 13

2 601,2

✓ 12 06 15.4 42 43 15.8
~~440~~ 109811M
FIGS 3A1AMPA 109811M

✓ 12 06 15.4 42 43 15.5

~~500~~:

FIG 6

~~4~~ --- 32V01M

~~EST NORTH~~

14 3343 114A1151M

W 44 12 06 15.5 42 43 14.9

✓ 3343 114A1151M

FIG 8

~~EST NORTH~~

FIG 9 S2.4+15 33119A1M

3. 4. $12^{\circ} 06' 18.5'' E$ $42^{\circ} 43' 15.0'' N$

S1A1M - A1079A1 IM

Foto 13

42 12 06 18.7 42 43 14.8 N

5. 14 1115 S3139A1M

Foto 14

w 12 06 18.7 ... 14.8

S1A1M 1853139A1M

Foto 15

Foto 13

S1A1M

Foto 16

w 18.7

14.7

Foto 17 1A1 - 1M

Foto 18

S1A1M 1853139A1M

Foto 19

14.7

Foto 18

S1A1M 1853139A1M

Foto 19

5.
 Foto 11 12.06 18.8 42 43 14.5
 Foto 4.5
~~SEI~~ AM 31 X 1 SV - VO J 39 1M
3 62 30
VT AS A 1 3 1 JV 8 X 10 9 A 1 M
 Foto 8 facing south
 12.06 18.8 42 43 14.4 M
1 + V A J > A 1 S 0 + 1 M
 Below Foto 8, on the ground:
 Foto 9
SEI 31 SV
 Foto 10 12.06 18.9 42 43 14.4
S A Y E J A Y 9 + - 1 1 - - 1

6.
 east
 Foto 11 12.06 19.0 42 43 14.5
SEI > S 1 X 1 S A Y J 39 1M
 Foto 12 12.06 19.0 42 43 14.6
 east SA 13 1 A J X 0 9 A 1 0 4 X 9 A 1 M
9 0 8 0 1
! 3 1 0 1
 Foto 13 12.06 18.9 42 43 14.7
 west
S A Y A T A 1 3 1 V 8 1 M
 Foto 14 12.06 19.0 42 43 14.8
 east
A 1 3 1 > V A J 2 3 1 J 9 X 1 M
 Foto 15 12.06 19.1 42 43 14.7
 east
2 A Y A 1 X 1 2 V J - - 1 3 1 M

7.
 Foto 16 (ensemble) of Fotos 17 & 18
 Foto 17 12.06 18.8 42 43 14.8
SEI > S V 9 1 0 - A 1
 Foto 18 18.8 42 43 14.9
SEI > S V 9 1 0 - A 1
 Foto 19 12.06 19.6 42 43 14.6
- M 3 M
 Foto 20 12.06 19.6 42 43 14.3
S V S 1 8 S 1 J 3 M V 1 M

8.
 Foto 21 12.06 19.7 42 43 14.2

 Foto 25, 29
 A 2 0 7 0
 1 + 1 > S V 9 1 V 1 1 M
 (upside)

9.
 Foto 22 12.06 19.6 42 43 14.3
2 3 9 X X A 1 0 4 X 9 A 1 M
 Foto 23 12.06 19.6 42 43 14.3
SEI N - - - V J A 1 V 8 1 M
 Foto 24 12.06 19.4 42 43 14.2
- M 3 1 J 7 A 1 S 1 9 A 1 M
 Foto 25, 26 3 0 8 0 0
 12.06 19.5 42 43 14.2
G V M S A Y J V Y 9 A 1 S 1 J E - X 1 M
 Foto 27 12.06 19.3 42 43 14.2
J > F O ...

10.
 east
 Foto 28, 29 12.06 19.5 42 43 14.6
S A Y - - J A - 1 3 9 A M - - - -
 Foto 30 east 12.06 19.6 42 43 14.8
2 A Y J 3 0 9 A X V 0 9 0 V > 1 M
 Foto 31 east/returning 12.06 19.5 42 43 14.8
S A Y V 0 J A 1 S V J 3 M 3 7 1 M
 Foto 32 west 12.06 19.4 42 43 14.9
2 3 A Y A 1 S A Y J > 1 9 A J X 1 X 4 -
! 0 0 0 0 0
 Foto 33 west 12.06 19.4 42 43 15.1
 LEFT TO RIGHT
M 1 A F E L E Z O A T - P R I K M A R

Orvieto, necropoli di Crocifisso del Tufo, Figura 1

mi larthias pipinas

CIE 4931; LLDE p. 42

S	A	Y	q	V	Ø	Y	A	q	A	Ø	q	A	J	I	W
s	a	n	r	u	th	n	a	r	a	th	r	a	l	i	m
ARANTHURNAS										(sono l'urna) di Lars				Io	
ARANTHURNAS										(am the urn) of Lars				I	
I am the urn of Lars ARANTHURNA															

Orvieto, necropoli di Crocifisso del Tufo, Figura 2

mi mamarke stri---s

CIE 4942; LLDE p. 43

S	A	Y	q	ℳ	I	Ø	V	ℳ	S	ℳ	>	q	A	ℳ	A	ℳ	I	ℳ
s	a	n	r	e	i	th	u	m	s	ℳ	k	r	a	m	a	m	i	m
De' MUTHIERNA										(sono l'urna) di Mamarke				Io				
O' MUTHIERNA										(am the urn) of Mamarke				I				
I am the urn of Mamarke O' MUTHIERNA																		

Orvieto, necropoli di Crocifisso del Tufo, Figura 3

mi laukhus teslatinies

Orvieto, necropoli di Crocifisso del Tufo, Figura 4

mi mamarke stpe theliak

Orvieto, necropoli di Crocifisso del Tufo, Figura 5

mi larthia armanas

Orvieto, necropoli di Crocifisso del Tufo, Figura 6

mi thuke ----s

Orvieto, necropoli di Crocifisso del Tufo, Figura 7

mi seiante satekena

Orvieto, necropoli di Crocifisso del Tufo, Figura 8

mi mamarke --mates

Orvieto, necropoli di Crocifisso del Tufo, Figura 9

mi afiles sitnas

Orvieto, necropoli di Crocifisso del Tufo, Figura 10

mi larthis aplaisi-as

Orvieto, necropoli di Crocifisso del Tufo, Figura 11

mi vele tasvir minaia

Orvieto, necropoli di Crocifisso del Tufo, Figura 12

mi –rikes tepa thuras suthi

Orvieto, necropoli di Crocifisso del Tufo, Figura 13

mi --- -----as

CIE 4932; p. 46

S A Y q V A	H A I O Y A q A	I M
s a n r u f	h a i th n a r a	i m
FURNA	(sono l'urna) di Aranthiah	Io
FURNA	(am the urn) of Aranthiah	i
I am the urn of Aranthiah FURNA		

Orvieto, necropoli di Crocifisso del Tufo, Figura 14

mi larthia –ramen...

Orvieto, necropoli di Crocifisso del Tufo, Figura 15

mi aveles sinanas

Orvieto, necropoli di Crocifisso del Tufo, Figura 16

mi aveles flusenas

Orvieto, necropoli di Crocifisso del Tufo, Figura 17

asisas

CIE 4937; LLDE p. 45

S e th a m a m	S e i n i t a	J a s i q a J
s e th a m a m	s e i n i t a	l a s i r a l
(figlio) di Mamathe	ATINIE	(Qui giace) Larisal
(the son) of Mamathe	ATINIE	(Here lies) Larisal
Here lies Larisal ATINIE, the son of Mamathe		

Orvieto, necropoli di Crocifisso del Tufo, Figura 18

ami-nai

Orvieto, necropoli di Crocifisso del Tufo, Figura 19

mi latres presnas

CIE 4940; LLDE p. 43

S A Y q 1 A J A > A I O Y A q A	
s a n e r p a l a k a i th n a r a	(Io sono l'urna) di Aranthia

KALAPRENA

(I am the urn) of Aranthia

I am the urn of Aranthia KALAPRENA

Orvieto, necropoli di Crocifisso del Tufo, Figura 20

mi veltu-us paienaeis

Orvieto, necropoli di Crocifisso del Tufo, Figura 21

mi larthia fulveiaspu

TLE2 248; LLDE p. 46

S	V	M	A	>	A	I	I	O	R	A	J	I	M
s	u	m	a	k	a	i	i	th	r	a	l	i	m
(figlia) di Kamu				(sono) di Larzia									
(the daughter) of Kamu				(am) of Larzia									

V	O	M	H	I	O	V	M
u	th	e	h	i	th	u	ss
dimora							prematura
resting place							premature

I am the premature resting place of Larzia the daughter of Kamu.

The romans were known, every once in a while, to bury alive a vestal, under the pretense that it had been discovered that she had indulged in sexual acts. Based upon the strict rule under which the vestals were kept in their quarters, it is unlikely that the vestal had done any subterfuge. It is more likely that such acts were tolerated until it became useful to distract the plebs.

However in this case “*the premature resting place*” must not be intended as to say that Larzia was buried alive, rather that her departure happened while she was very young.

Orvieto, necropoli di Crocifisso del Tufo, Figura 22

temisia clauti

Orvieto, necropoli di Crocifisso del Tufo, Figura 23

usieies

Orvieto, necropoli di Crocifisso del Tufo, Figura 24

p—ve-zrtakenas

Orvieto, necropoli di Crocifisso del Tufo, Figura 25

mi vel khaeslai sek zs

Orvieto, necropoli di Crocifisso del Tufo, Figura 26

mi aranth iaral aiteias

jarl! Duca

S A J ɿ t i A m A q A i o ɿ A q A I w	s a l e t i a m a r a i th n a r a i m
RAMAITELA	(sono l'urna) di Aranthia
RAMAITELA	(am the urn) of Aranthia
I am the urn of Aranthia RAMAITELA	

Orvieto, necropoli di Crocifisso del Tufo, Figura 27

mi suplieia tanas

Orvieto, necropoli di Crocifisso del Tufo, Figura 28

mi aviles laucieia

Orvieto, necropoli di Crocifisso del Tufo, Figura 29

mi vel –luspa panas

CIE 4933; LLDE p. 45

S ɿ t ɿ ɿ s A i J ɿ J ɿ A I w	s e t r e s a i l e v i m
ELIASERTE	(l'urna) di Vel
ELIASERTE	(the urn) of Vel
I AM THE URN OF Vel ELIASERTE	

Orvieto, necropoli di Crocifisso del Tufo, Figura 30

mi larthia hulkenas

TLE2 252; LLDE p. 49

S A ɿ ɿ i o V M A I o q A J I w	s a n e i th u ss a i th r a l i i m
SSUTHIENA	(sono l'urna) di Larzia
SSUTHIENA	(am the urn) of Larzia
I am the urn of Larzia SSUTHIENA	

Orvieto, necropoli di Crocifisso del Tufo, Figura 31

la-thirus kles

Orvieto, necropoli di Crocifisso del Tufo, Figura 32

nem-

Orvieto, necropoli di Crocifisso del Tufo, Figura 33

mi usel psf pisus

Orvieto, necropoli di Crocifisso del Tufo, Figura 34

mi fenfrus kizi --s

Orvieto, necropoli di Crocifisso del Tufo, Figura 35

mi aranth lakares

CIE 4944; LLDE p. 46

S A Y A I ≠ A J O A I O Y A 9 A I M	s a n e i z a l th a i th n a r a i m
De' TLAZIENA	(sono) Aranthia
O' THLAZIENA	(am) Aranthia
I am Aranthia O' THLAZIENA	

Orvieto, necropoli di Crocifisso del Tufo, Figura 36

mi thuke ru---lies

Orvieto, necropoli di Crocifisso del Tufo, Figura 37

mi laris aveien-

Orvieto, necropoli di Crocifisso del Tufo, Figura 38

mi a-eles arkhusnas slth

Orvieto, necropoli di Crocifisso del Tufo, Figura 39

... theke

CIE 4938; LLDE p. 45

I V O S A > A 9 A J I M	i u th s e k e r a l i m
THUI	(sono l'urna) di Larke
THUI	(am the urn) of Larke
I am the urn of Larke THUI	

Orvieto, necropoli di Crocifisso del Tufo, Figura 40

----narki --al--nas

Orvieto, necropoli di Crocifisso del Tufo, Figura 41

mi kuthethus arthelnas

Orvieto, necropoli di Crocifisso del Tufo, Figura 42

mi fenelus falthuras

Orvieto, necropoli di Crocifisso del Tufo, Figura 43

-nXla larikenas alkhaes

The X is Cristoforo COLOMBO's.

Alceste

Orvieto, necropoli di Crocifisso del Tufo, Figura 44

From left to right

mi aveles that—rsienas

CIE 4943; LLDE p. 42

S	A	q	g	h	e	v	l	e	v	s	e	l	e	v	a	i	m
Vheras					Vel			Aveles					mi				
Vhera					Vel			(sono l'urna) di Avele					Io				
Vhera					Vel			(am the urn) of Avele					I				
I am the urn of Avele Vel VHERA																	

NNSS 82 is the only inscription at Crocifisso del Tufo that goes from left to right with all the rest going from right to left.

Firenze, museo archeologico

Una riproduzione della tomba del Crocifisso del Tufo esiste nel giardino del museo archeologico di Firenze.



Si tratta di quattro blocchi di pietra iscritti posti uno sull'altro pertinenti a tombe a dado arcaiche orvietane, collocati presso la ricostruzione della tomba del Crocifisso del Tufo.¹⁾ Il blocco posto più in alto è un architrave di tufo frammentario con iscrizione sinistrorsa (*veren /as/*).²⁾ Il secondo è un cippo di tufo a colonna mancante del capitello, con iscrizione sinistrorsa (*h/ermenas ma*).³⁾ Il terzo è un altro cippo sempre privo di capitello con iscrizioni sinistrorse (*mamarces unas*).⁴⁾ L'ultimo in basso è un architrave frammentario con iscrizione sinistrorsa (*mi useles apenas suſi*).⁵⁾

Da A. ROMUALDI, L. MARINO "Il giardino del museo archeologico di Firenze

Orvieto, tomba non specificata

NNSS

ℳ	†	ℳ	N	ℳ	S	ℳ	I	ℳ	I	ℳ	S	ℳ	I	ℳ	†	ℳ
e	t	a	n	k	s	a	i	k	i	a	s	a	i	e	t	n
knate					aikias						anteias					

Orvieto, su fronte di tomba a schiera non specificata

TLE2 247; LLDE p. 487

Sulla fronte di una tomba

Sulla fronte di una delle tombe a schiera; necropoli di crocifisso del Tufo; Orvieto

CIE 5020; LLDE p. 497

S A Y I A V W	S V T A A	I W
murinas	fetus	mi
MURINA	(sono l'urna di) Feto	Io
MURINA	(am the urn of) Feto	I
I am the urn of Feto MURINA		

Sulla fronte di una delle tombe a schiera; necropoli di crocifisso del Tufo; Orvieto

CIE 4948; LLDE p. 520

Sulla fronte di una delle tombe a schiera; necropoli di crocifisso del Tufo; Orvieto

TLE2 245; LLDE p. 638

S	A	Y	Ʒ	↓	J	V	H		A	I	O	Ʒ	A	J		I	W
s	a	n	e	kh	l	u	h		a	i	th	r	a	l		i	m
hulkhenas						larthia						mi					
figlia di Hulkh il wrestler						Larzia						Io					

daughter of Hulkh the wrestler	Larzia	I
I (am the urn) of Larzia the daughter of Hulkh the wrestler		

S E L K	S U R U	TH	L E F	
kles	felthur us			
figlio	Felthur e di			
son	Felthur and of			
and (it is also the urn) of the son of Felthur				

Larzia must have died while giving birth to the son of Felthur.

Sulla fronte di un sepolcro; Orvieto

TLE2 904; LLDE p. 555

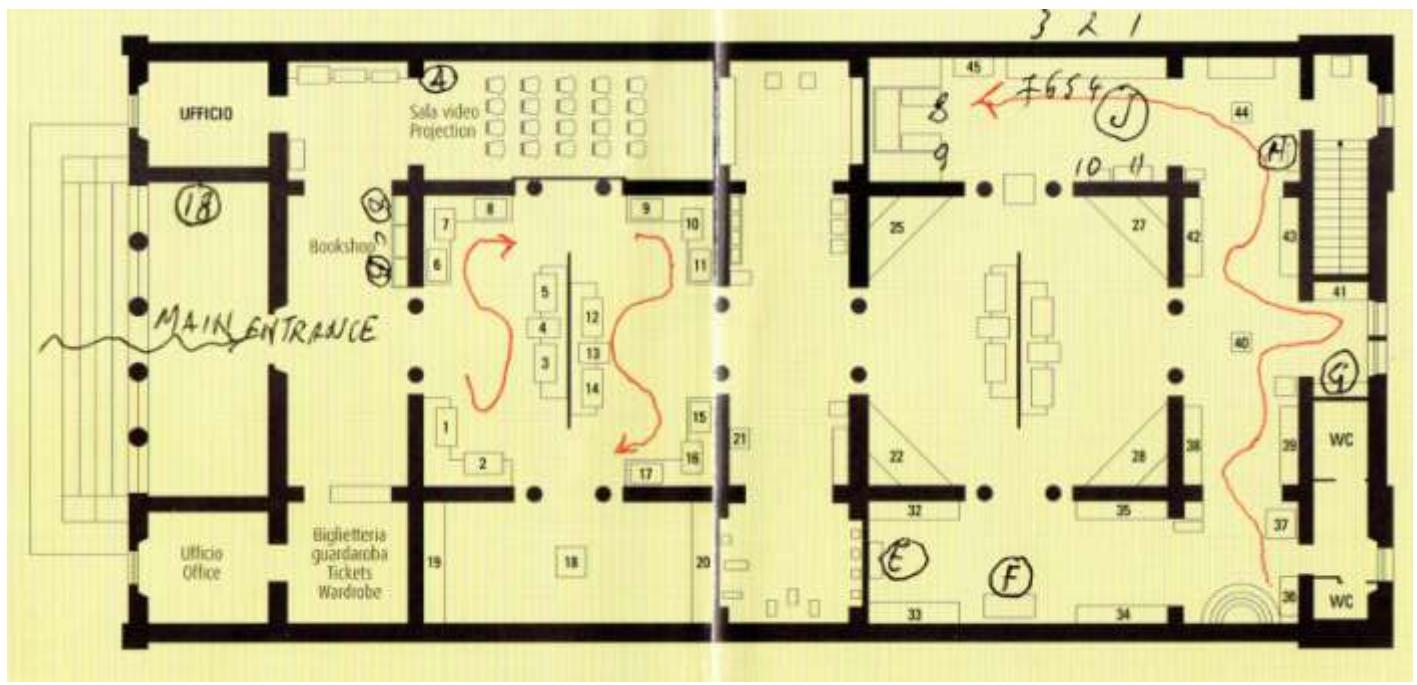
S A N E V I U F	A I O R A J	I M
fulvenas	larthi al	mi
FULVENA de	(sono l'urna) Larzia di	Io
FULVENA o'	(am the urn) Larzia of	I
I am the urn of Larzia o'FULVENA.		

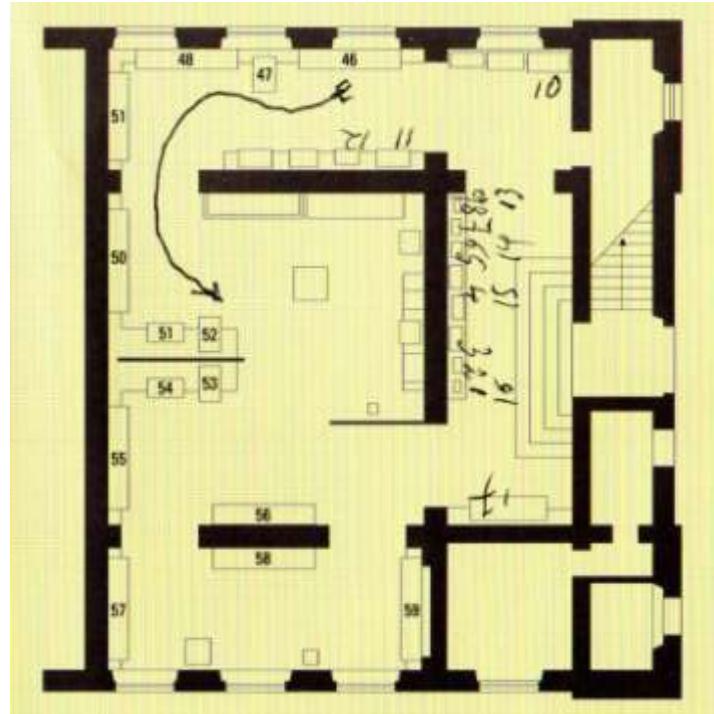
M R T A
ss r t a
at(a)r(a)ss(ia)

From the later greek = imperturbable = rest in peace.

Museo etrusco di Chiusi

Piano superiore:





1.

2.

Foto 1,2 ④

V A I H J 4 M Y A

⑤

Foto 3

I H > P X H J 3 J V A
X R I N X O H P X

⑥ Foto 4

J X < X A M Y > I > I E H > P X M M X H K O
X R Y 9 + H + Z X 8

⑦ Foto 5

J X I H H X I E X X H I E T O J

⑧ Foto 6,7,8

X S I J H > P A N X H P E J J V J

⑨ Foto 9

⑩ Foto 10 mappa necropoli

Foto 11,12

M E J V X E H X J E J

⑪ 1. Foto 13,14

J X I O I X M X I H M V > J J
J X I O I X M X I H M V > O X B J G E
A F I H M V > J E F I V I M V L A M Q , E
M X M H M J D V O I H M V > J J . P
18,19

A Z A M S E J Q X I H M V > 20 2

A H S A) V O M I H M V > A I V 1 21,22 . 0

J X S I J X V J 23 F

3.

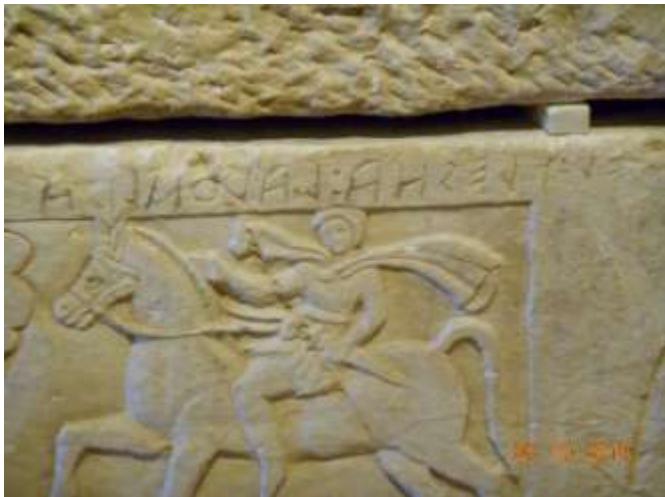
8. Foto 24, 26, 27 ✗ fvit

9. Foto 25 31. 9. 1988
✗ svit

10. Foto 28, 29
✗ svit

11. Foto 30
✗ svit

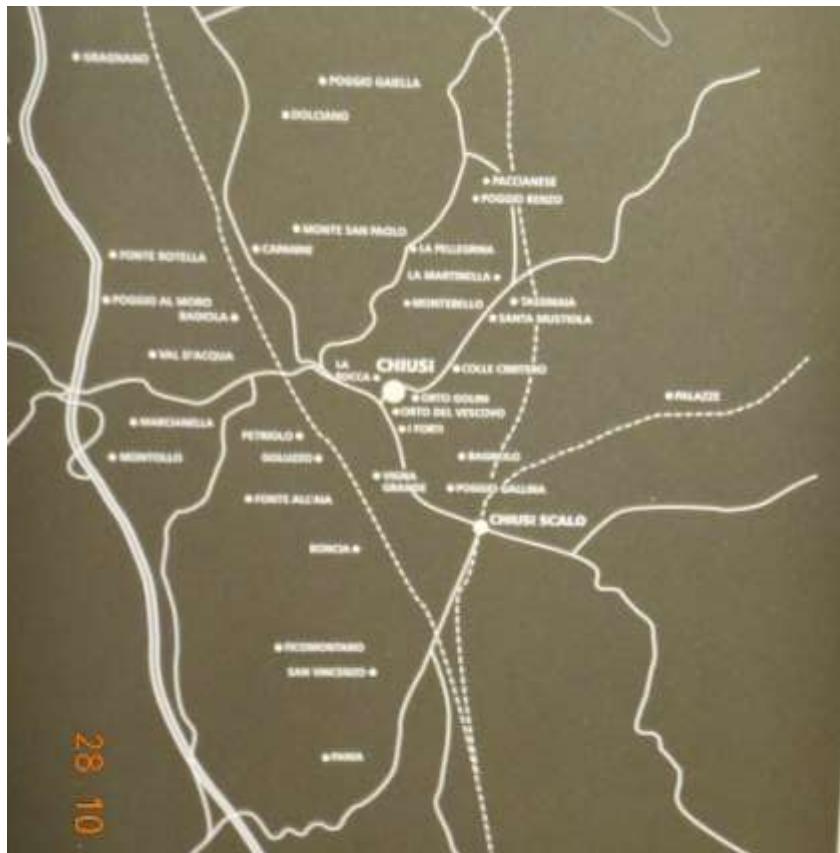




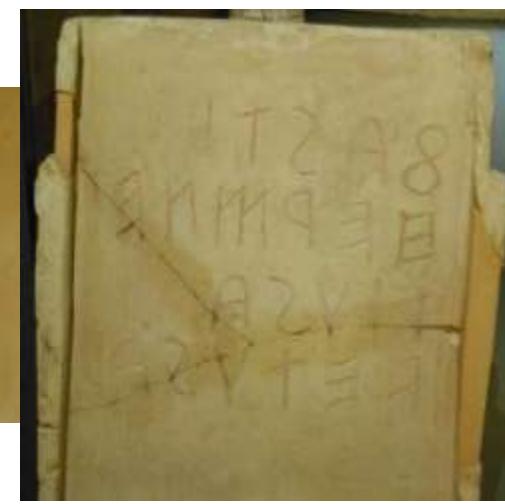
Il vano di fondo presenta una banchina funebre posta sulla parete di fronte all'entrata, mentre la parete sinistra è occupata quasi completamente da una larga nicchia scavata nel banco naturale, sopra cui campeggia, a grandi lettere incise, l'iscrizione: *ein ihwi ara enan*.

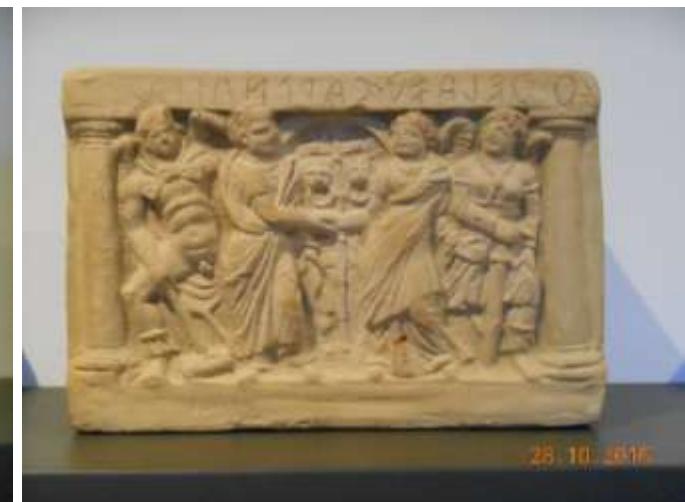
H. MONADA IVXHIS

Tale iscrizione, databile tra la seconda metà del VI e gli inizi del V secolo a. C., è sicuramente l'elemento











28.10.2016



28.10.2016



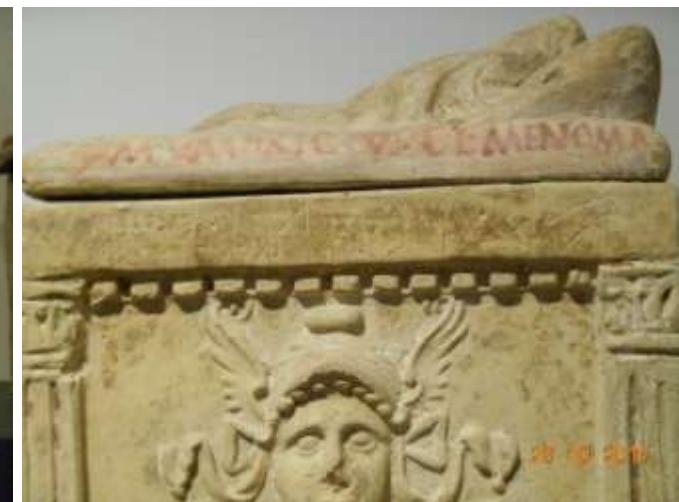
28.10.2016



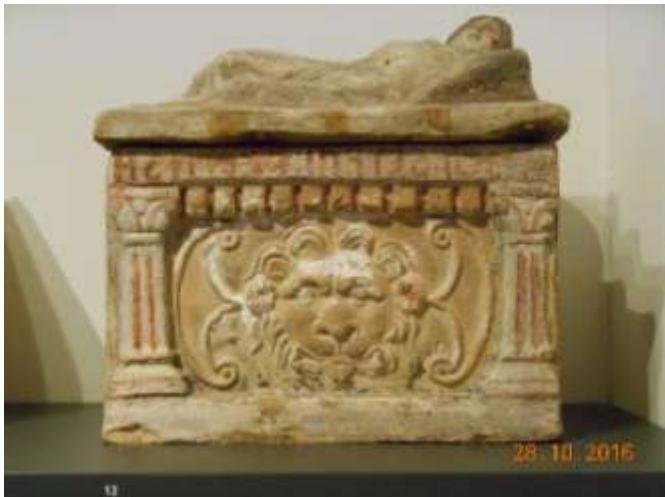
28.10.2016

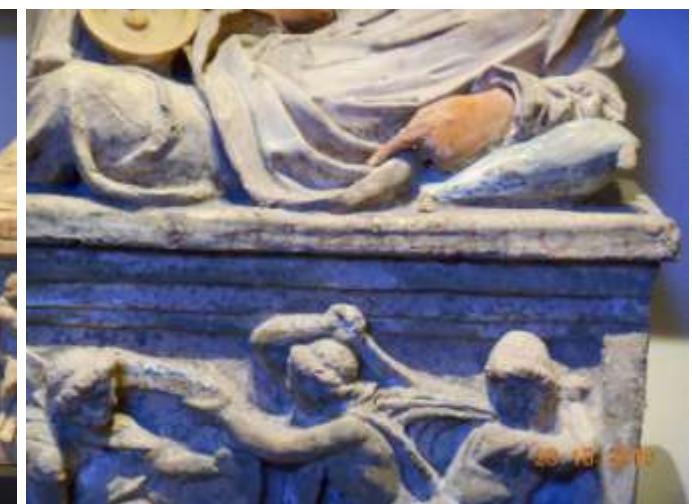
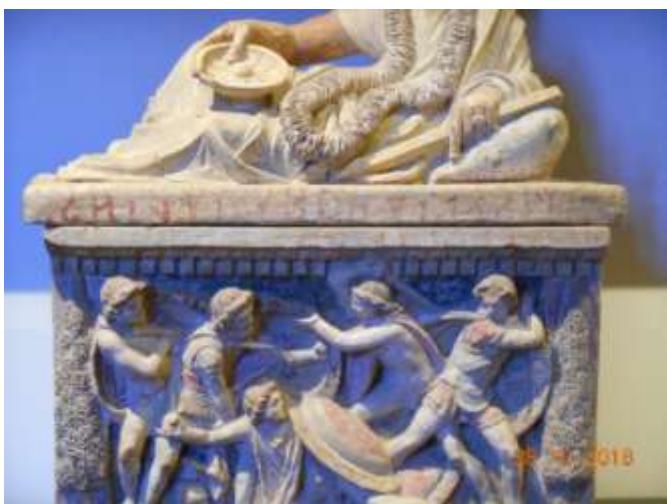


28.10.2016



28.10.2016







28.10.2016



28.10.2016



28.10.2016



28.10.2016



28.10.2016



28.10.2016



CIE 1045; LLDE p. 163

Da località Cerretelli

○	J	I	t	Y	A	I	ℳ	A	I	Y	A	○
lth	i	t	n	a	i	e	s	a	i	n	a	th
larth	seianti						thania					
di Lars	SEIANTI						(L'urna di) Thania					
of Lars	SEIANTI						(The urn of) Thania					
This is the urn of Thania SEIANTI, the son of Lars.												

A	I	Y	V	q	ℳ	W	V	>
a	i	n	u	r	e	m	u	c
runia					kume			
rune di					Cuma			
Master inscriptor from					Cuma			
The master inscriptor is from the school of Cuma.								

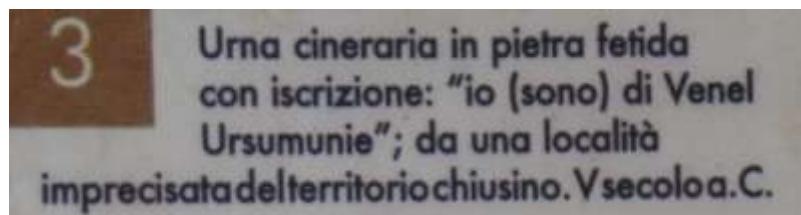
Museo etrusco di Chiusi

NNSS 25; LLDE p. 386

S	ℳ	Y	J	T	A	○	J	A	S	I	q	A	J	ℳ	A	>	J	ℳ	A
s	e	n	l	p	a	th	l	a	s	i	r	a	l	e	a	k	l	e	f
s	thaplnes					al	laris					kae						fel	
di	THAPLNE					di	Lars					(e) Kae						Fel	
of	THAPLNE					of	Lars					(and) Kae						Fel	
(this is the urn of the brothers) Fel and Kae sons of Lars THAPLNE																			

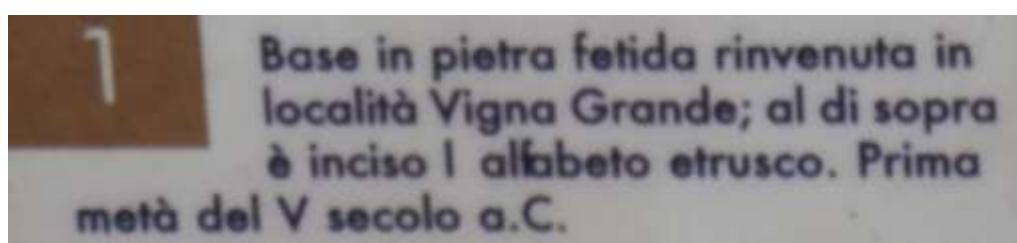
Chiusi, museo civico, sotterranei via Baldetti numero 8

See the Appendix “**Chiusi – museo civico – word 19 red ink**” highlighting of the museo civico di Chiusi Etruscan urns.”





Non si vede alcunchè. Rifare foto e prendere schizzo.



Tomba del Colle (Casuccini), Chiusi

TLE2 460; LLDE p. 202

S Y i t	A z u i t
s u i t	a z u i t
tius	tiuza
TIU	
(This is the urn of) Tiuza TIU	

M A J >	J A S V t ɏ A
n a l k	l a s u t e f
klan	vetusal
figlio	di Vetu
the son	of Vetu
The son of Vetu	

J A M S ɏ J t S A M A O	
l a n s e l t	s a n a th
tlesnal	thanas
TLESNEI	(e figlio di) Thana
TLESNEI	(and son of) Thana

I I I X	S J I ɏ A
XIII	sun
XIII	solare
XIII	solar
Solar year XIII (he was 13 years old)	

Chiusi (provenienza)

CIE 1348; LLDE p. 140

I t V i T	A M A O
i t u i p	a n a th
piuti	thana
PIUTI	Thana
(dedicato a) Thana PIUTI	

A S I M V ɏ	V T
a s i m v	u t
sue	incise
her	carved
(here) are carved the runes for her	

Tomba delle Iscrizioni, Chiusi

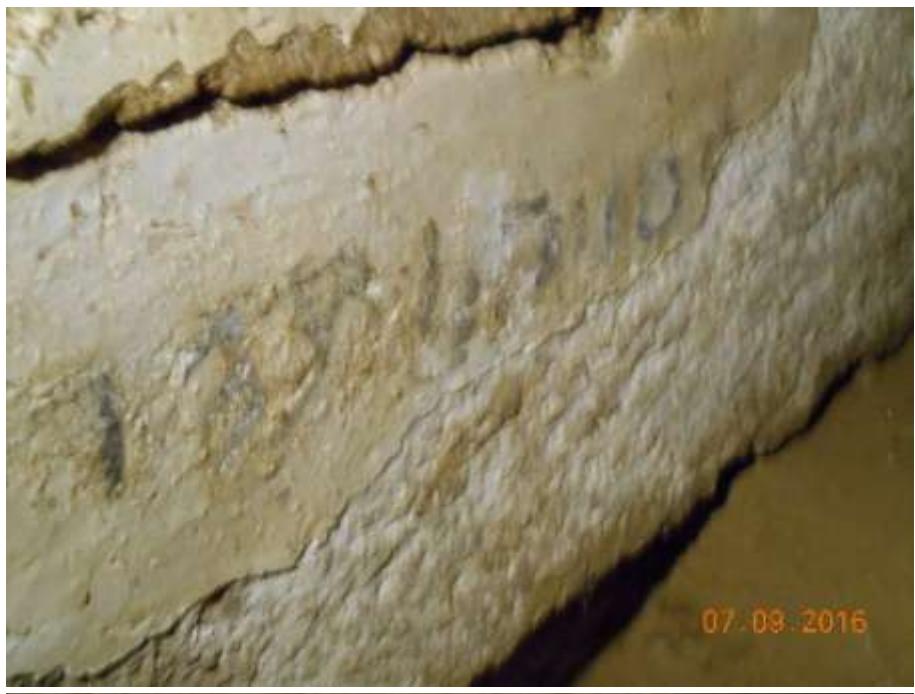


m	a	n	e	a	r	a	i	u	t ⁽¹⁾	n	i	e
enam				ara				tui			ein	
qui				alcunché cattivo				fare			non	
here				anything bad				do			do not	
Do not do anything bad here												

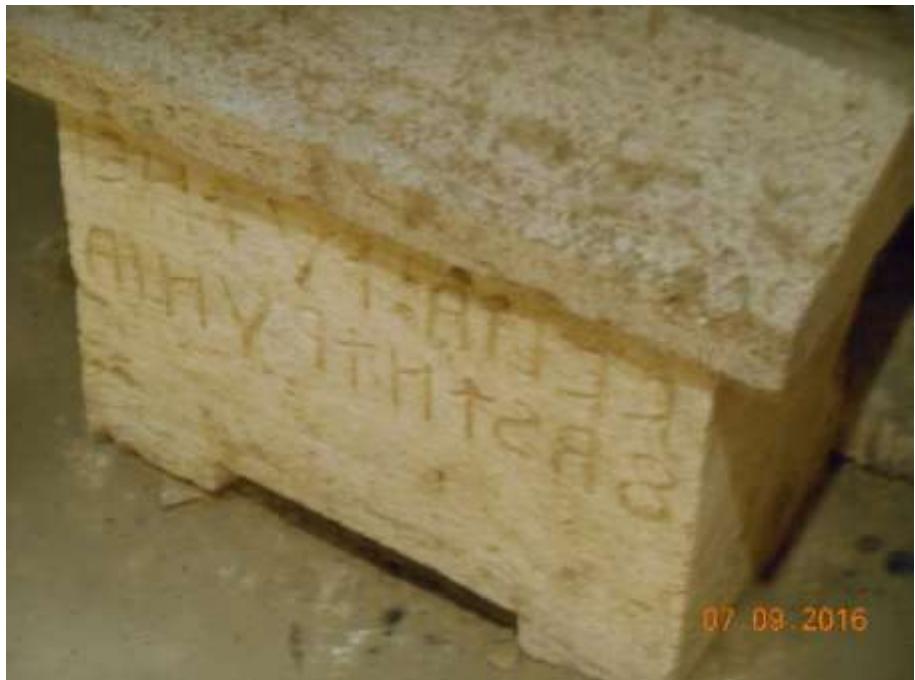
(1) Oppure X per indicare **sh** (shui) oppure per indicare **z** (zui) => fare

Chiusi, tomba della Pellegrina





07.09.2016



07.09.2016



07-08-2016

Non si vede alcunchè. Rifare foto e prendere schizzo.



07-08-2016



Sarteano, museo archeologico

I must verify if close to the figure of Charon in the “Quadriga Infernale” there is an inscription or simply an ornament.

Museo Civico di Montepulciano

CIE 781; LLDE p. 107

A	Y	I	S	W	V	Y	A	t	Y	t	V	A	J	I	O	A	J
a	n	i	s	m	u	n	a	t	n	t	u	a	l	i	th	e	l
numrina						lautnta						lethi					
Numrina (ha dedicato questo))						LAUTNTA (la defunta)						Lethi					
Numrina (dedicated this)						LAUTNTA (the deceased)						Lethi					
Lethi LAUTNTA died. Numrina dedicated this.																	

Palazzo Bucelli, Montepulciano

Figures 1 to 48 show the external wall of Palazzo Bucelli.

Facing the main entrance, Figures 1 to 3 concern the wall to the right of the main entrance.

Figures 4 to 6 concern the wall to the left of the main entrance.

Figures 9 to 48 are taken starting from top right and proceeding left. In doing so the progress to the left is interrupted if an inscription is spotted below. In this case the progress is downward and it is resumed from the top after all the inscriptions below have been pictured.



Figure 3



Figure 2



Figure 1



Figure 6



Figure 5



Figure 4



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19



Figure 20



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



Figure 26

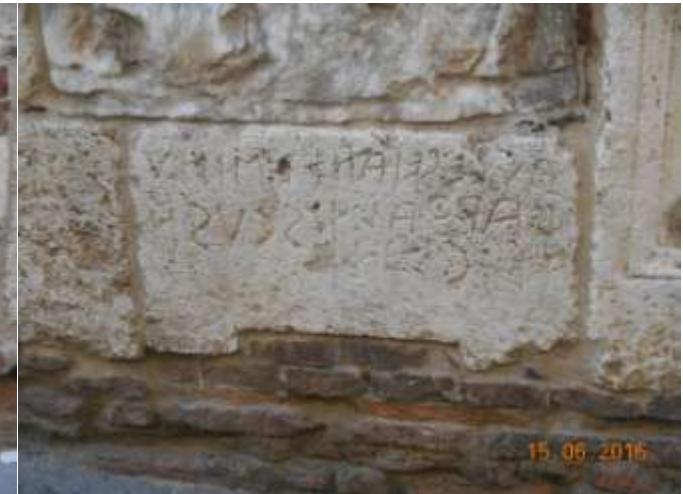


Figure 27

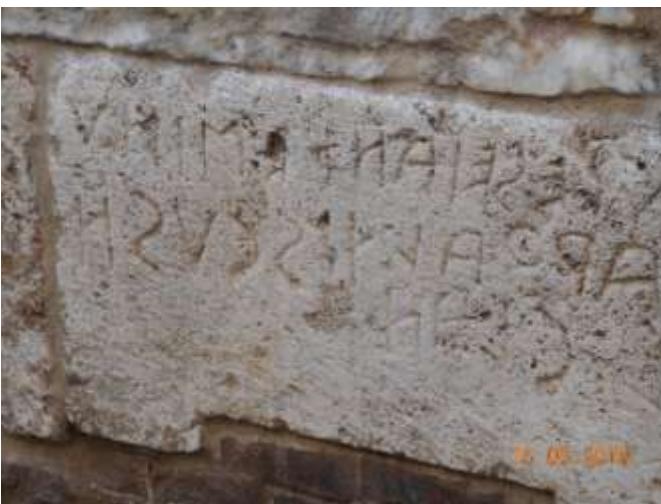


Figure 28

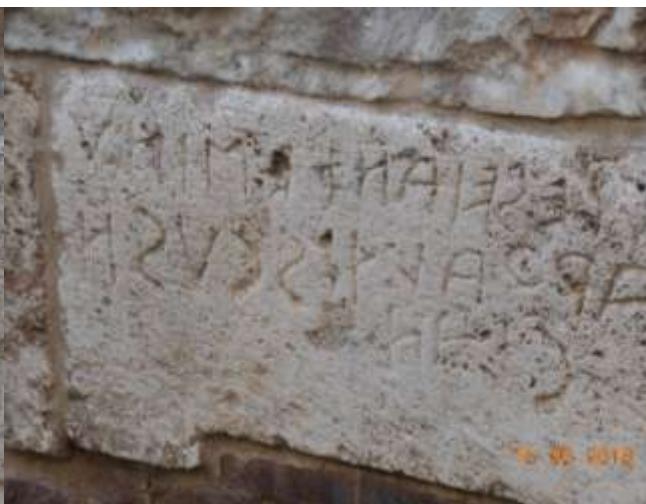


Figure 29

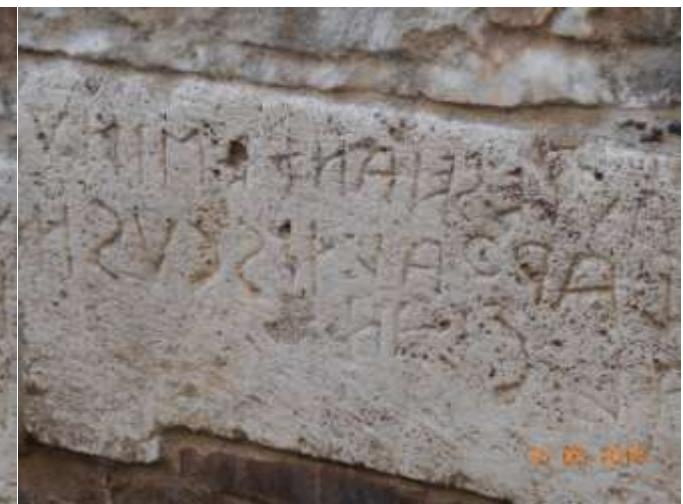


Figure 30

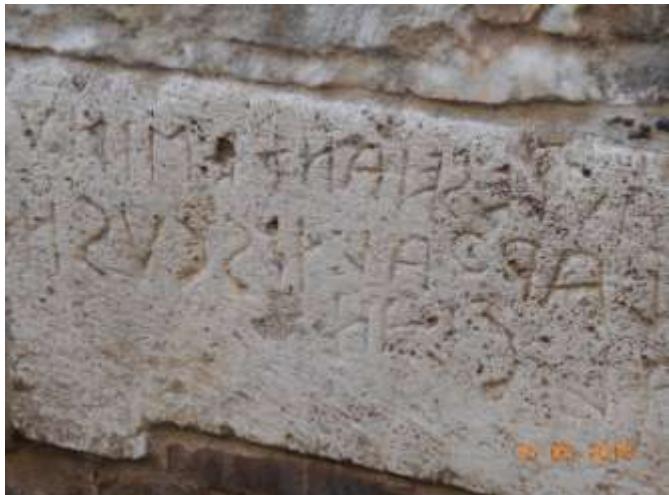


Figure 31

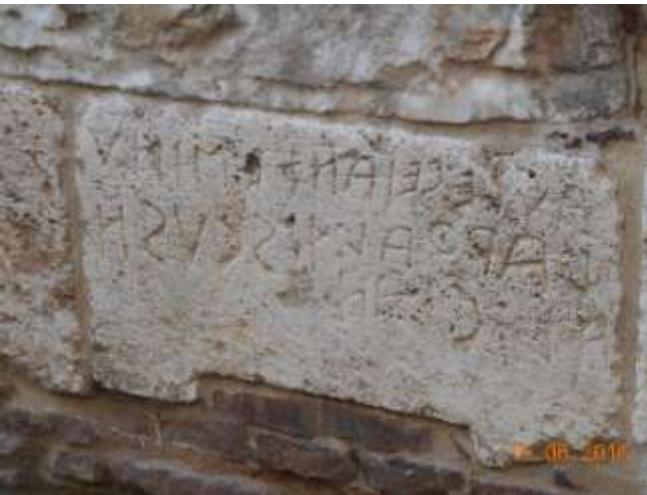


Figure 32

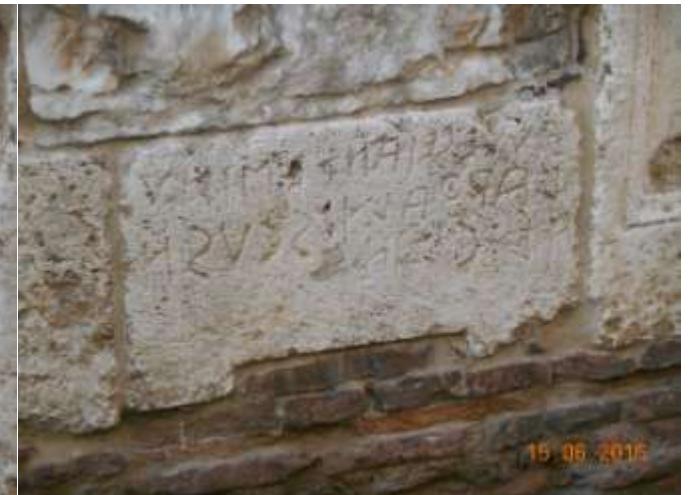


Figure 33

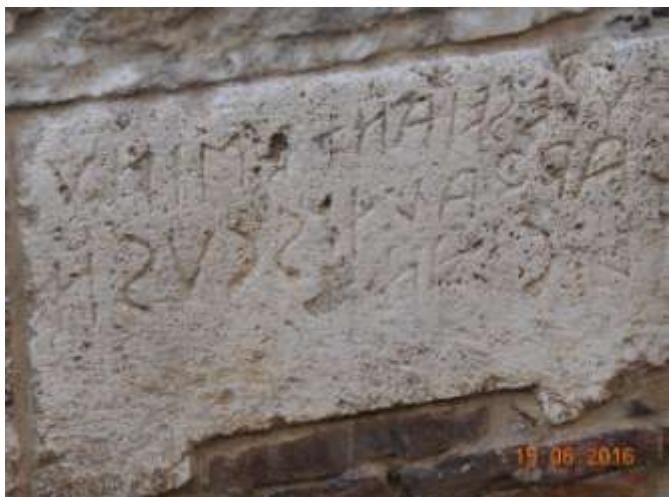


Figure 34



Figure 35



Figure 36



Figure 37



Figure 38



Figure 39



Figure 40

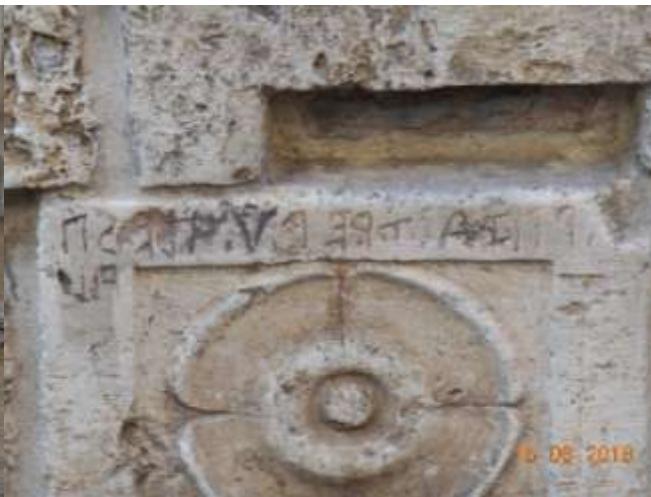


Figure 41



Figure 42



Figure 43



Figure 44



Figure 45



Figure 46



Figure 47



Figure 48

In the following, the figure number is reported and, right underneath it, the letters that I read from the picture once at home, not while I was on the site.

After that I found a not identified work that listed the transliteration and associated CIE etc. numbers at the Buccelli Palace.

So, when I found a correspondence with my reading, I highlighted the figures in bold characters, reported the CIE numbers etc. and the transliteration there reported.

I will then resolve the differences, the norm being that my reading from the pictures will be withdrawn to prefer the interpretation given in the mentioned work.

My interpretation is in **roman letters**.

The interpretation in the mentioned work is in *italics letters*.

Figure 11, 12

thana seianti latisnal

CIE 2763; CII 1036 (Cortona); REE vol. XXXV 1967 pp. 565 – 566; ET Cl 1.2230; ThLE p. 360

thana seianti latinial

Figure 13

aftlesna lataks skrnial

(another inscription is underneath, readable in place.)

CIE 835; CII 896; ET Cl 1.2548; ThLE p. 299

ar tlesna patacs scirias

Figure 14

fl tetrina kultanal

CIE 804; CII 917; ET Cl 1.2395; ThLE p. 102

vl tetina cultanal

Figure 15

ve afus apuita

CIE 844; CII 874; ET Cl 1.1322

ve afuna tutna

vl afuna punial

Figure 16

funpafelu

Figure 17

ve zr kumresa farnalmeth

CIE 743; CII 940; ET Cl 1.1595; ThLE p. 128

veizi cumresa vernal sec

Figure 18

th kanene laruka

CIE 847; CII 887; ET Cl 1.1448; ThLE p. 73

lth canzna velthurusa

ath xanzna velthurusa

Figure 19

larth fe - - ne

CIE 813; CII 918 bis; ET Cl 1.2409; ThLE p. 386

*larthia tetinei***Figure 20**

thana telesne

CIE 831; CII 922; ET Cl 1.2524; ThLE p. 395

*tana tlesnei**thana tlesnei***Figure 21**

CIE 803; CII 915; ET Cl 1.2412; ThLE p. 386

ath tetina arntni tetinalisa

Figure 22 e 23

z lekne arnknal

CIE 273; ET AS 1.326; ThLE p. 239

*v lekne marcnal***Figure 24**

fl fetifa fl presn-tial

CIE 807; CII 916; ET Cl 1.2398; ThEL p. 836

*vl tetina vl presntial***Figure 25; CIE 773; LLDE p. 738**

CII 895 bis; ET Cl 1.1895; ThLE p. 234

vl latini ucar velethnal

fl latini ukarfel ethnal

I	Y	I	T	A	J	J	A
i	n	i	t	a	l	l	f
latini						fl	
LATINI						Fel	
(This Is the urn of) Fel LATINI							

The surname LATINI indicates a person that originated from present day LAZIO region.

J	A	Y	O	Y	J	Y	A	>	V
l	a	n	th	e	l	e	f	r	u
felethn al						ukar			
Felethnei di						suocero			
of Felethnei (a lady)						father in law			

father in law of Felethnei.

This indicates that Felethnei (a she) dedicated the monument to her father-in-law.

This is an indication that people originating from the Lazio region are good people and can make themselves be appreciated, otherwise Felethnei would have rather eaten his heart alive rather than dedicating a monument. Monuments were very expensive.

Figure 26

fel - - - e meluta arnthal

CIE 825; CII 898; ET Cl 1.2486; ThLE p. 263

vel tite meluta arnthal (oppure velaie meluta...)

CIE 825; LLDE p. 254

e	t	i	t	l	e	f	
tite	fel						
TITE	Vel						
Vel TITE							

l	a	th	n	r	a	a	t	u	l	e	m
arnthal	meluta										
della famiglia di Arno	milite (guardia del corpo)										
of the family of Arno	bodyguard										
bodyguard in the family of Arno											

Meluta is a social role similar to what constituted in the time of the carving of the runestones the *huskarl*, meaning “the Fred” of the house; this role would be of the helping hand in the household ranging from fixing the cable, to pulling out a sword and disemboweling a very despicable enemy.

Figure 27

aule seianti sinu larthal t skusnal k – an

??? isn't this the same as below?

Figure 28, 29, 30, 31, 32, 33 and 34

aule seiante sinu arthal teskusn klan

aule seiant[e] sinu larthal tiscusn al clan

CIE 797; LLDE p. 249; CII)=(; ET Cl 1.2261; ThLE p.359

e	t	n	a	i	e		s	e	l	u	a
seiante	aules										
SEIANTI	(questa è l'urna) di Avle										
SEIANTI	(this is the urn) of Avle										
This is the urn of Avle SEIANTI											

The s at the end of Avle and at the beginning of Seianti has been carved only once.

l	a	th	r	a	l	u	n	i	cs		
larthal	csinu										

di Lars	(che era il) figlio
of Lars	(who was the) son
Who was the son of Lars	

n	a	l	k	l	a	n	s	u	c	s	i	t
klan		tiscusnal										
clan		(appartenente) ai tysk										
clan		(belonging) to the tysks										
belonging to the clan of the tysks.												

“tysk” è il nome che gli svedesi danno ai tedeschi.

Toscano è il nome che danno gli italiani.

Figure 35

-laz tal at afuarl - -

Figure 36

----re ei

--lr----

Figure 37

larthi fe tus klaukes

puia ----

CIE 757; CII 929; ET Cl 1.1574; ThLE p. 152

larthi vetus clauces puia

Figure 38

fl elni hth—t-

CIE 855; CII 926; ET Cl 1.1574; ThLE p. 113

vl eini lth

Figure 39

them arktip lth titiai klan

CIE 778; CII 897 bis; ET Cl 1.1945; ThLE p. 257

lth marcni lth titiai clan

Figure 40

laraf enatei auslitial

CIE 738; CII 927 ter; ET Cl 1.1657; ThLE p. 144

larth venate ruflinal (ovvero rufinal)

Figure 41

-rnza trepu alersal

CIE 816; CII 924; ET Cl 1.2560; ThLE p. 396

[a]rnza trepu tlesnal

Figure 42
sutur suina u n –

Figure 43, 44 and 45
fp mza- fe- - a –

Figure 46
CIE 837; CII 902; ET Cl 1.2053; ThLE p. 302
thana pethnei latinial

Figure 47 and 48
-latini kainal
-ueth
CIE 792; CII 906; ET Cl 1.2185; ThLE p. 323
lth purni cainal

Montefollonico —present location unknown

TLE2 929; LLDE p.121

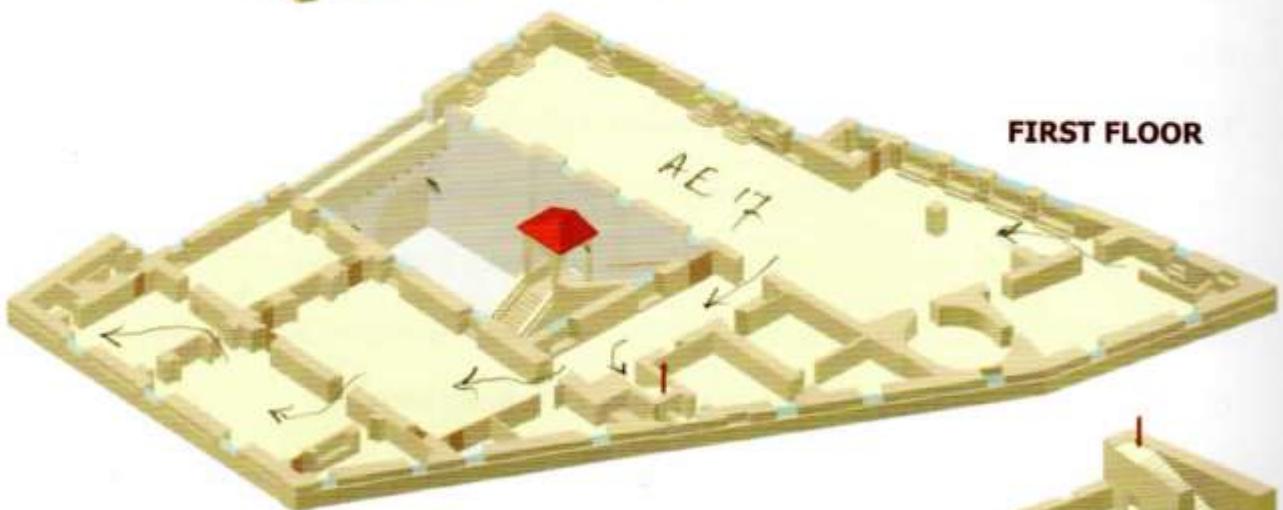
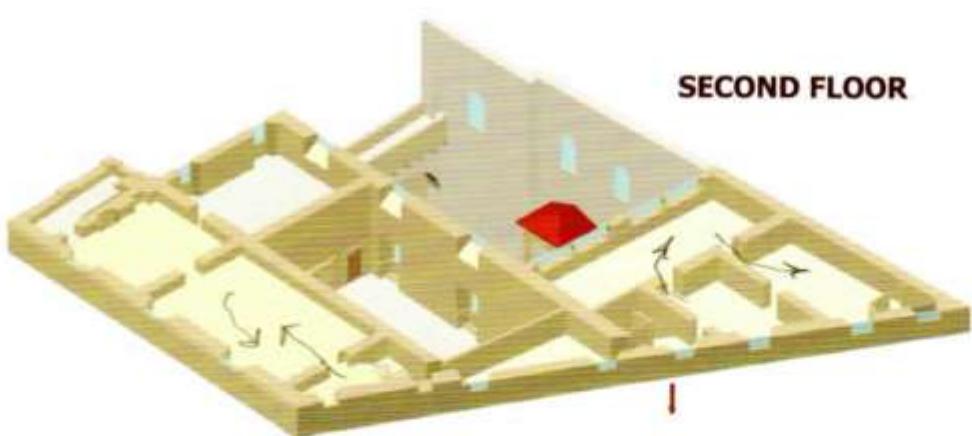
I	Y	I	Y	Y	A	S	I	Y	A	J
i	n	i	e	n	a	s	i	r	a	l
aneini						laris				
ANEIN						Lars				
Lars ANEIN										

V	M	Y	>	I	V	O
u	s	e	k	i	u	th
giace						qui
lies						here
lies here.						

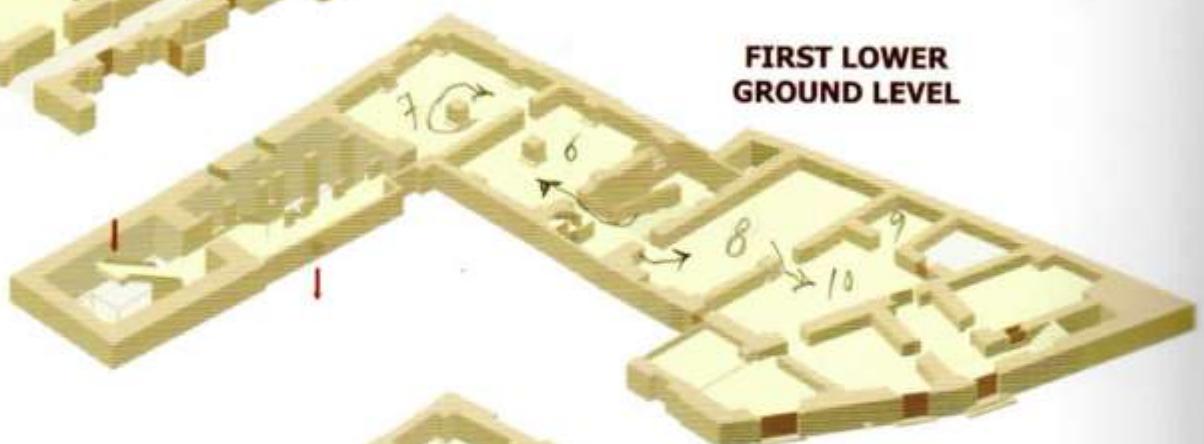
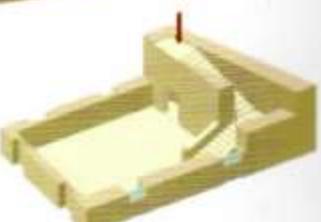
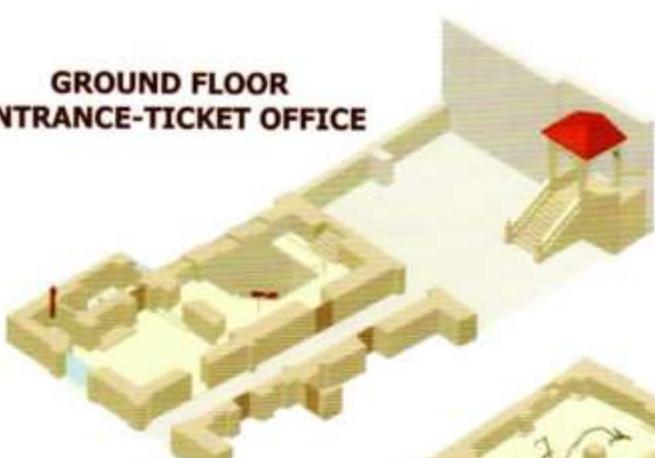
↓	A	I	Y	I
z	a	i	u	p
puiaz				
la moglie (pose)				
His wife (placed)				

Here lies Lars ANEIN. His wife placed.

Cortona, museo dell'accademia etrusca e della città di Cortona



GROUND FLOOR
ENTRANCE-TICKET OFFICE



SECOND LOWER GROUND LEVEL



In the following graphs the room number is shown inside a box and the numer of the item bearing an etruscan inscription is shown inside a circle.

From the ticket desk go down the stairs and enter the room 2.



Item No. 1



Year -150 ti...a

Item No 2



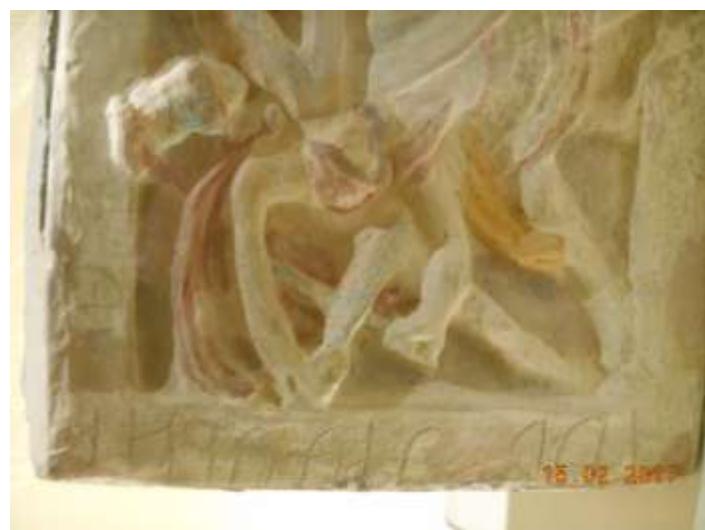
Year -150 illegible

Item No 3



Year -250 *larth papathna*

Item No 4



The item is shown here raised standing on its left side. This way the inscription can be easily read from right to left.

larthia arnt

The inscription continues now on the upper side (the right side after having raised the item as in the figure above)

nei la

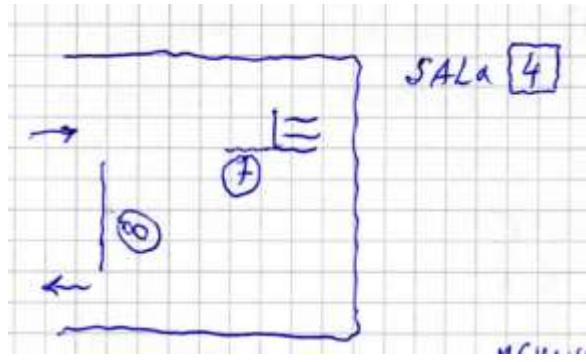
- prenome Larzia (a she);
- gentilizio Arntnei
- patronimico La (abbreviazione di Larthal = figlia di Larth.)

Passing through the room 3 one reaches room 4. In room 3 a series of quotes can be read. Interpreting correctly the “originals” it can be seen that in reality it is not clear if the authors are talking of the etruscans going from present day Tuscany to present day Turkey or vice-versa. Pelasgians are the cortonians and the polish; Odysseus (Ulisse) is called Nanos by the Tirreni (the etruscans)

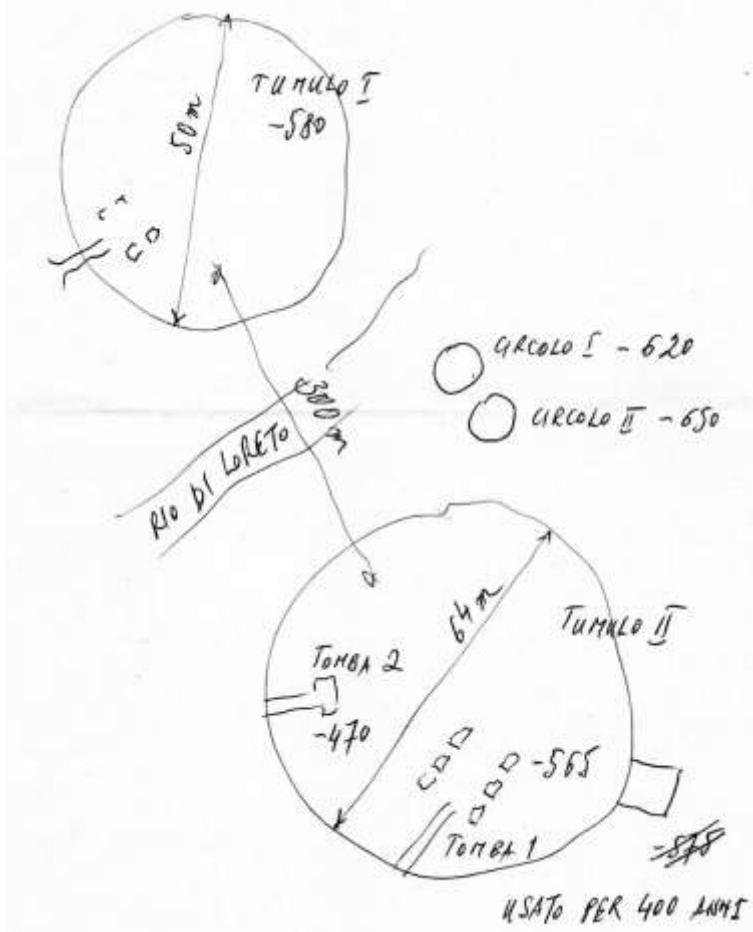


CLARIFY the letters on the stone spear point from the medium Paleolithic (musterian).

Room 4.



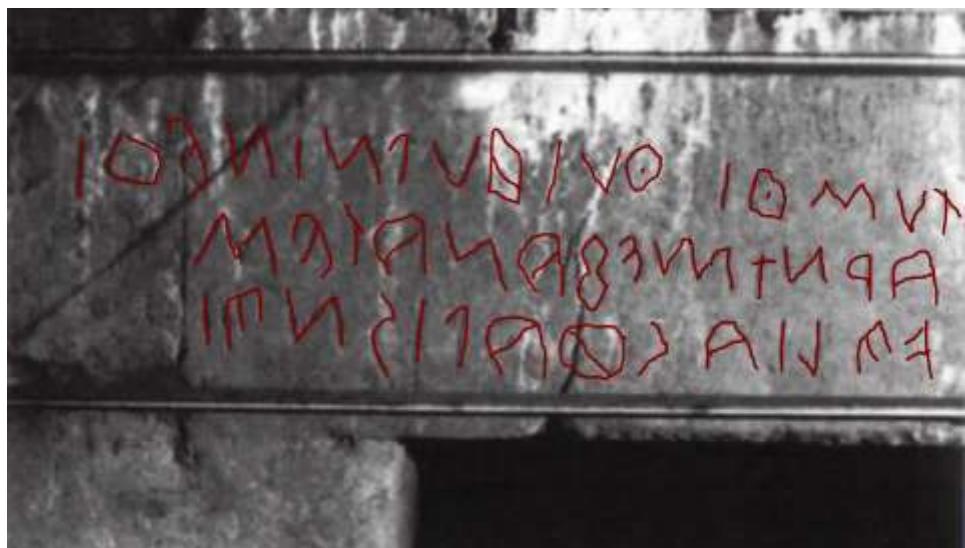
In room 4 one is bamboozled and discombobulated by the naming of "tumuli" "circoli" variously and artistically numbered. The following map provides a clarification of the words and numbers.





Item No 7

Between the two chambers on the left of the only tomb of Tumulo I (Mound I) there is a corridor passage. On the wall of the corridor there is an inscription that has been carved in the year -310 when the tomb had been re-occupied.



The inscription is on three lines:

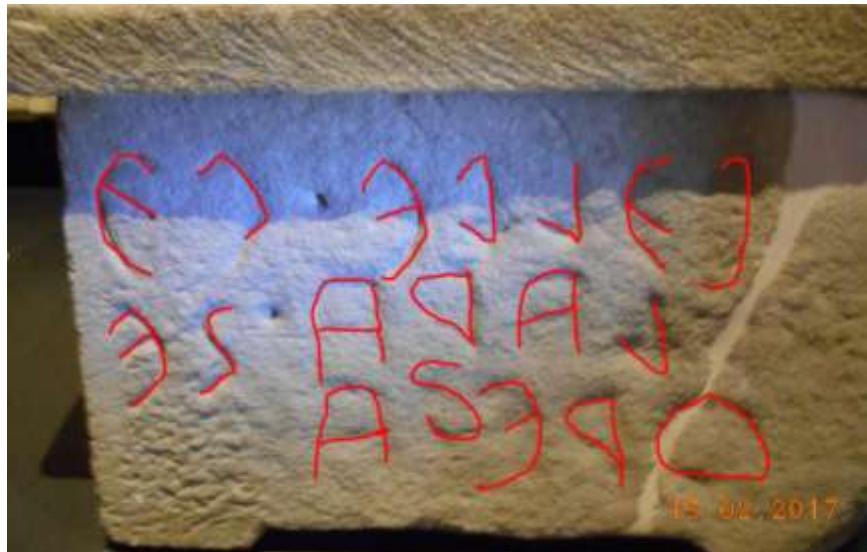
tusthi thui

hupninethi arnt mefanates

veliak hapisnei

It says that this is the tomb of Arnt MEFANATE. Mefanate is a gentilizio of ethnic origin and reveals that Arnt moved from Mevania (present day Bevagna in the Umbria region) to Cortona where he married a local lady by the name of Velia HAPISNEI

Item No 8



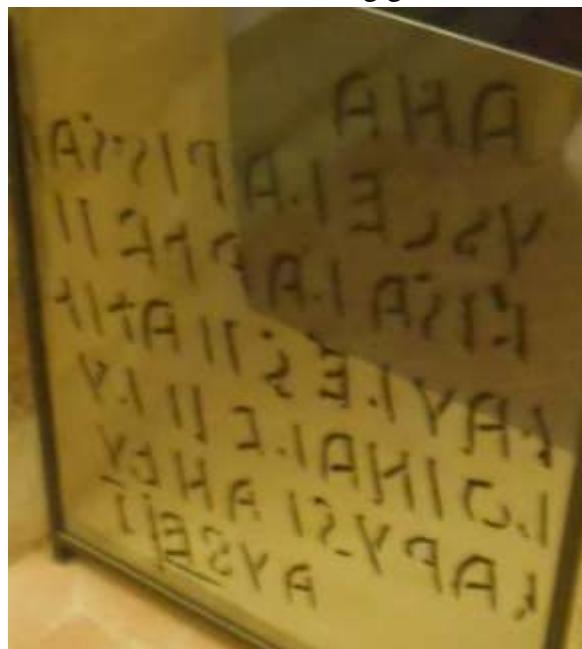
*felke fe
lara se
thresa*

Velke	(prenome)
Velara	(gentilizio)
Sethresa	(patronimico) figlio di Sethre

I Velara erano nobili di Cortona e sono citati anche nella Tabula Cortonensis.

We go now up one floor through 2 flights of stairs.

Before we get to the first flight of stairs we see the following glass divider:



This could be the inscription emanated by Leonardo da Vinci and that is kept at the top floor where I did not had time to get. FIND OUT.

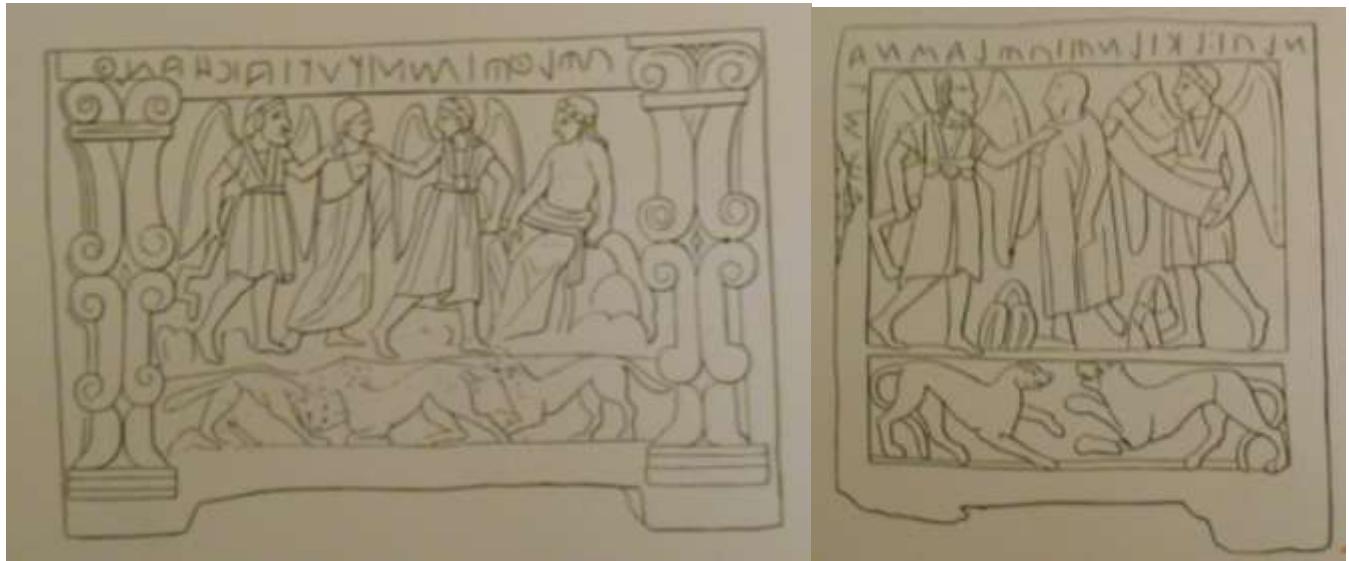
Here we meet one of those cases where the letter Y is carved to be similar to the letter t when the staff is carved going from the main staff from middle to the right and up. Here that symbol is transliterated as "u".

ana

uskeia piska

*visaiar pv--
vauiesi- atip
lthinai vlistu
karusi anru
ausei*

At the end of the second flight of stairs let us turn right and walk all the way to the last room (room 7)
On the wall there are pictures from the necropoli of Bettolle.



Fondo Belvedere. Tomb of the Heimni.

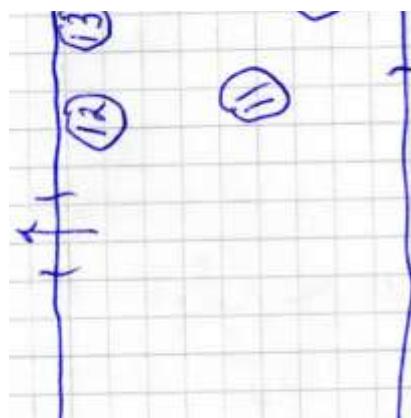
vel heimni tuliak ninth

nl vil kilnei velamna

Please notice the peculiar form of the letters v and e.

FIND ou where the urns are.

Let us go back, pass room 6 and enter room 8.



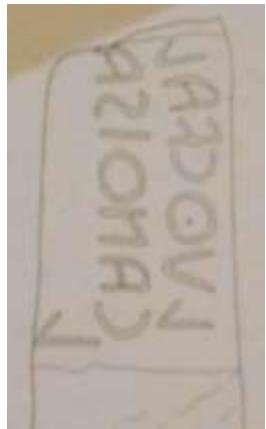
Items 10 and 11.



To the east of the city of Cortona there is the vetta del Grifalco, which was the acropoli of the city. The haruspex would draw his inspiration for the predictions. For this it would be of the essence to establish the limit of the sacred grounds. This is why the limit (tular) of the legal city (ramnal) had to be declared. The item was found 1730 in the locality Il Campaccio and is now at the museum of Leida (see also this handbook under Leida Museum.)

Items 12 and 13.

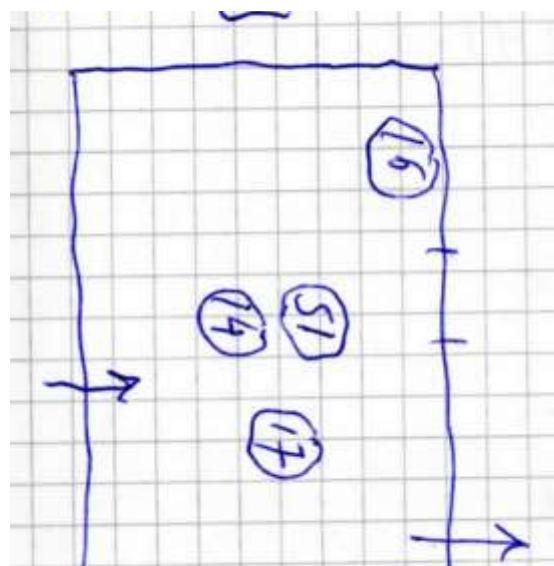
Another limit stone was found close to viale Passerini, 600 m to the SE of the city walls. This one delimits two agricultural fields (kanth).



luthcval kantisal

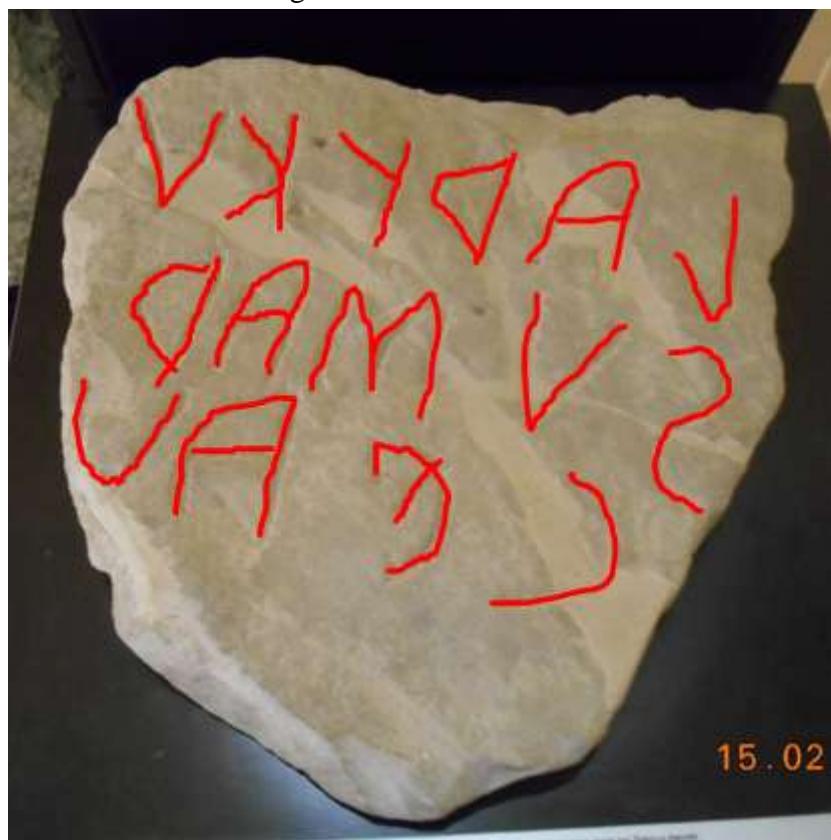
The Canth was an order of the magistrates and priests of Cortona. Thus the stone delimited the farm land owned by the order.

Let us now enter room 10.



Item No 14

Inscription from the tomb called Tanella Angori

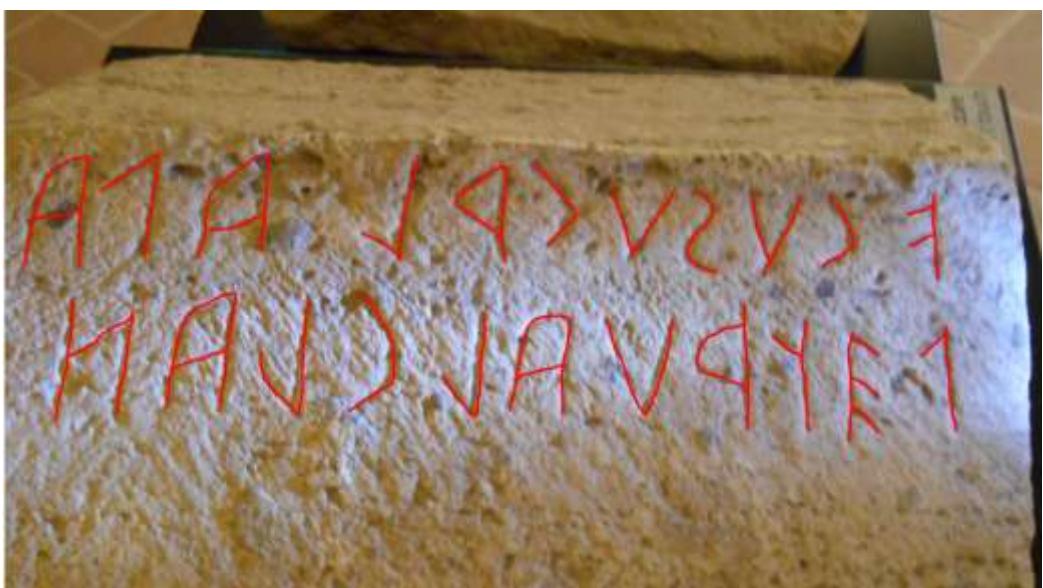


prenome	Lart
gentilizio	Kusu
matronimico	Markei

The name of the mother Markei shows that she was from the area of Siena.

Item No 15

From the tomb called Tanella di Pitagora. Pitagora the famous scientist was etruscan and believed to be buried here.



v(el) cusu cr(espe) l(arisal)apa petrual clan

Vel CUSU CRESPE padre di Laris e figlio di Petru

Laris was the founder of the sepulcher. The mother of Vel CUSU (she was from the PETRUI family) was the daughter of the merchant of comestible oil (at that time combustible oil) Petru SCEVAS who made the contract of the Tabula Cortonensis in which he sold a field facing the Lake Trasimeno to the CASU family (aristocrats) while having one of his family marrying one of the CASU.

Item No 16

From Sanguinetto “L’arringatore” “The haranguer” now at the Museo Archeologico Nazionale di Firenze.



Item No 17

Tabula Cortonensis

LA TABULA CORTONENSIS

La tavola di bronzo iscritta, nota come *Tabula Cortonensis*, rinvenuta in circostanze non ancora chiare a Camucia, in località "Le Piaggete", insieme a un piccolo gruppo di oggetti bronzei di destinazione prevalentemente sacra, costituisce una delle scoperte più importanti della recente ricerca archeologica in Etruria. Nella tavola, della quale sono giunte sette delle otto parti in cui era stata spezzata in antico, è identificabile un atto giuridico della tarda età ellenistica (II secolo a.C.) emanato dallo zila *θ meyl rasnal*, il pretore di Cortona, assistito da un consilium composto da almeno tredici membri appartenenti in gran parte alla *nobilitas* locale. Il testo riporta lo svolgimento di una compravendita eseguita con il rito della *in iure cessio*, un arcaico istituto noto dalla prassi giuridica romana che prevedeva l'esecuzione di un finto processo. Il compratore, in questo caso un 'consorzio familiare' composto da tre membri della gens *Cusu* (*Velye*, *Laris* e *Larza Cusu*), con il tacito assenso del venditore *Petru Scevus* (un mercante d'olio non cortonese di rango modesto, ma dalle ampie possibilità economiche) e della moglie di questi (una *Arntlej*), effettuava una pubblica *vindicatio* (rivendicazione) dei terreni oggetto della transazione, in base alla quale il pretore (*Lart Cucrina Lausisa*) gli attribuiva i beni negoziati.

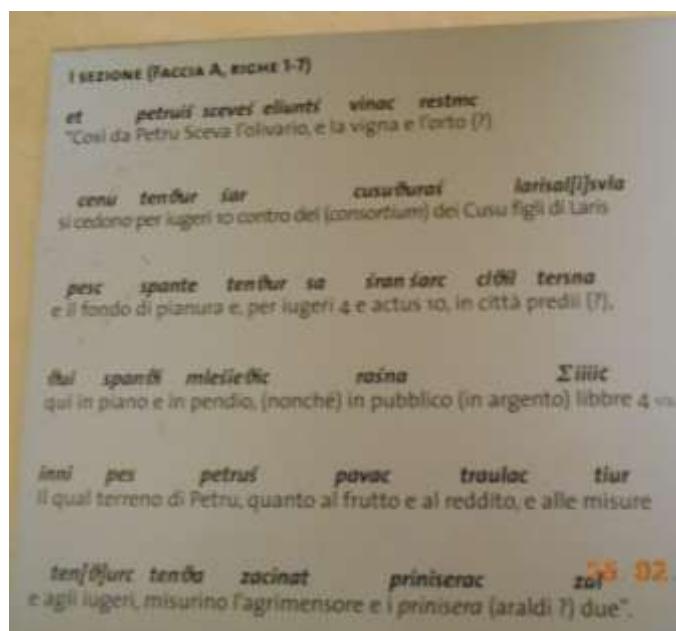
IL TESTO DELLA TABULA CORTONENSIS

La *Tabula* presenta, su entrambe le facce (A e B), un lunghissimo testo giuridico etrusco appartenente in origine a un archivio privato. Il testo, strutturato in sette sezioni divise da evidenti segni grafici, rispecchia i vari momenti che scandivano lo svolgimento del processo di compravendita secondo le formalità della *in iure cessio*. Nella I SEZIONE (FACCIA A) è registrata la sostanza della transazione, ossia il passaggio di pregiati terreni dalle mani di *Petru Scevus* alla proprietà indivisa dei *Cusuflur*, ovvero del *consortium* familiare dei *Cusu*; questi da parte loro ne dichiarano il prezzo, pagato in termini di terre meno pregiate, di edifici urbani e di un certo quantitativo di argento o di bronzo non monetato; doveva seguire una clausola di garanzia che prevedeva il calcolo dei redditi e delle superfici delle cose scambiate. La II SEZIONE contiene la sentenza pubblica dell'atto, ossia la solenne *vindicatio* fatta dal solo consorzio dei *Cusu*. Nella III SEZIONE viene indicata la lista dei quindici testimoni (*nuhunatur*) della *vindicatio*. La IV SEZIONE annota la presenza all'atto delle parti contraenti, i membri del *consortium* dei *Cusu*, da una parte, e *Petru Scevus* con la moglie, una *Arntlej*, dall'altra. Nella V SEZIONE figurano le clausole della registrazione del documento nell'archivio della famiglia dei *Cusu*. Nella VI SEZIONE (FACCE A E B) è riportata la sentenza finale pronunciata dal pretore *Lart Cucrina Lausisa*, controfirmata da almeno tredici membri del *consilium potestor*. Nell'ULTIMA PARTE (FACCIA B) è contenuta la storia successiva del testo, ovvero i fatti relativi al deposito di copie dell'atto presso gli archivi dei *Cusu*, dopo lo scioglimento del *consortium* gentilizio.

Due to an unfortunate circumstance the numeration of the "sezione" here goes from I to VII which coincides with the number of pieces into which the table was cut and that are still available.

But it would be a major mistake to think that such numeration applies to the 7 pieces.

Instead the numeration from I to VII only applies to the number of section into which it is possible to divide the text into based on the content of the text.



II SEZIONE (FACCIA A, RIGHE 7-8)

d̄ esil vere cusūturum pes petruita sce[va]
"Per questo patto (?) a buon diritto (?) dei Cusu (è) il fondo (quello) di Petru Sceva".

III SEZIONE (FACCIA A, RIGHE 8-14)

nufbanatur lart petruni arnt pini lart vjipīlusce
"Testimoni: Lart Petruni, Arnt Pini, Lart Vipi Lusce,

laris salini vetnal lart velara larbolisa
Laris Salini di una Vettnei (figlio), Lart Velara di Lart (figlio),

lart velara aulesa vel pumpu pruciu aule celatina setmnal
Lart Velara di Aule (figlio), Vel Pumpu Pruciu, Aule Celatina di una Setmnei (figlio),

arnta felini velitnai vel Luisna lusce vel uslina nufresa
Arnta Felini di una Velitnai (figlio), Vel Luisna Lusce, Vel Uslina Nufresa,

laru slanzu larza lartle vel avei arnt petru raufe
Laru Slanzu, Larza Lartle, Vel Avei, Arnt Petru Raufe".

15 03 2014

IV SEZIONE (FACCIA A, RIGHE 14-17)

eprus ame velxe cusu larisal cleniarc
"Presenti sono: Velxe Cusu di Laris e i figli,

laris [c]usu l[a]risalisa larizac clan larisal
Laris Cusu di Laris e Laris iunior figlio di Laris,

petru sce[vaj]s arntlei petrus puia
Petru Sceva, Arntlei di Petru moglie".

V SEZIONE (FACCIA A, RIGHE 17-23)

cen zic zixuge sparzeštiš sazleis
"Questo scritto è stato trascritto in questa tabella bronzea

in ūxti cusūturas ūthiu ame tal ūtivenas
che in casa dei Cusu depositata è stata in questo archivio (?);

ratm ūxxt cešu titeltei sians
secondo il costume (?) in casa giace nel sacrario degli avi;

sparzete ūui salt zic frature cusūturas
in questa tabella qui è consacrato lo scritto compravendita dei Cusu

larisalivla petrusc scevaš pess taryjaneš
della stirpe di Laris e di Petru Scevaš del fondo Tarquiniano".

VI SEZIONE (FACCIA A, RIGHE 23-32, E FACCIA B, RICA 1)

onl nub̄ malec lart cucrina lausisa zlat̄ meyl raiñal
"Questo ha detto e visto Lart Cucrina Lausisa pretore (di Cortona),

[la]ris celatina lausa [cla]nc arm̄ luscn̄ [a]rm̄tal clanc larza
(consilium pretori) Laris Celatina Lausa e il figlio, Arni Luscn̄ Arm̄ (figlio) e il figlio Larza,

lart turmma salina] lart celatina apnai ceniarc
Lart Turmma di una Salinei (figlio), Lart Celatina di una Apnei (figlio) e i figli,

velge [— papal[er]c velge cusu aulefia —] aninalc
Velge [—] e i nipoti, Velge Cusu di Aule (figlio), [—] e di una Aninei (figlio),

lars fulni[— (?) clemia]rc lart petce usinai [— (?) vel[er]natur tecinal
Lars Fulni [—] e i figli, Lart Petce di una Usinai (figlio), [x e y Vel]na di una Tecinal (figli),

vel[er] titini vel[er]jai laris cusu usina[—]
Vel[er] Titini di Vel[er]jai, e Lars Cusu di una Usinai (figlio), [—]

aule salini cusual
Aule Salini di una Cusu (figlio). 18,1

VII SEZIONE (FACCIA B, RIGHE 2-8)

zili lardal cusui titinal lartale salinti aulesia
"Essendo pretori Lari, Cusu (figli) della Titini e Lars Salini (figli) di Aule,

cetinellisi tarumina[sparza in thyt celu ratm
delle terre del Trasimeno la tabella, che in casa giace secondo rituale,

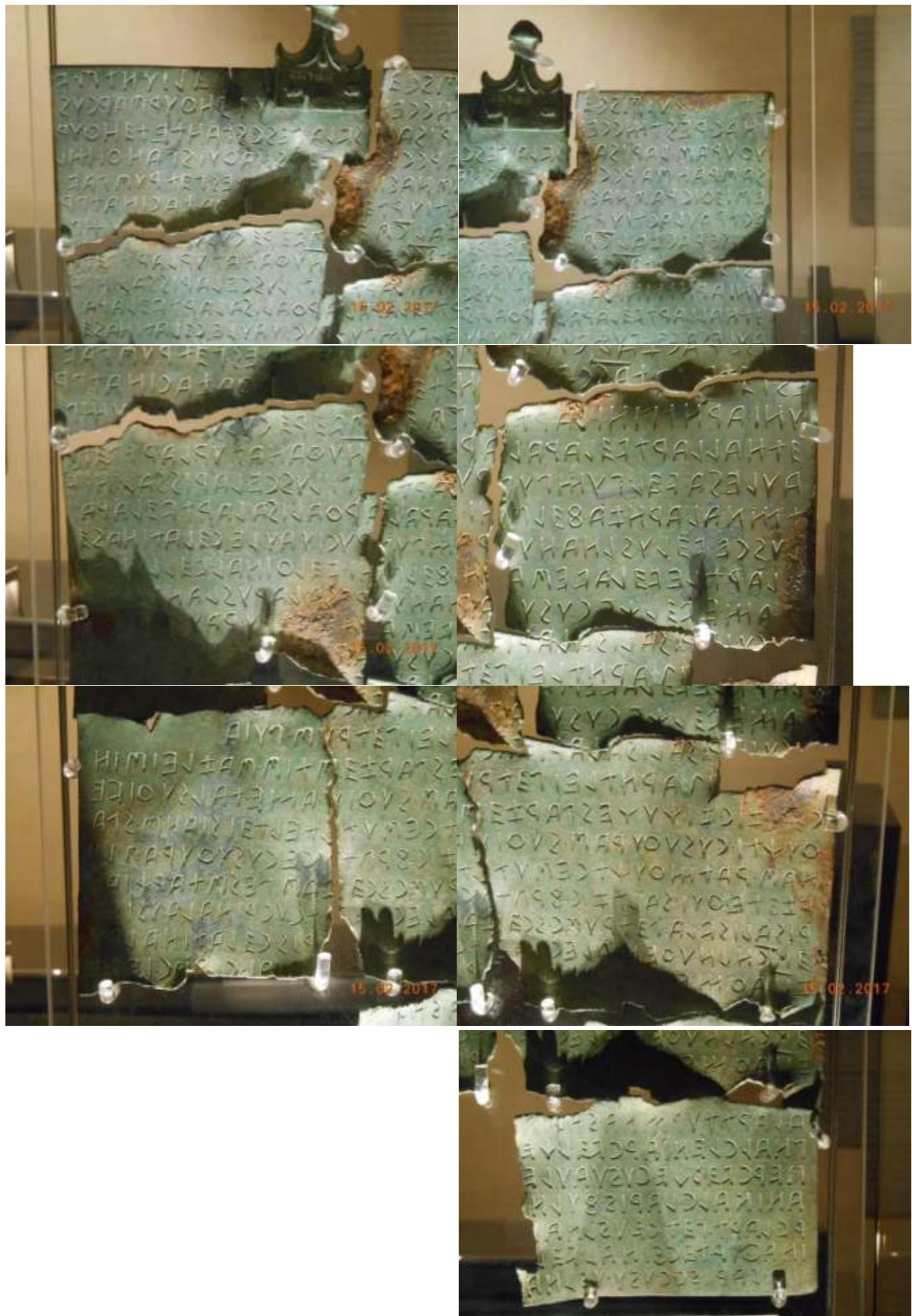
tabu subusse velgei cusui aulesia
è stata depositata nei tabulari di Velge Cusu (figlio) di Aule

vel[er] titini vel[er]uria lorbac celatinal apnai
e di Vel[er] Titini (figlio) di Vel[er]jai e di Lart Celatina (figlio) della Apnei

lartale celatinal titinal
e di Lart Celatina (figlio) della Titini!

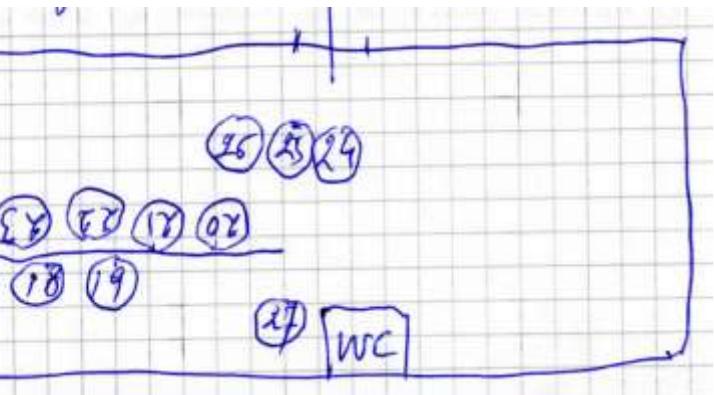


15.02.2017





Let us move to the next floor (floor II) and enter the room of the old theater.



Items No 18 and 19



Items No 20 to 23

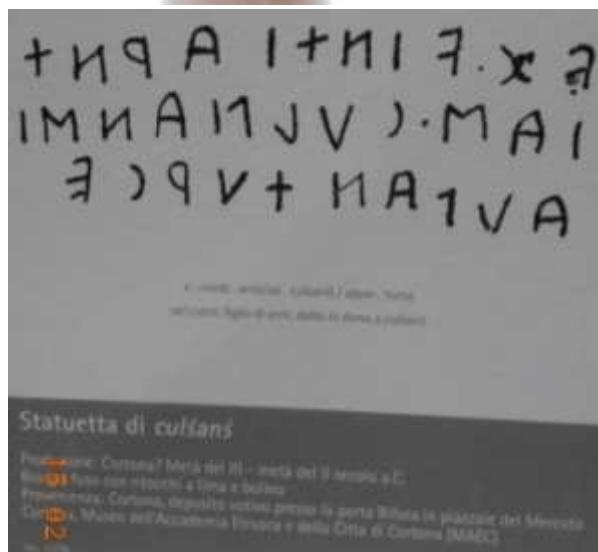


Item No 24

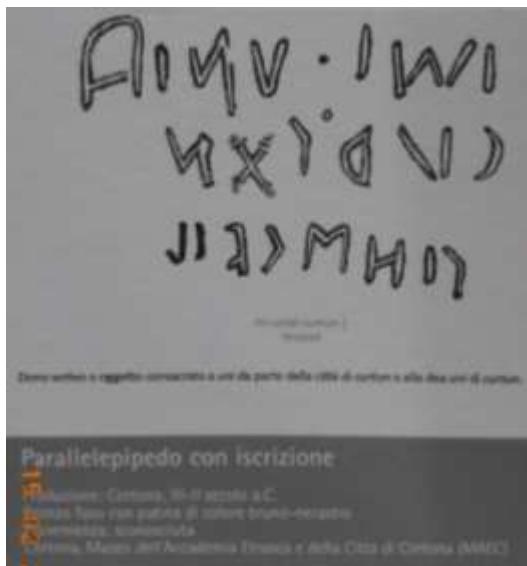


Why was the B side included? For the same reason as side A.

Item No 25



Item No 26



Let us now move to the circular room proceeding in the same direction as from item 24 to 25 and to 26. This is the room of the Lampadario. It was found 1840 in località Fratta of Cortona.

On a bronze plate that was attached to the lampadario it reads

tharna musni (please notice the “m” written as “V”)

[t] *in scvil athmic*

salthn

It is possible it is a *dono votivo*.

sacro = *tinscvil*

vasca = *tharna*

George DENNIS: “I manufatti etruschi ebbero successo al tempo di Pericle.” Now, Pericle is year -450. A little too early to say that it was the etruscan that copied the greeks; furthermore the greek culture all of a sudden appears -799 as an already formed culture (the acheans brought it down, democracy and agorà included). It is a little bit rich to say that the etruscan copied when theirs is the only culture that developed documented during a very long time.

Tomba del Sodo, Camucia, Cortona

TLE2 630; LLDE p. 376

i	○	₳	γ	ι	γ	τ	υ	θ	i	υ	○	i	○	μ	ν	τ
i	th	e	n	i	n	p	u	h	i	u	th	i	th	s	u	t
thi	nine				hupn				thui			thi		tus		
luogo	grande				sonno				qui			luogo		questo		
place	great				seep				here			place		this		
(is the) place of the long sleep									this place here							
this place here is the place of the long sleep																

M	₳	τ	ѧ	γ	ѧ	Ց	ѧ	՞	○	γ	՞	ѧ
s	e	t	a	n	a	f	e	m	th	n	r	a
s	mefanate							arnth				
di	MEFANATE							Arno				

of	MEFANATE	Arno
	of Arno MEFANATE	

i	e	n	sh	i	p	a	h	k	a	i	l	e	f
hapishnei								k(e)	felia				
HAPISHNEI								e	(di) Felia				
HAPISHNEI								and	(of) Felia				
and of Felia HAPISHNEI													

Museo archeologico Nazionale etrusco Siena, c/o Santa Maria della Scala

NNSS 16; LLDE p. 159

Urna di Sarteano

A	S	ā	q	ā	m	v	>
a	s	e	r	e	m	u	k
sa	kumere						
sua	con-madre						
his	god-mother						
His godmother.							

Nota: dei Sentinate Cumeresa di Sarteano

Museo archeologico Nazionale etrusco Siena, c/o Santa Maria della Scala

Da San Quirico d'Orcia, necropoli Vignoni o Ripa d'Orcia

TLE2 442; LLDE p. 634

A	ñ	i	ñ	p		h		i	m
a	n	i	n	p		h		i	m
hupnina									mi
(sono la) custodia									io
(am the) keeping-case (urn)									I
I am the keeping-case									

M	i	ñ	q	>	A	o	q	A	J
s	i	n	r	k	a	th	r	a	l
akrni s									larth
AKRNI di									Lars
di Lars AKRNI (il marito)									
di Lars AKRNI (the husband)									

J	A	ñ	M	J	ā	ñ	J	A	i	o	q	A	J
l	a	n	s	l	e	f	l	a	i	th	r	a	l

felsn al	larthi al
FELSNEI di	Larthi di
FELSNEI o'	Larthi of
e di Larthi o' FELSNEI (the wife)	

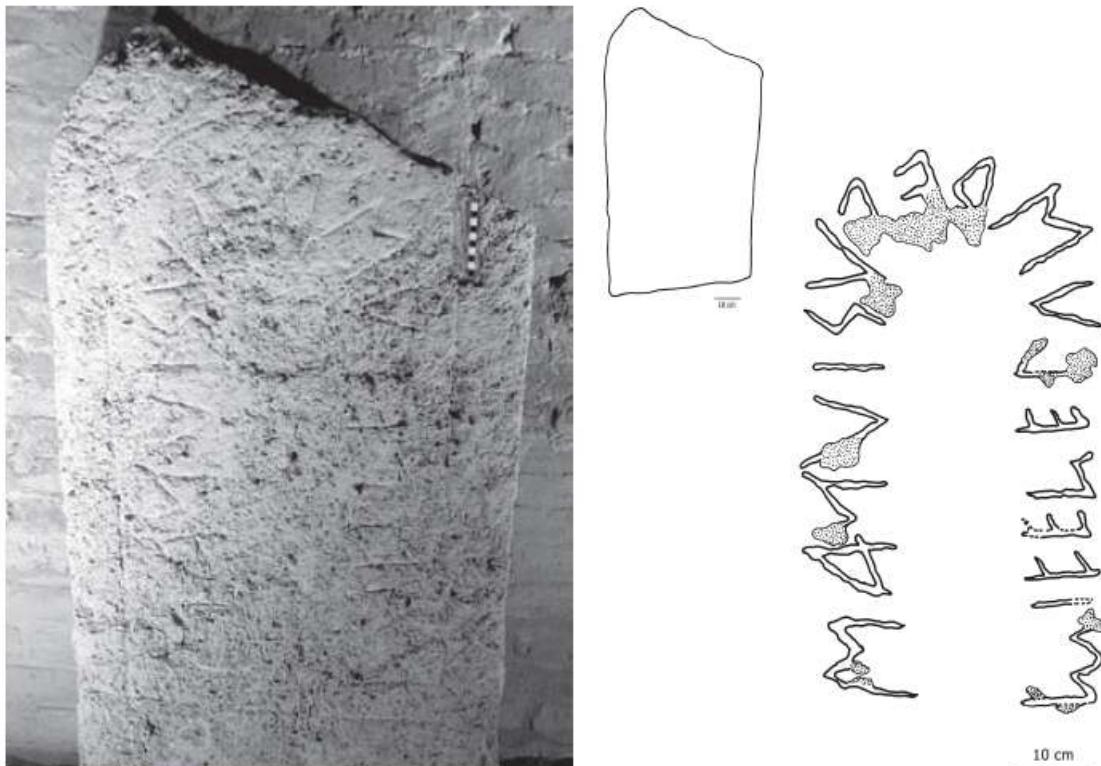
Siena, Santa Maria della Scala, museo archeologico nazionale etrusco



La stele di Campassini

ii els a ... rnas rekhu

Siena, Santa Maria della Scala, museo archeologico nazionale etrusco



La stele di Toiano

mi venelui repusiunas

Museo archeologico nazionale dell'Umbria, Perugia

NNSS 22

M	V	t	v	>	M	i	A	>	o	y	q	A	A	s	v	j	a	a
s	u	t	u	k	s	i	a	k	th	n	r	a	a	s	u	l	e	v
cutus					cais					arnth					felusa			
CUTU					CAI					(di) Arno					tomba			
CUTU					CAI					(of) Arno					tomb			
(this is) the tomb of Arno CAI CUTU																		

NNSS 23 LLDE p. 282

Fronte

Da sinistra a destra.

Lettere anti-speculari.

A	q	y	o	>	v	t	v	M
a	r	n	th	k	u	t	u	s
arnth								
(questa è l'urna) di Arno CUTU								
(this is the urn) of Arno CUTU								

J	A	q	o	i	A	J	>	ℳ	J	S	y	A	J	
l	r	r	th	i	a	l		k	e	l	s	n	a	l
(la moglie) Larzia													de' CELSI	
(dedicated by) his wife Larzia													o' CELSI	

Retro

Da sinistra a destra.

Lettere speculari.

Ø	Y	q	A	V	t	v	>	J	ʒ	ʌ
th	n	r	a	u	t	u	k	l	e	f
arnth				kutu				fel		
Arno				(di) CUTU				tomba		
(I am) the tomb of Arno CUTU										

E' possibile che quella che viene indicate come retro, in realtà sia la facciata principale sulla quale il mastro incisore ha scritto alla militare GARIBALDI Giuseppe.

Poi una volta morta anche la moglie, sull'altra faccia ella dispose che comparisse anche il suo nome.

Urna della tomba Cutu di via Madonna del Riccio

NNSS 24; LLDE p. 382

M	V	t	V	>	M	I	A	>	Ø	Y	q	A
s	u	t	u	k	s	i	a	k	th	n	r	a
s	kutu				s	cai			arnth			
dei	CUTU				dei	CAI			Arno			
(questa è l'urna) di Arno dei CAI CUTU												
(this is the urn) of Arno o' CAI CUTU												

A	S	V	J	ʒ	>
a	s	u	l	e	k
sa	kelu				
la sua	Kelu				
his (lady)	(dedicated by) Kelu				
dedicated by his lady, Kelu					

Monte Bagnolo (Perugia)

TLE2 618; LLDE p. 721

M	I	A	>	I	q	>	A	ʒ	J	V	A
s	i	a	k	i	r	k	a	e	l	u	a
kais				akri				aule			
(figlio) di Kai				AKRI				Aule			
(son) of Kai				AKRI				Aule			
(This is the urn) of Aule AKRI, the son of Kai											

M	t	V	A	J
n	t	u	a	l
lautn				
liberto				
freed slave				

S	I	M	A	M	I	A	I	A	T	A
s	i	n	e	s	i	e	i	r	e	e
senis					ei		eteri			
Seni di					non		amico			
Seni of					not only		a friend			
lover of Seni (who dedicated the monument)										

Perugia, Tomba Ipogeo dei Volumni

urne della vicina *necropoli del Palazzone*, Tomba dei Felimna (etrusco) Volumni (latino)

(see: <https://archive.org/stream/deimonumentidip1p3verm#page/n3/mode/2up>)

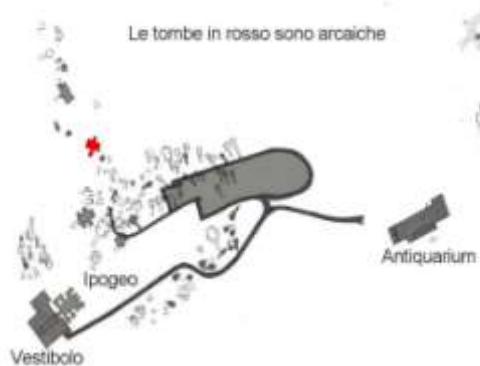


La necropoli del Palazzone è molto estesa essendo costituita da quasi 200 tombe che dalla collina scendono verso il Tevere.

Le tombe, quasi tutte di epoca ellenista (III - I secolo a.C.), sono scavate nel terreno naturale detto "tassello".

Lungo il percorso guidato della necropoli sono visibili (ed in parte visitabili) una trentina di tombe. Tra queste si segnala la cosiddetta Tomba Bella.

In giallo l'estensione della necropoli del Palazzone - Da Wikimapia

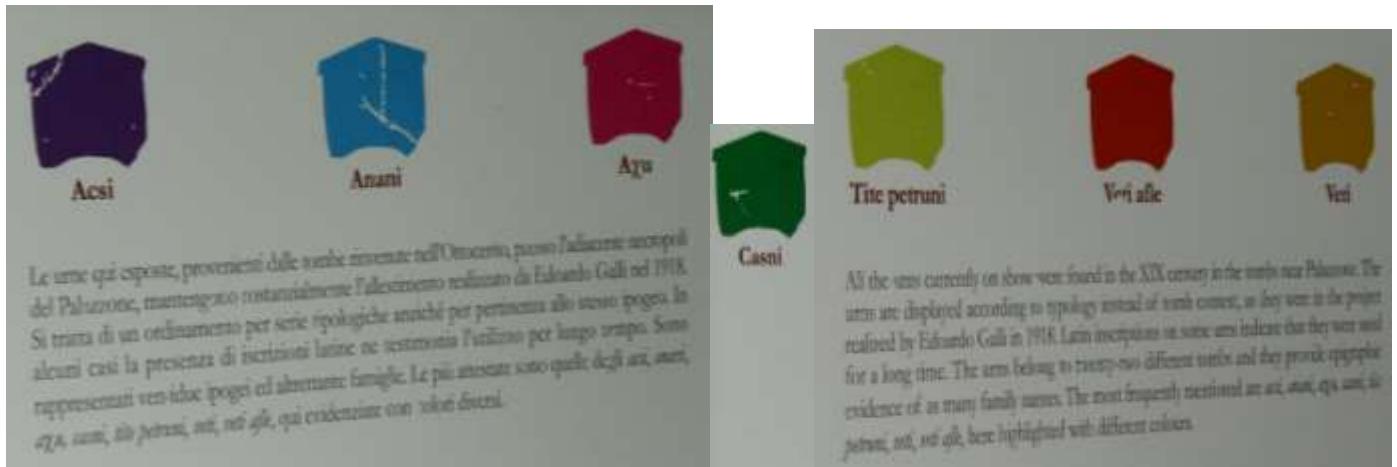


da http://www.etruschi.name/perugia/ipogeo_volumni_it.html

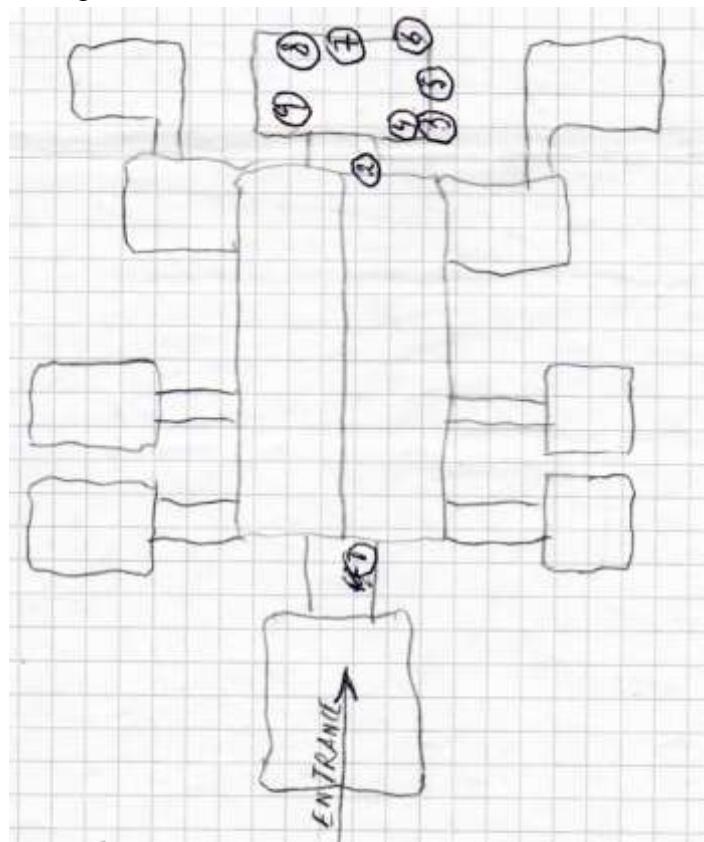
There is only one entrance at the subterranean Tomb (ipogeo) of the Volumni (latin) or of the Felimna (Etruscan.) Besides the ipogeo, the Antiquarium placed some 100 m to the north east and only some tombs of the necroipoli (largely reinterrated) can be visited.

The ipogeo

In the hall, together with the many urns (coming from the rest of the necropolis), the following chart that associated a colour to the families that used the necropolis.



Once inside the ipogeo, on the right of the entrance door:



Inscription No.1 on the map.



The inscription, contrary to what is usually done, must be read starting from the bottom line: "suthi...". This means that the deceased died prematurely, usually in battle.

þ	>	þ	o	s	i	l	>	A	i	o	v	s
e	k	e	th	l	i	k	a		i	th	u	s
theke				akil				suthi				
contenitori				ceneri				sito				
containers				(for) the ashes				(This is the) site				
This is the site where are kept the containers of the ashes												

q	v	i	s	v	o	s	a	n	v	r	a	a
r	u	i	s	u	th		l	a	n	v	r	a
thusiur											arvナル	
nel più interno sancta sanctorum											eretto	
in the inner sancta sanctorum											raised	
raised in the most internal sancta sanctorum (the tablino)												

M	A	N	M	I	J	þ	þ	þ	o	þ	A	J	O	N	þ	A	
s	a	n	m	i	l	e	f		th	r	a	l		th	n	r	a
felimna s															arnth		
Felimna dei															Arno		
(This monument was erected by Arno e Lars de' FELIMNA.)																	

Another interpretation is the following:

TLE2 566; LLDE p. 623

Su un montante della porta della tomba dei Felimna.

M A Y M I J A S O R A J O Y R A		
s a n m i l e f	th r a l	th n r a
felimna	larth	arnth
FELIMNA di	(e) Lars	Arno
FELIMNA of	(and) Lars	Arno
(This is the urn) of Arno and Lars FELIMNA		

Y V I S V H J A A Y # Y A		
r u i ss u h	l a e n z r a	
hussiur	arzneal	
eredi	di Arznei (una lei)	
heirs	of Arznei (a she)	
heirs of Arznei (a lady)		

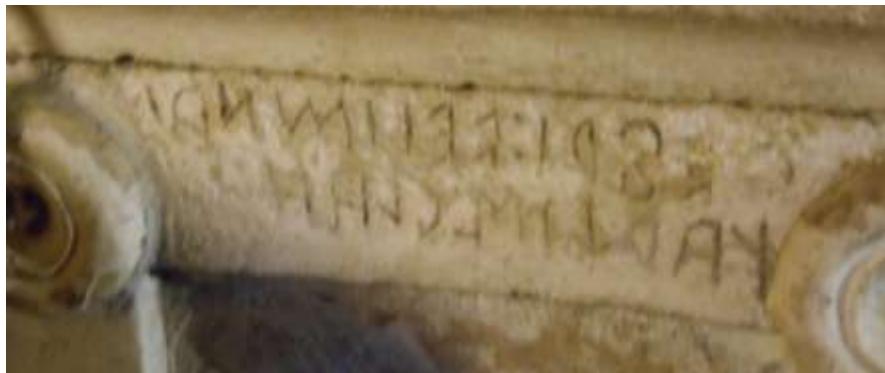
The heirs of Arznei are deceased: this has the function also of a notary act both if Arznei is still alive or if she had already passed away.

A > A H J I > A I O V S		
e k e h	l i k a	i th u ss
heke	a kil	ssuthi
(l'urna) contiene	senza macchia	improvvisamente
(the urn) contains	without blemish	suddenly
The urn contains the remains of two that died suddenly and without blemish		

“suddenly” may indicate that they died in battle with honour.

Further ahead, in the chamber beyond the vestibule there is the tabulino or main altar (the only chamber with urns) from right to left, proceeding anticlockwise:

Point No. 2 in the map. The grandfather. Buried -350.



thefri felimnas

tarkns (please notice that the “n” is carved as the rune **n**) clan

Thefri VELIMNA, the son of Tarquinio.

Point No. 3 and 4 in the map. Aule VELIMNA il figlio. Buried -330.



No. 3. ulefemnas thvfrisa

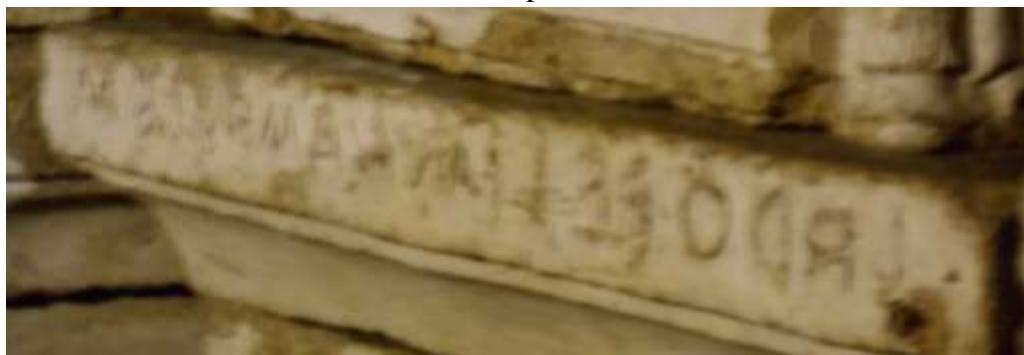
No. 4. nufrvnal clan

Aule FELIMNS Thvfrisa, the son of Nufrvnei (a she)

Point No. 5 in the map. Lars FELIMNA (the nephew.) -315.

One of the two builders of the tomb (the other being Arnth who placed his tomb in the most prominent position at the center of the back wall.) When Arnth died, Lars was still alive and this tomb was not here. Only the points 1, 2 and 7 were occupied.

Lars then did not occlude from view the position No. 6, as it was not there then.



larth felimnas afles

Lars FELIMNA the son of Avle.

Point No. 6. ...the son of Aule. The nephew. Buried -298.

Picture not taken.

After Velia died (No. 8), the nephew No. 6 was not bashful and considered that he had the right to be placed at point No. 6, even if in so doing his inscription would not visible.

Point No. 7 Arnth FELIMNA. The nephew. Buried -302.

The commissioner of the tomb (together with his brother Lars, No. 5)

CIE 3761; LLDE p. 52



arnth felimnas aules

Arno FELIMNA, the son of Aule.

M	Λ	J	V	A	M	A	Y	W	I	J	Λ	Λ	O	Y	Λ	A	
s	e	l	u	a	s	a	n	m	i	l	e	v	th	n	r	a	
il cui padre era Aule				dei VELIMNA												Arnth	
whose father was Aule				o' VELIMNA												Arnth	
This is the urn of Arnth o' VELIMNA, whose father was Aule.																	

Point No. 8 in the map. Velia FELIMNA, the daughter of Arno. Buried -295



velia velimnei arnthial

Point No. 9 in the map. Pup FELIMNA. Publio VELIMNA. Buried -88

CIE3763; TLE 605; LLDE p. 51



pup felimna au cahatial

Publio VELIMNA figlio di Aule e di Katia (a she)

J	A	I	T	A	Θ	A	>	A	Y	W	I	J	Λ	Λ	T	V	T
1	a	i	t	a	h	a	c	a	n	m	i	l	e	v	p	u	p
(di madre) Kahatial				VELIMNA												Pupli	
(whose mother was) Kahatial				VELIMNA												Pupli	
(This is the urn of) Pupli VELIMNA whose mother was Kahatial																	

By now the tomb must have been something of an esoteric monument. Publio had it reopen and placed himself inside it, as a sign of ancient noblesse.

Perugia, Tomba Ipogeo dei Volumni

urnetta

CIE 3625; LLDE p. 602

A	Y	>	Θ	A	W	Λ	+	t	i	t	V	A
a	n	k	r	a	m	e	t	i	t	u	a	
markne				tite				au(le)				
Markne				(e) Tite				Aule				
Markne				(and) Tite				Aule				
(this is the urn of) Aule and Tite-Markne (two brothers)												

Si noti come, dopo "fel", "us" continua nella riga sottostante in direzione baustrofica, i.e., come procede un aratro nel campo.

M	V	J	ℳ	ℳ
s	u	l	e	f
felus				
(figli) di Fel				
(sons) of Fel.				

Perugia, necropoli del Palazzone

TLE2 601b; LLDE p. 197

V	↓	I	‡	M	ℳ	†	ℳ	ℳ	ℳ	ℳ	ℳ	A	J
u	kh	i	z	s	e	t	e	f	th	r	a	l	
zikhu				fetes					larth				
(dedicato) da Sig				FETE.					Lars				
(dedicated by) Sig				FETE					Lars				
(This is the urn of) Lars FETE. Dedicated by Sig.													

Perugia, necropoli del Palazzone, urna

TLE2 602; LLDE p. 695

A	J	ℳ	J	ℳ	A	ℳ	ℳ	S
a	l		e	l	ph	a		e s
la(rthal)			aphle					sse(thre)
figlio di Larth			AFLE (AULE)					Ssethre
son of Larth			AFLE (AULE)					Ssethre
(This is the urn of) Ssethre AFLE, the son of Larth								

J	A	ℳ	‡	ℳ	A	I	ℳ	ℳ	ℳ	S	V	ℳ	A	ℳ
l	a	n	z	r	a		i	e	n	t	s	u	h	
arznal						hushtnei								fa(shtia)
(figlia) di Arznei						HUSHTNEI								Fashtia
(daughter) of Arznei						HUSHTNEI								Fashtia
(dedicated by) Fashtia HUSHTNEI, the daughter of Arznei,														

V	ℳ	I	A
u	t	i	a
l'amante			
(his) lover.			

Perugia, necropoli del Palazzone, antiquarium



satnas fatiniakhs

This is the urn of Satana FATINIAK

larthi fipi puia tite

and of Larzia FIPI, the wife of Tito.

Or, in alternative:

larthi fipi puia tite

This is the urn of Larzia FIPI, the wife of Tito.

satnas fatiniakhs

The monument was carved by the mastercarver Satana.

Insert here the file “Ipogeo deoi Volumni – stampa foto cut – 6” which has been printed and then the letters highlighted in red.

Ipogeo di San Manno, Perugia

TLE2 697; LLDE p. 316

q	j	q	j	s	a	t	A	8	A	>
r	l	r	l	s	e	t	a	f	a	k
lr		lr		kafates						
(clan) Laris		Laris		Cafates						
Laris Cafates of the clan (son of) Laris										

>	A	t	m	o	q	8	t	a	m	t	y	q	t	s	i	a	M	t	a	m
k	a	t	n	o	p	f	n	f	n	t	u	r	t	s	i	f	sh	t	e	n
frontak					ft		trutn					fis		netsh						
meditatore					fulmini		tuono					vescica		addome						
examiner					lightning		thunder					bladder		abdomen						
(wh o was) an examiner of animals abdomens and bladders (aruspex) and of thunders and lightnings (fulgoratur)																				

An examiner of the flying patterns of birds would be an àugure.

The latin inscription means:

L= Lucio

CAFATIUS= CAFATIO

L = Lucius

F = filius

STE = Stellatinus (of the clan of the Stellatini, a clan in Pesaro)

HARUSPEX = aruspice

FULGURIATOR = fulguratur

TLE2 619; LLDE p. 724

Sulla parete di una tomba a San Manno

ℳ	J	>	M	ℳ	Y	t	V	A	J	ℳ	Y	V	A	ℳ
e	l	k	s	e	n	t	u	a	l	e	r	u	a	th
lautne s kle										thaure				
liberto del figlio										Thaure				
freed-slave of son										Thaure				
... Thure, the son of the freed-slave...														

Colle Val d'Elsa, museo del Palazzo Pretorio del Podestà

Tomba di Calisna SEPU

Urna, necropoli del Casone, campo della Malacena, Monteriggioni

(copia; originale forse al Museo di Firenze o di Volterra)

TLE2 427; LLDE p. 271

ℳ	A	I	ℳ	A	ℳ	I	ℳ
s	a	i	n	a	th	i	m
thanias						mi	
di Thania						Io (sono l'urna)	
of Thania						I (am the urn)	
I am the urn of Thania							

J	A	ℳ	t	ℳ	V	ℳ	ℳ	ℳ	A
l	a	n	t	r	u	th	n	r	a
urtnal						arnth			
URTNI (la moglie di)						Arno			
URTNI (the wife of)						Arno			
the wife of Arno URTNI									

A	J	S		S	V	ℳ	ℳ	M
a	l	s		s	u	p	e	s
sla						sepus		
rapita (dalla morte)						(a) Sepu (KALISHNA)		
kidnapped (by death)						(to) Sepu (KALISHNA)		
kidnapped from his father Sepu KALISHNA by death								

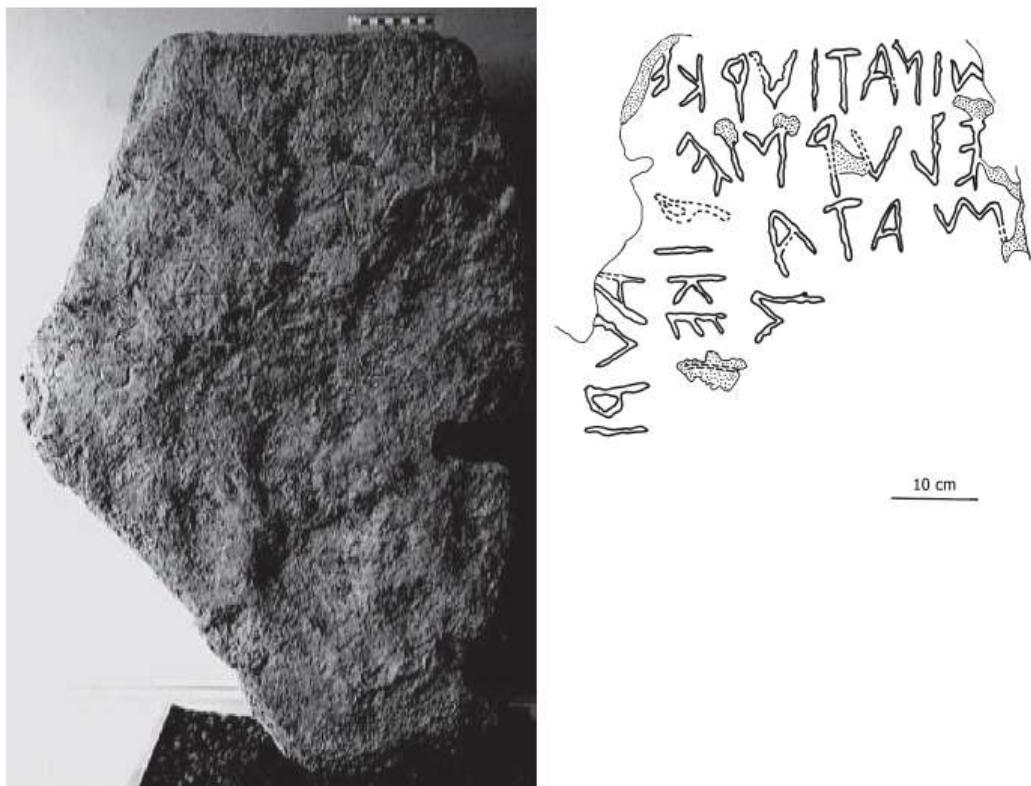
Colle Val d'Elsa, museo archeologico Ranuccio Bianchi Bandinelli



Stele di Morticce di Mensanello

... s thaukuthathsa ...

Casole d'Elsa, museo archeologico e della Collegiata

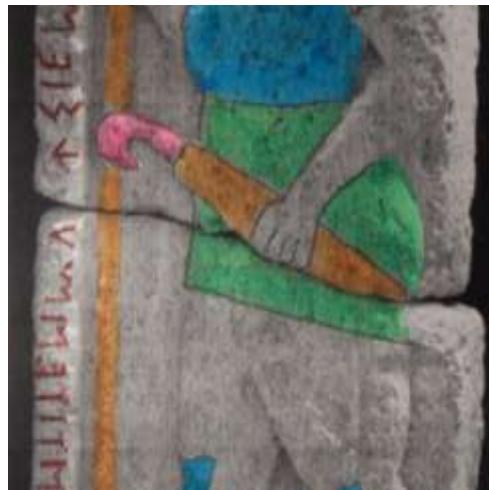


La stele di Poggiola

*mina tiurke - - - auri
elurnieriche
matan*

Museo etrusco Guarnacci, Volterra

TLE2 386; LLDE p. 30



from I. SAILKO commons Wikimedia
colouring by this author



M	Λ	+	I	I	M	Λ	J	I	Λ	A	I	W
s	e	t	i	t	s	e	l	i	f	a	i	m
TITES												
Afles												
Io (sono l'urna) di Afles de TITO												
I (am the urn) of Afles o' TITO												

Λ	K	I	Y	Λ	J	V	W	Λ	I	S	Y
e	k	i	n	e	l	u	m	e	i	sh	kh
(mi ha) molato											
Khshie mi ha inciso											
Khshie carved me.											

Analoga figura è:



By Gigi SANNA

Auvele Feluske

Che però ha “Auvele Feluske” che invece è sulla stele di Vetulonia. Chiarire.

NRIE 251; LLDE p. 274

A	Y	S	I	J	A	>	O	Y	A	J
a	n	s	i	l	a	k	th	r	a	l
de' Kalisna						Lars				
o' Kalisna						Lars				
(this is the urn of) Lars o'KALISNA										

A	S	I	J	A	I	Y	S	Y	V	>
a	s	i		l	a	i	n	s	r	u
possidente		Kursni (figlio di)								
(the landowner)		Kursni (the son of)								
Son of the landowner Kursni (a she)										

V	Y	A	M
u	p	e	ss
ssepu			
Ssepu			
(this monument has been dedicated by) Joe (Josephu)			

TLE2 918; LLDE p. 358 Iano, Montaione, stele con uomo armato



Rino SILVESTRINI "La storia di Iano" – la stele etrusca di La Collina

I segni grafici sullo scudo indicano l'età del defunto (47 anni). Sulla costola della stele il prenome e il gentilizio, in alfabeto arcaico. Datazione: primo quarto del V sec. A.C. Materiale: travertino giallastro.

A	M	S	A	T	Q	V	>	M	A	I	S	V	↓	V	A	J	I	M
a	m	s	e	t	r	u	k	s	e	i	s	u	kh	u	a	l	i	m
ma		kurtes						laukhusies									mi	
invero		Kurt						(sono l'urna) di LAUKHUSIE									io	
indeed		Kurt						(am the urn) of LAUKHUSIE									I	

I am indeed the urn of Kurt LAUKHUSIE

The signs on the shield say that when Kurt LAUKHUSIE died, he was 47.

Populonia, museo

Da stele o lastrone di chiusura proveniente da prossimità della chiesa di San Cerbone
lurnierece

San Martino alla Palma, territorio di Fiesole

TLE2 681; LLDE 718

J	A	O	Y	Q	A		A	Y	A	>		I	M
l	a	th	n	r	a		a	n	a	k		i	m
arnthal							kana					mi	
Arno di							Kana					io	
Arno of							Kana					I	
(I am the urn) of Kana (the son) of Arno													

A	J	S	I	>	A	A	J	M	A	Y	t	S	A	Q	I
a	l	s	i	k	f	a	l	s	a	n	t	s	a	r	p
lafcisla								prastnas							
(il figlio) di Lacie								di PRASTNA							

(the son) of Lacie	of PRASTNA
--------------------	------------

| (the son) of Lacie PRASTNA (a she) | |

"KANA" i salso found in "MI VELTHRUS KANA TUSNUTINAS" which does not bode well for attaching to "KANA" the meaning "cippo."

San Martino alla Palma, territorio di Fiesole

TLE2 682; LLDE 719



JAI' ODAJ: AMAS: IM
MI>VAJ: JAO MNN

da: Campidori

J A I O D A J A S J A N A K > I M	
I a i th r a l 1	a n a k
larthial	kana
(figlia) di Larzia	Kana
(the daughter) of Larzia	I
I (am the urn) of Kana, the daughter of Larzia	

J I V T M I > V A S J A Q O M V Y	
puil	laucis
moglie	LAUCI
wife	LAUCI
The wife of Numthr LAUCI.	

"KANA" i salso found in "MI VELTHRUS KANA TUSNUTINAS" which does not bode well for attaching to "KANA" the meaning "cippo."

Montesenario (Fi)

Da Campidori: "Ho ritrovato a Montesenario (Firenze) una epigrafe molto rudimentale, su una pietra posta su un muretto, che io ritengo etrusca, e dove ho ravvisato le parole "MI CANA" in lettere etrusche, scritte con andamento 'sinistrorso'. Ma non voglio "mettere il carro davanri ai buoi", come dice il proverbio, e aspettiamo che la scritta venga esaminata anche dagli esperti "addetti ai lavori".



Da: Campidori: Montesenario – epigrafe etrusca (?) incisa su pietra "Mi cana"?

Firenze, Museo Archeologico

Una riproduzione della tomba del Crocifisso del Tufo, Orvieto esiste nel giardino del museo archeologico di Firenze. Cfr, Orvieto.

Firenze, Museo Archeologico

NNSS 14; LLDE p. 25; (see also LLDE p. 133)

?	I	t	n	A	i	e	s	A	i	o	q	A	J	
?	i	t	n	a	i	e	s	a	i	th	r	a	l	
?	seianti													
?	SEIANTI													
?	I am the sarcophagus of Larzia SEIANTI ...													

?	?	?	?	?	?	?	?	?	?	?	?	?	?	?

Firenze, Museo Archeologico

NNSS 15; LLDE p. 133 now at the British Museum, Londra; (see also LLDE p. 25)

A	S	A	M	S	A	J	T	A	I	M	V	M	A	O	I	T	M	A	I	A	S
a	s	a	n	s	e	l	t	a	i	n	u	n	a	th	i	t	n	a	i	e	s
sa		tlesna						thanunia								seianti					
suo		Tlesna						Thanunìa.								SEIANTI					

This is for you Thana-Uni SEIANTI, from your Tlesna.

Firenze, Museo Archeologico

NNSS 4; LLDE p. 50

M	V	q	Ø	q	A	J	I	w
ss	u	r		th	r	a	l	i m
Il RUSS			(sono l'urna) di Lars					Io
The RUSS			(am the urn) of Lars					I
I am the urn of Lars from Roslagen								

Firenze, Museo Archeologico

TLE2 502; LLDE p. 116

J	A	Y	A	q	w	v	I	Y	t	Y	q	A	Ø	A
l	a	n	a	r	m	u	i	n	t	n	r	a	th	a
umranal					arntni					ath				
Umranei (la madre o moglie) dedica.					ARNTNI (è morto)					Arnth				
Umranei (the mother or wife) dedicates					ARNTNI (is deceased)					Arnth				
Arnth ARNTNI has deceased. Umranei (the mother or the wife) dedicated.														

In "Umranal", the descending staff of the "a" is used also as the staff for the "l"

Firenze, Museo Archeologico

CIE 1638; LLDE p. 137

A	S	Y	V	>	I	Y	q	V	1	Ø	q	A	J	
e	k	r	u	k	i	n	r	u	p	th	r	a	l	
kurke					purni					larth				
La figlioletta (pose).					PURNI.					(questa è l'urna di) Lars				
(His) little daughter (placed)					PURNI.					(this is the urn of) Lars				
This is the urn of Lars PURNI. His little daughter placed.														

Firenze, Museo Archeologico

CIE 1345; LLDE p. 137

A	S	Y	V	>	I	Y	q	V	1	Ø	Y	q	A		
a	s	e	k	r	u	k	i	n	r	u	p	th	n	l	
sa	kurke					purni					arnth				
la sua	giovinetta figlia					PURNI.					(l'urna di) Arno				
his	youngling daughter					PURNI.					(the urn of) Arno				
This is the urn of Arno PURNI. His youngling (not married) daughter placed. (Frome the depicted scene) He died while defeating the celtic gauls.															

Firenze, Museo Archeologico

NNSS 23 LLDE p. 292

A J S Y A Y	9 A 1	A Y I M A >	O 9 A
a l s n a n	r a p	a n i s a k	th r a
sla	nan(u)	par	casina
rapito (dalla morte)	Nanu	padre (di)	Kasina
kidnapped (by death)	Nanu	father (of)	Kasina
This is the urn of Arno KASINA, the father of Nanu (Ulisse), who was kidnapped by death (before Arno Kasina died, so Nanu could not provide for the burial of his father, and somebody else, not named, did).			

Ulisse and Odisseus from the arcaic etruscan to the ancient greek:

etruscan U Th (U) ST E (US) => Odisseus

etruscan U Th (U) ST E (US) => Ulisse

greek O D U SS E US

Firenze, Museo Archeologico

CIE 4618; TLE2 428; LLDE p.296

J A O 9 A J	M A Y S I J A >	A 9 1 A >	I M
l a th r a l	s a n s i l a c	a r p a k	i m
larthal	kalishna	kapra	mi
(di) Lars	KALISHNA	(sono l') urna	io
(of) Lars	KALISHNA	(am the) urn	I
I am the urn of Lars KALISHNA			

↓ J A I Y S 9 V >	A J S I J A O Y 9 A M V 1 A M
kh l a i n s r u k	a l ss i l a th n r a s u p e s
kursnialkh	issla
Kursnialk	il nobile
Kursnialk	(e della figlia) di Arnth
son of Sepu and of Kursnilak, the daughter of the noble Arnth	(filgio) di Sepu
the noble	(and of the daughter) of Arnth
son of Sepu	(son) of Sepu

Firenze, Museo Archeologico

TLE2 122; CIE 5451; LLDE p. 332

La iscrizione principale è sullo spiovente del coperchio

	I V O	I A Y > # V H	A O M A 9
	i u th	i a n k z u h	a th m a r
(kesu)	thui	huzknai	ramtha
(giace)	qui	Huzkna	Ramtha
(lays)	here	Huzkna	Ramtha
Here lays Ramtha HUZKNA			

A	I	A	T	A	J	A	I	O	9	A	J	A	9	Y	>	A	Y	I	t	A
a	i	a	p	a	l	a	i	th	r	a	l	a	f	n	k	a	n	i	t	a
apaia					larthial							nfa			nak			ati		
senza figlio					di Lars							privata			di recente			madre		
without son					of Lars							deprived			recently			mother		

The mother of Lars recently deprived (of Lars) and (thus) without son.

Lars had died shortly before his mother Ramtha.

S	A	I	A	9	3	t	3	J	I	A	9	S	V	9	t		
s	a	i	a	r	e	t	e	l	i	f		s	u	r	t		
aias				fileter								trus					
Aiace				amico								etrusco					
Ajax				friend								etruscan					
(dedicated by) the Etruscan friend Ajax																	

L'iscrizione è ripetuta sulla parete affrescata.

V	S	3	>	I	V	0	I	A	Y	>	#	V	日	A	0	m	A	9
u	s	e	k	i	u	th	i	a	n	k	z	u	h	a	th	m	a	r
kesu				thui			huzknai							ramtha				
giace				qui			Huzkna							Ramtha				
lays				here			Huzkna							Ramtha				
Here lays Ramtha HUZKNA																		

A	I	A	T	A	J	A	I	O	9	A	J	A		Y	>	A	Y	I	t	A
a	i	a	p	a	l	a	i	th	r	a	l	a	(f)	n	k	a	n	i	t	a
apaia					larthial							nfa			nak			ati		
senza figlio					di Lars							privata			di recente			madre		
without son					of Lars							deprived			recently			mother		

The mother of Lars recently deprived (of Lars) and (thus) without son.

Lars had died shortly before his mother Ramtha.

S		I	A	9	3	t	3	J	I	A	9	S	V	9	t			
s	(a)	i	a	r	e	t	e	l	i	f		s	u	r	t			
aias				fileter								trus						
Aiace				amico								etrusco						
Ajax				friend								etruscan						
(dedicated by) the Etruscan friend Ajax																		

Firenze, Museo Archeologico

CIE 5728; TLE2 191 Tomba degli Statlane

A	J	M	I	J	A	S	I	9	A	J	J	A	S	I	9	A	J	
a	l	ss	i	l	a	s	i	r	a	l		l	a	s	i	r	a	l
issla				larisal								larisal						
il nobile				figlio di Lars								(questa è l'urna) di Lars						
the nobleman				the son of Lars								(this is the urn) of Lars						

This is the urn of Lars, the son of the nobleman Lars

	n a l k	l a i n s i l a k	s u l i f kh n a th
klan		kalisnial	thankfilus
figlio		CALISNA	di Thankhfil
son		CALISNA	of Thankhfil
(and) son of Thankhfil CALISNA			

	s m u r	th	a z	th u h	s l i f a
s	rum	th	za	huth	afils
ordinale	casella	10	due	sei	nell'anno
st, nd, rd, th	box	10	two	six	in the year
st, nd, rd, th	twenty			six	in the year
	twentyeth			six	in the year

(he was) 26 years old.

Firenze, Museo Archeologico

NNSS 26; LLDE p. 491

Numero di inventario del museo 2780

	10 50	l i r	i k r a m	i th r a l
50 + 10		ril	marki	larthi
60		rescissa ⁽¹⁾	MARCHI	Larzia
60		rescinded ⁽²⁾	MARCHI	Larzia
(this is the urn of) Larzia MARCHI, dead at 60.				

(1) Come in “rescindere il nodo gordiano” = defunta

(2) As in “to rescind the gordian knot” = dead

Firenze, Museo Archeologico

CIE 117; LLDE p. 493

	i e n u l u f	a r th e ss
fulunei		ssethra
FULUNEI		(questa è l'urna di) Ssethra
FULUNEI		(this is the urn of) Ssethra
This is the urn of Ssethra FULUNEI		

Firenze, Museo Archeologico

CIE 2714; LLDE p. 494

i p i f	s u l e f	i e n t a s	a n a th
fipi	felus	satnei	thana
FIPI	(moglie di) Felu	SATNEI	Dana
FIPI	(wife of) Felu	SATNEI	Dana
(this is the urn of) Dana SATNEI, the wife of Fel FIPI.			

Firenze, Museo Archeologico

CIE 1376; LLDE p. 495

i	s	l	e	f	th	n	r	a				
FELSI					arnth							
(questa è l'urna di) Arno FELSI												
(this is the urn of) Arno FELSI												

a	s	i	l	a	i	s	e	f	u	k	n	e	k
isa	al	fesi							kenku				
possidente	e di	Fesi (FELSI)							(figlio di) Kenku (FELSI)				
landowner	and of	Fesi (FELSI)							(son of) Kenku (FELSI)				
son of Kenku and Fesi FELSI; Fesi FELSI was a landowner.													

Firenze, Museo Archeologico

CIE 1277; LLDE p. 496

j	a	o	q	a	j	j	a	i	j	z	z	t	a	i	z	s	j	z	a	
l	a	th	r	a	l	l	a	i	l	e	h	e	t	a	i	e	s	l	e	f
al	larth			al			helia				seiate							fel		
di	Lars			di			Helia				SEIATE							Fel		
of	Lars			of			Helia				SEIATE							Fel		
(this is the urn of) Fel SEIATE, son of Helia (a she) and of Lars.																				

Firenze, Museo Archeologico

La chimera di Arezzo

Presso il museo archeologico di Firenze

NNSS 28; LLDE p. 533

j	i	z	>	m	z	i	t
l	i	f	k	sh	n	i	t
fil		ksh			tin		
benigno		per il			dio		
benign		for the			god		
For Tin, the benign god.							

Museo Casa di Michelangelo (coincide con Casa Buonarroti), Firenze

CIE 1; LLDE p. 58

M	Λ	I	Y	I	Y	A	I	O	Y	A	J
s	e	i	n	i	n	a	i	th	r	a	l
nинес						larthia					
(moglie di) Ninie						Larzia					
(the wife of) Ninie						(this is the urn of) Larzia					
This is the urn of Larzia, the wife of Ninie.											

This stele sports a rounded top, just like the stele found at Poggio Colla and now under study by prof. Gregory WARDEN.

Museo di Fiesole

TLE2 414; LLDE p. 61

M	A	Y	Λ	Y	A	M	A	J	A	M	A	I	O	Y	V	Y	A	I	Y	M
s	a	n	e	m	a	l	a	m	a	i	th	n	u	r	a	i	m			
(moglie di) Malamena										(sono l'urna di) Arunzia										Io
(the wife of) Malamena										I (am the urn of) Arunzia										
I am the urn of Arunzia, the wife of Malamena.																				

Museo di Fiesole

NNSS 17; LLDE p. 173

A	S	I	A	J	>	A	A	I	t	I	Y	A	I	t	S	A	g			
a	s	i	a	l	k	a	a	i	t	i	v	a	i	t	s	a	f			
sa										vitia										fastia
la sua										VITIA										Fastia
his										VITIA										Fastia
(This is the urn) of Fastia VITIA. His daughter Aglai.																				

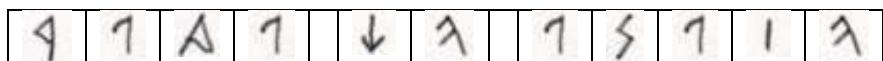
Museo di Fiesole

NNSS 10

TLE2 676; LLDE p. 363

Nel loggiato del Museo Archeologico di Fiesole

M	V	Y	A	Y	V	Y	J	I	B	J	A	Y	V	Y	T	M	Y	A	J	V	↑										
m	u	p	a	r	u	p	l	i	h	l	a	r	u	p	ss	r	a	l	u	t											
purapum										hil										tular											
sacra										collina										cippo di confine											
sacred										hill										boundary stone											
Cippo di confine della collina sacra della città																															
Boundary stone of the sacred hill of the city																															



r	p	a	p		ch	f		1	s	p	i	f
Papr				F	ch			Fipsl				
Aprile				Anno	15			(La città di)	Fiesole			
April				Year	15			(The city of)	Fiesole			
(Placed by the magistrate of) the city of Fiesole – year 15, April												

LLDE interprets:

Limite d'avanzamento per la squadra militare. Il prefetto dei soldati di Fiesole.

Boundary limit for the army. The magistrate for the army of Fiesole.

Poggio di Firenze (riproduzione sul luogo originale)

NNSS 11

Originale al Museo Archeologico di Firenze



04.02.2016

04.02.2016



04.02.2016



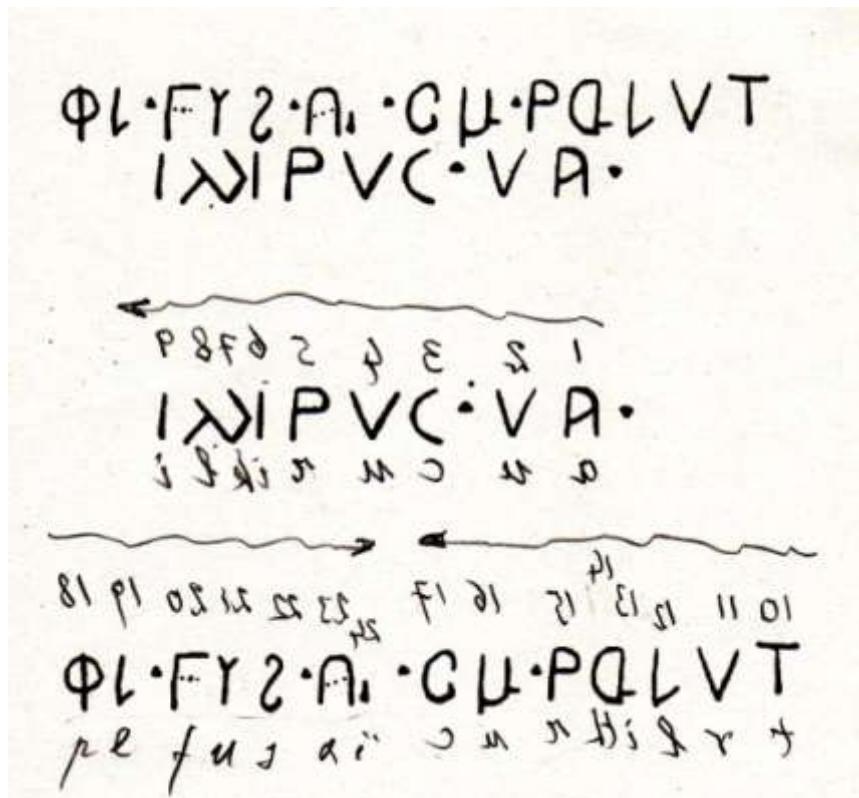
04.02.2016



04.02.2016



04.02.2016



a u c u r i c l i t v l i t h r u c p l f u s a i
aules cursnis terminus volterra and populus fiesole

Pietra terminale legale tra la città di Fiesole e Volterra e le tribù degli Aules e dei Cursnis (Aulena e Corsignano)

Sul sito originale vi è una riproduzione. L'originale è al Museo Archeologico di Firenze.

Il Sasso fu scoperto dallo scalpellino Alessandro Pettirossi da Fiesole che, fin dal **1667**, stava cercando materiali lapidei per la ristrutturazione della villa di Mondego del conte Della Gherardesca e per quella di Lappeggi del cardinale Francesco Maria Medici.

La voce del ritrovamento si sparse negli ambienti accademici di Firenze e da ogni parte accorsero esperti a studiare l'epigrafe. A **Filippo Buonarroti** seguirono Cosimo Della Rena, Lorenzo Magalotti, Anton Francesco Gori e tanti altri finché, **a metà del Settecento, 1650, fu deciso di staccare l'iscrizione** per portarla nel Corridoio Vasariano (oggi è al **museo archeologico di Firenze**) perché «degna di stare anche fra i più rari». Al posto dell'originale, databile fra il IV e il III secolo a.C. **-300**, fu fatta una copia; però lo scalpellino commise qualche errore di trascrizione.

Si tratta di un raro **tular**: un **cippo di confine** che stabiliva il limite territoriale di una lucumonia etrusca e che veniva collocato sul posto con una cerimonia religiosa dedicata al dio supremo Tinia.

La lettura dell’iscrizione potrebbe essere: “Confine sacro della comunità tra Fiesole e Volterra fra le genti degli Auli e dei Cursini”. Quindi, non solo un confine tra le due città etrusche, ma anche fra le tribù di Aulena (odierna Lucolena) e di Cursinianu (odierna Corsignano) fra le quali non dovevano correre buoni rapporti.

Nel 1974 fu fatta una nuova interessante scoperta: nel vicino **fosso di Calcinaia** venne trovato un cippo di pietra più piccolo ma con un testo identico a quello del Sasso Scritto. Fu nominato **Tular di Gavignano** e, dopo una breve esposizione in loco a Casa I Loti, è stato messo in deposito **al museo archeologico di...Castellina in Chianti!** Sarebbe quindi opportuno che i due reperti tornassero quanto prima a Bagno a Ripoli.

Castellina in Chianti, Museo Archeologico

Tular di Gavignano

Nel 1974 fu fatta una nuova interessante scoperta: nel vicino **fosso di Calcinaia** venne trovato un cippo di pietra più piccolo ma con un testo identico a quello del Sasso Scritto di Poggio di Firenze a Fiesole. Fu nominato **Tular di Gavignano** e, dopo una breve esposizione in loco a Casa I Loti, è stato messo in deposito al **museo archeologico di...Castellina in Chianti**

Information partially taken from: eChianti

Sesto Fiorentino, Tomba della Mula

CIE 1136; GEASF p. 46

Subito sotto il serpente:

Y	I	t
ph	i	t
tiph		

NNSS GEASF p. 47

primordiale

M	A	I	V	T	S	I
s	a	i	u	p	s	i
s	puia				is	
	moglie					
	wife					

NNSS GEASF p. 48

V	t	i
u	t	i
uti		
in persona		
in prson		

NNSS GEASF p. 48 to 49

Sullo stipite; va dal basso verso l'alto e da destra a sinistra

I	Y	V	W	↓	V	J
i	n	u	m	kh	u	l
luchmunni						
lucumoni						

Forse la Mula è veramente la tomba di lucumoni.

NNSS GEASF p. 49, 50

Ø	1	>	I	t	>	S	I	>	S	>	I	S	Ø	I	t	S	V	S	J	>	I	
th	p	k	i	t	k	s	i	k	s	k	i	s	e	th	i	t	s	u	s	l	k	i

NNSS GEASF p. 51

Altri segni seguono

Sesto Fiorentino, Tomba della Montagnola

Pietra coricata all'esterno nell'ingresso.

Le lettere sono state molto erose dal gelo.

Ma vi è uno schizzo preso quando le lettere ancora si potevano distinguere.

NNSS GEASF p. 53

I	S	A
i	s	a
asi		
gli dei		
the gods		

As it is possible that the sketched signs represent the swamp surrounded by the three peaks of the Mount Morello with down below a boat, the scene might well represent a funeral with the body put on a boat that would be set on fire and sent away.

Sesto Fiorentino, Tomba della Montagnola, cella di destra

NNSS GEASF p. 55

In a circle, anticlockwise:

I	J	I	Y	T	I
i	l	i	u	t	i

NNSS GEASF p. 56

A	t	A	y	I	t	I	t
e	t	a	n	i	t	i	t

NNSS GEASF p. 57

7179

f	i	p	r

NNSS GEASF p. 57

#	I
z	i

NNSS GEASF p. 57

A	t	A
a	t	a
ata		
madre		
mother		

NNSS GEASF p. 58

Unique in sophistication, the letters are carved to form the body of a boar. Something that, to be seen again, one must wait for the Monnalisa printed with the +, - / etc signs of a computer.

M	A	I	A	A	V	J	I
s	k	i	f	a	u	l	i

NNSS GEASF p. 59

A	M	V	M	A	M	V	M
a	n	u	n	a	n	u	n
nuna				nuna			
nuna nuna							

It is interpreted to be an apotropaic formula, i.e. aimed at eliminating a negative magic influence.

From GEASF page 60 to 77 other inscriptions.

Dicomano, museo archeologico

Tel. 055 838 5428

Stele di Vicchio o Stele di Poggio di Colla

Da settembre 2016 a dicembre 2016 c/o Palazzo Panciatichi, Firenze LUN-VEN 10-12 15-19 055 2 3871
055 238 7368 055 838 5428

Bologna, Museo Civico, via dell'ArchiGinnasio 2

M	A	N	K	I	A	K	M	V	J	Ã	A
s	a	n	k	i	a	k	s	u	l	e	f
kaiknas						felus					
KAIKNA						(Io sono la stele) di Fel					
KAIKNA						(I am the stone) of Fel					

A	I	S	V	q		Ø	Y	q	A		
a	l	s	u	r		th	n	r	a		
rusla						arnth					
il RUS.						(figlio di) Arno					
the RUS						(the son) of Arno					

I am the stone of Fel KAIKNA, the son of the deceased Arno the RUS (Arno from Roslagen.)

Pontremoli, palazzo Bocconi, statua-stele Filetto II





La statua-stele è l'originale. Una copia è al castello Piagnaro di Pontremoli.

L'iscrizione è da sinistra a destra.

Uvezaluapuis

Uve ZALUA PUIS

Of extreme importance for the critical approach to life, is to observe that the stele is dated -3000. The inscription is dated instead -650. Yet the inscription is clearly weathered more than the rest of the features. On top of that let us observe that the runestones in Svezia are mostly of granite. Yet the carvings there are more weathered than the present subject, which is of arenaria (sandstone.) Very interesting.

Pontremoli, castello Piagnaro, museo A.C. Ambrosi delle statue-stele

Ground floor



Upper floor



Punto No. 1

Statua-stele di Bigliolo.



The inscription goes from left to the right.

vemetuvis

Veme TUVIS

Please notice the X carved as a croce di Sant'Andrea, the same used by Christopher Columbus when signing.

Of extreme importance for the critical approach to life, is to observe that the stele is dated -3000. The inscription is dated instead -650. Yet the inscription is clearly weathered more than the rest of the features. On top of that let us observe that the runestones in Svezia are mostly of granite. Yet the carvings there are more weathered than the present subject, which is of arenaria (sandstone.) Very interesting. Some say that the inscriptions alone were reduced whether intentionally or accidentally. But it is like grasping for straws. Presso la Pieve di Santo Stefano a Sorano, dove sono custodite delle steli, un pannello esplicativo

indica che presso la Pieve di San Giorgio vi è una lastra detta di Leodegar nella quale il medesimo vanta come un impresa encomiabile l'aver distrutto tali artifatti, perché pagani.

Item No 2

Statua stele di Filetto II.

La statua stele è una copia calco. L'originale è a Palazzo Bocconi a Pontremoli.



L'iscrizione è da sinistra a destra.

Uvezaluapuis

Uve ZALUA PUIS

Of extreme importance for the critical approach to life, is to observe that the stele is dated -3000. The inscription is dated instead -650. Yet the inscription is clearly weathered more than the rest of the features. On top of that let us observe that the runestones in Svezia are mostly of granite. Yet the carvings there are more weathered than the present subject, which is of arenaria (sandstone.) Very interesting.

Groppoli di Mulazzo

So that you know how it was then...



...and how it is now, after 2016.



I do not show the same inquadratura because it is even more depressing.

Genova Pegli, Villa Durazzo Pallavicini, museo di archeologia ligure, statua stele di Zignago



nezunemushus
Nezu NEMU SCHUSS

Parigi, Bibliothèque Nationale de France

Cratere di Vulci

360 a.C. Bibliothèque Nationale de France

alksti

Alcesti (and king Admeto)

Behind Kharu with the hammer made of stone and wood (Thor)

Rovereto (Trento), Collezione archeologica Paolo ORSI

NNSS 5

m	e	ch	a	l	u	m	a	t	i	f	e	k	a	n	p
LACHEM					Fitamu					Pnake					
cognomen					nomen					prenomen					
(this is in honour of) Pnake Fitamu LACHEM															

Prenomen – it is the name that we give at baptism e.g. Tito;

For a woman it would be constructed starting from the father's name: e.g. Domoziano => Domitilla; Prisco => Priscilla; etc.

Nomen – it is the name of the gens, the tribe, the large family e.g. Maccio;

Cognomen – originally a nick name; it is the name of the strict family within the gens e.g. PLAUTO.

II cognomen – given e.g. in the case of an adoption.

Tito Maccio PLAUTO

In this case Pnake Fitamu LACHEM.

Bolzano, Museo civico

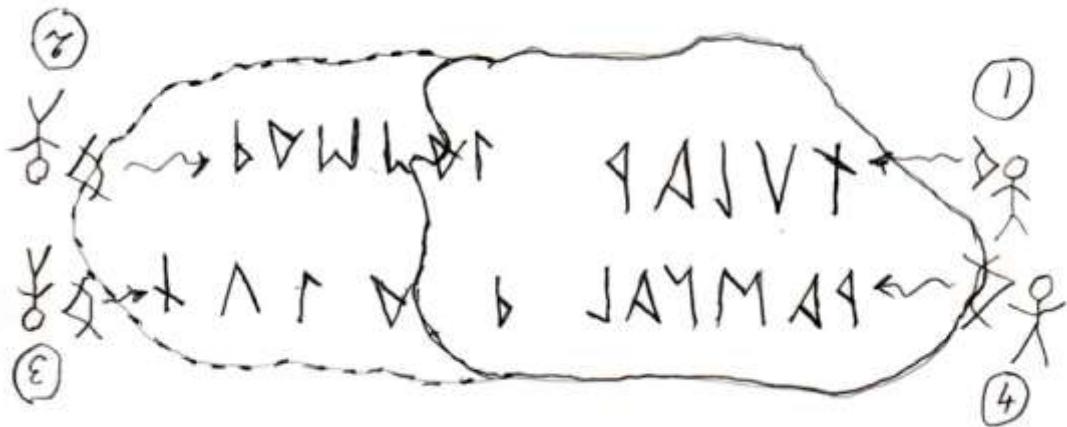
NNSS 6

e	sch	e	z	a	m		e	k	e	s	a	l												
MAZEDJE					Laseke																			
(questo è in onore di) Laseke MAZEDJE																								
(this is in honour of) Laseke MAZEDJE																								

Please notice how the sign sounds very similar to the runic which is used for a *dragged “r”* (*trascinata*), as opposed to the runic sign R which is used for a full r.

Museo di Leida, Olanda

TLE2 632; LLDE p. 665



J	A	Y	S	A	R	(2)			J	A	J	V	T	(1)
l	a	n	s	a	r				r	a	l	u	t	
rasnal														
Rasnei di														
Rasnei of														
Limit of the lucumonia (county, parish) of Rasnei (Arezzo)														

J	A	Y	S	A	R	(4)			J	A	J	V	T	(3)
l	a	n	s	a	r				r	a	l	u	t	
rasnal														
Rasnei di														
Rasnei of														
Limit of the lucumonia (county, parish) of Rasnei (Arezzo)														

Olanda, Leiden, Riksmuseum (da museo Corazzi)

TLE2 510; p. 720

M	Y	A	>	M	Y	Y	A
s	e	a	c	s	e	n	a
caes				anes			
CAE				di Ane			
Di Ane CAE							

A	t	V	Y	T	I	I	Y	I	V	I	I	V	B	J	I	V	T
a	t	u	r	t	i	i	e	i	u	i	i	u	h	l	i	u	p
itruta					ei			iui			hui			puil			
fine					senza			piange			qui			sostegno			
end					without			cry			here			support			
(the los of) his support here one cries, without end.																	

Descrizione unità topografica – Si ha notizia di un ritrovamento avvenuto in una zona imprecisata del territorio di Pienza, nel 1779, di una necropoli, di generica età etrusca forse una tomba a ipogeo appartenuta alla famiglia *Cae*. Le urne reperite si trovano a Leiden, e riportano le seguenti iscrizioni:

- *ane. cae. vetus. acnaice* (coperchio di una in tufo). *Cae* è un gentilizio proveniente in massima parte da Chiusi, attestazioni provenienti anche dall’*Ager Tarquiniensis*, da Populonia, dall’*Ager Senensis*.
- *arnt. caes. anes'. ca(inal)/clan. puiac* (coperchio di urna in tufo). *Cainal* proviene da Chiusi ma anche dall’*Ager Senensis* e da Arezzo. *Puiac* proviene da Caere, Tarquinia, *Ager Senensis*, *Clusium*, *Arretium*.
- *v. veti. cainal* (coperchio di urna in tufo)
- *aules'(aulnis') arntialisa/ atinal(prunas'atn)e* (coperchio di urna in tufo). *Arntialisa* proviene in massima parte dall’*Ager Senensis* e da Chiusi, più raro a Perugia e Cortona. *Atinal* è un gentilizio attestato nell’*Ager Senensis* e a Perugia.
- *anes'. caes'. pui. hui/ ni. ei. itruta* (urna in pietra tufacea). *Caes* è un gentilizio attestato nell’*Ager Senensis*. *Puil* è attestato nell’*Ager Senensis*, a Perugia e a *Faesulae*.
- *cainei* (urna in pietra tufacea). *Cainei* è un gentilizio attestato in massima parte a Chiusi, ma anche nell’*Ager Hortanus*, a Volterra, nell’*Ager Senensis*, a Perugia e ad Arezzo.
- *tanxvil vel turni* (urna in pietra tufacea). *Tanxvil*, proviene da Caere, Tarquinia, *A. Tarquiniensis*, *A. Hortnus*, Volsinii, Vulci, in massima parte l’*A. Senensis* e Chiusi, meno Perugia, Arezzo.
- *tita: laucane* (urna in pietra tufacea). *Laucane* proviene maggiormente da Chiusi e Perugia, la variante *laucane(i)* proviene dall’*A. Senensis*.

da: <http://www.bibar.unisi.it/sites/www.bibar.unisi.it/files/testi/testi%20carte/pienza/06%201.1-69.2%20.pdf>

Descrizione unità topografica – Si ha notizia di un ritrovamento avvenuto in una zona imprecisata del territorio di Pienza, nel 1779, di una necropoli, di generica età etrusca forse una tomba a ipogeo appartenuta alla famiglia *Cae*. Le urne reperite si trovano a Leiden, e riportano le seguenti iscrizioni: – *ane. cae. vetus. acnaice* (coperchio di una in tufo). *Cae* è un gentilizio proveniente in massima parte da Chiusi, attestazioni provenienti anche dall’*Ager Tarquiniensis*, da Populonia, dall’*Ager Senensis*. – *arnt. caes. anes'. ca(inal)/clan. puiac* (coperchio di urna in tufo). *Cainal* proviene da Chiusi ma anche dall’*Ager Senensis* e da Arezzo. *Puiac* proviene da Caere, Tarquinia, *Ager Senensis*, *Clusium*, *Arretium*. – *v. veti. cainal* (coperchio di urna in tufo) – *aules'(aulnis') arntialisa/ atinal(prunas'atn)e* (coperchio di urna in tufo). *Arntialisa* proviene in massima parte dall’*Ager Senensis* e da Chiusi, più raro a Perugia e Cortona. *Atinal* è un gentilizio attestato nell’*Ager Senensis* e a Perugia. – *anes'. caes'. pui. hui/ ni. ei. itruta* (urna in pietra tufacea). *Caes* è un gentilizio attestato nell’*Ager Senensis*. *Puil* è attestato nell’*Ager Senensis*, a Perugia e a *Faesulae*. – *cainei* (urna in pietra tufacea). *Cainei* è un gentilizio attestato in massima parte a

Chiusi, ma anche nell'Ager Hortanus, a Volterra, nell'Ager Senensis, a Perugia e ad Arezzo. – tanxvil vel turni (urna in pietra tufacea). Tanxvil, proviene da Caere, Tarquinia, A. Tarquinensis, A. Hortnus, Volsinii, Vulci, in massima parte l'A. Senensis e Chiusi,

meno Perugia, Arezzo. – tita: laucane (urna in pietra tufacea). Laucane proviene maggiormente da Chiusi e Perugia, la variante laucane(i) proviene dall'A. Senensis.

Museo statale di Berlino

CIE 1212; LLDE p. 517

urna da Perugia (non Chiusi)

I	V	J	Y	A	I	S	A	A	8					
i	u	l	e	v	i	s	a	f						
velui					fashi									
VELUI					Fasi									
(Questa è l'urna di) Fasi VELUI (una lei)														
(This is the urn of) Fasi VELUI (a she)														

A	S	A	Y	>	Y	A	J
a	s	a	n	k	r	a	l
sa	larkna						
suo	Larkna						
his	Larkna						
(dedicated by) his Larkna							

>	Y	M	J	A	Y	t	V	t
k	e	s	l	a	n	t	u	t
sek	al							
figlia	tutna							
daughter	Tutna (una lei)							
(Fasi VELUI) was the daughter of Tutna (a she)								

Museo statale di Berlino

Sarcofago proveniente da Norchia

TLE2 165; LLDE p. 648

S	Y	J	>	Y	V	↓	O	Y	Y	A
s	e	l	k	r	u	kh	th	n	r	a
khurkles										arnth
KHURKLE										Arno
(this is the urn) of Arno KHURKLE										

Y	A	J	>	J	A	O	Y	A	J
n	a	l	k	l	a	th	r	a	l
klan									
larth al									
figlio									
Lars di									
son									
Lars of									
the son of Lars									

J A I Y T A M Y	S A O M A A
I a i n n f e n	s a th m a r
neftni al	ramthas
NEFTNI di	(e figlio) Ramtha di
NEFTNI of	(and the son) Ramtha of
and the son of Ramtha NEFTNI	

M > M A S I ↓ 9 A 1 > J I ≠
e k m a s i kh r a p k l i z
amke parkhis
è stato vettovaglie
has been food reserves
he has been magistrate for food reserves

V Y A T Y A T A > A Y A 9 V 1 S ↓ V Y V 9 A M
u n e t n e p e k a n a r u p s kh u n u r a m
tenu kepen
in carica in quanto
had tenure as consequence
he was marshall captain of the soldiers contingent as consequence of he gaining tenure

V 1 V J S J ↓ J A ♦ M A S S S ↓ A M S J I A A
u p u l s l kh l a ph m e s s kh a m s l i f a
lupu alkhs
ci addolorava decine
gave us sorrow decades
he died at the age of 75

Polonia, Museo nazionale di Cracovia, Poland (inventory number XI-599)

TLE2 177; LLDE p. 346

From an ipogeo in Collina d'Arcione near Colle della Macina, Montefiascone

Sulla fronte di un sarcofago

A Y T (V M I O) V M A > A
a n t (u m i th) u ss a k e
na mut thi ssu eka
veramente dissoluzione nella fretta come
really disappearance sudden as
as in the really early disappearance

A J M V 9 V O J M A S M I J O M A O J A O Y A
a l ss u r u th l e f s e e 1 th e v th l a th n r a
ussla felthur thvethlies arnthal
il nobile Velthur THVETHLIE Arno
the noble Velthur THVETHLIE Arno
(of) Arno THVETHLIE, (son) of the noble Velthur.

