

presents of painted vases, armour, and other objects. As a rule a special district or cemetery was set apart for the dead, but how far it was laid out so as to correspond with the quarters of each town cannot now be determined. For the construction of the dwelling-houses and Tuscan architecture generally see ARCHITECTURE, vol. ii. p. 414.

[LANGUAGE.—By Etruscan is meant the language which was spoken by the Rasena in Etruria more or less during the last thousand years B.C. until it succumbed to the Latin. It was the predominant language of Campania also from 800 to 400 B.C., at which time it yielded to the Oscan. Soon after this, owing to the incursions of the Gauls, it lost its hold on what was apparently its oldest home in Italy, the valley of the Po, but continued to exist in a debased form in the time of Livy (v. 33) among certain peoples of the Alps, in particular among the Rhaeti. To the ancients Etruscan sounded barbarous. Dionysius (i. 30) declared it to be related to no other language. Still there was a time when among the better class of Romans Etruscan was taught, just as afterwards was Greek (Livy, ix. 36). Its remains as preserved by writers are few and frequently misrepresented, including about 60 names of places, 28 rivers, several islands, hills, woods, and lakes. Of names of persons there are 7 prænomena, and 50 gentile names and cognomina together, a few names of deities, heroes, and mythical kings, 7 names of months, and about 30 glosses, mostly from Hesychius, Servius, and Festus, and in part very doubtful. Altogether there are a little over 200 words, and of those many are local names, and have obviously originated among peoples of the Ligurian, Umbrian, and Latin races conquered by the Etruscans. The Etruscan inscriptions discovered on antiquities up to the present time will be found in Fabretti's *Corpus Inscriptionum Italicarum*, with "Glossarium Italicum," Turin, 1867; "Primo Supplemento," 1872, "Sec. Suppl.," 1874. The total number now reaches to about 5000, and increases yearly at the rate of 100 to 200. Unfortunately they include only 15 bi-linguals (Lat. and Etr.), and these are very short, containing almost nothing but names. Except the "Cippus of Perugia" found in 1822, which has 46 lines, Etruscan inscriptions are all short, there being for instance only five which have more than 20 words. Four-fifths of them are sepulchral, with the mere indication of names or relationship. A few names of towns have been preserved on coins, as also the numerals from 1 to 6, on a pair of ivory dice. Altogether there are about 200 words which appear not to be names.

Lepsius (*Inscript. Umbr. et Osce*, Leipsic, 1841) was the first to determine definitely the character of the Etruscan alphabet. Its companion and northern variants were pointed out by Mommsen (*Unteritalische Dialekte*, Leipsic, 1840), and according to those authorities it was derived from a Græco-Chalcidian prototype current on the west coast of Italy. In its common form it has the following 19 letters:—

Α, Β, Γ, Δ, Ε, Ζ, Η, Θ, Ι, Κ, Λ, Μ, Ν, Ξ, Ο, Π, Ρ, Σ, Τ, Υ, Φ, Χ, Ψ, Ω.

Of these α is a tenuis, $\theta = th$, $\chi = ch$, s is soft, while the other letters have the usual force. Exceptionally $\lambda = h$ occurs as an archaic form of e ; $\omega = \phi = ph$, mostly in foreign words, and $\Lambda = m$ (Umbrian). The mediæ δ , g , d , and the vowel o , though they often occur in words handed down by writers as Etruscan, are never found in the inscriptions. (For other peculiarities see Fabretti, "Osservazioni Paleografiche," *Corp. Inscr. Ital. Pr. Suppl.*, p. 145-252.)

The first who attempted to explain the Etruscan inscriptions was Phil. Buonarroti (*Explic. et Coniect. ad Monum.*

Oper. Dempster., Flor. 1726). He was followed by Giov. Batt. Passeri (*Paralipomena in Th. Dempster*, Lucca, 1767), who sought to prove them to be in an Italic language,—in fact, a dialect of the Latin. This opinion has maintained its ground with many, and only quite recently we find the great work of Corssen (*Die Sprache der Etrusker*, Leipsic, 1874-5) devoted to the elaboration of a strictly scientific basis for it. On the other hand, Ottfried Müller (*Die Etrusker*, Breslau, 1828) had observed certain distinctly foreign elements in the language, and had pointed them out clearly enough, without, however, venturing upon any conjecture as to their source. His views, though adopted by Niebuhr, Mommsen, and Aufrecht, have not satisfied others less skilled in these inquiries, who have endeavoured to trace the Etruscan to a Celtic, Germanic, Slavic, Albanian, Basque, Semitic, and lastly a Turanian origin (Isaac Taylor, *Etruscan Researches*, London, 1874). These attempts have all failed, and Müller's attitude of reserve appears to be decidedly the best under the circumstances. (See W. Deecke, *Corssen und die Sprache der Etrusker*, Stuttgart 1875; *Etruscische Forschungen*, 1875-6; and the new edition of O. Müller's *Die Etrusker*, Stuttgart, 1877.)

As a specimen of how the Etruscan language sounded may be given the inscription from a tomb at Perugia known as the Torre di San Manno. It is the third longest of existing inscriptions. The single words are separated from each other by two dots and the lines by a vertical stroke. The last part, which is in brackets, cannot be read with certainty.—cehen : suši : hinšiu : šues : sians : etve : šaure : lautnes : cle : caresri : aules : laršjal : precušupas : i : laršialisvle : cestnal : clenaras : i : eš : fanu : lautn : precus : ipa : murzua : cerurum : ein | heczri : tunur : clutiva : zelur [vs : cetiver : apas]. The simple vowels are a , e , i , u . Length is rarely indicated except in some doubtful cases by means of repeating the vowel. Modification of the vowels, such as occurs in various forms in the Indo-Germanic, Germanic, Semitic, and Turanian languages, is foreign to the Etruscan. It has no prefixes, and the accent appears to have been always on the first syllable, and in consequence of this arose the habit of alliding vowels in the middle of words to such an extent as to bring about frequently very disagreeable combinations of consonants. An extreme case is that of Elyštre = 'Αλέξανδρος. Sometimes it may be due to a method of writing, though there is no evidence whatever of vowels being inherent in consonants. The diphthongs are ai , au , ei , ia , ie , iu , ui , and aia , aie , eia , eie , uia , and again ae , ea , eu , ua , ue , which latter appear not to be original forms. The consonants are p , $ϕ$ (almost only in foreign words); c , (k), χ ; t , θ ; l , r ; m , n ; s ($š$), z ; v , f , h . The aspiration of the tenues is very frequent, sometimes also of the mediæ in foreign words, in which cases f and h take the place of ϕ , h of χ . It is doubtful whether f and h interchange with θ ; h is sometimes allided. The hard f is common to the Etruscan and the Italian languages, as is also its interchange with h . Assimilation (e.g., in the name *pehnei*, which also occurs as *pešnei*, *pesnei*, *peznei*) is common. Nasal letters often fall out before mutes, and n when preceding a labial becomes m frequently, e.g., *lanϕe*, *lamϕe*; s never changes to r , and the interchange of l and r is doubtful. With regard to the suffixes indicating masculine nouns, which have been wrongly used as an argument for the Italic character of the Etruscan, the most numerous series ends in a ; the next is that in e ; endings in i and u are comparatively rare, in io and iu less so, while ia occurs only exceptionally. Consonant endings are few. There is no suffix in p , ϕ , z , v , f , h . The greater part of the feminine words, also chiefly names of persons, are derived from the masculine by the suffix ia ; not seldom nia , ta , tha occur; also the diminutives za and la . Besides these, however, are a number of feminine

words without corresponding masculines. As yet there is no trace of a neuter. Positive traces of declension are few. In the older inscriptions the nom. sin. in masculines ends in s ($š$), which afterwards is dropped. The gen. sing. in masculine words ending in vowels, and in fem. words ending in consonants, is formed by sa , occasionally $ssa = š'a = za$, and shortened to s , $š$, z . The connecting vowels i and u are used after l and r , e.g., *velu*, gen. sing. *veluša*. But in masculines ending in consonants, and feminines ending in vowels, the gen. sing. takes l , originally perhaps la , or with connecting vowel al . But this system in the formation of the genitive seems to have been interrupted at an early period by the more general use of the ending sa . A remarkable peculiarity of the Etruscan is the apparently capricious doubling and trebling of the genitive suffix, e.g., *šla* (*š'la*), and *šlisa* (*šlisa*) in masculines; *liša* [*liša*, *liš'a*, *alīsa* (*alīš'a*), *alīš*, contracted to *alša*, *lš*, *lš'*, *alš*, *alš'*] and *lišala* (*lišala*, *alīšala*, *alīšala*, perhaps *liš-v-le*) in masculine and feminine. The dat. sing. is formed by the suffix *si* (*š'i*) attached to the nom., e.g., *clan* (son), dat. *clensi* (with modification of the vowel). An accusative singular is probably to be found in the phrase *arse verse* = avertē ignem, as handed down by Festus, in which case it would be similar to the nominative as in plural words. Few other cases in the singular have been traced. Possibly *asar* is an instance of the nom. pl.; it would correspond to the conjectural acc. pl. of *clenar* from *clan* = son, from which the dat. pl. is *clenaras'i*.

As to conjugation only one form is certain, i.e., the perf. 3 sing. in *ce* (*ke*), as in *turce* (*turce*, *turke*) = dedit; *lupuce* = mortuus or mortua est; *švalce* = obiit (mortem); *amec* = fuit; *arce* = habuit; *zilaxnuce* = magistratum gessit (?). As to *lupuce*, however, and *zilaxnuce*, there is some doubt. No augment or reduplication is known. It is possible that the phrase *arse verse* contains an imperative; *mi* appears positively to mean "I am." The numerals may be given as follows:—*θu* (*θun*) = 1; *ci* = 2; *max* = 3; *zal* (*esal*, *est*) = 4; *ša* = 5; *hut* (*huth*) = 6; *semϕ* = 7; *cezp* = 8 (10-2). The tens are formed by *alch(a)l*, but irregularly, e.g., *cealchl* (*celchl*) = 20; *muvalchl* (*mealchl*) = 30. In mixed numbers the units preceded the tens. Peculiar forms are *ciemathrm*, probably = 2 and 40, and *θunesi muvalchl*, probably 1 and 30; s added to numerals may indicate the genitive. When z is added it seems to indicate repetition, e.g., *esla* = 4 times. Pronouns and adverbs appear to be represented by the forms *eca*, *cehen*, *ta*, *eth*, and a few others. *An* is perhaps a preposition. The present writer believes he has discovered with certainty two enclitic conjunctions, *c* (originally perhaps *ce*) and *m* (with vowel) *um*, *em*, both equal to "and," e.g., *puīac* and *puīam* = "and wife."

The following is a list of the words which have been made out from the inscriptions with tolerable certainty:—*netšvis trutnot* = haruspex; *fronta* (Greek ?) = fulgurator; *avil* = life; *riš* = year; *tiv* = month; *tusurthir* = husband; *puia* = wife; *clan* = son; *sec* (*sech*, *sec*, *sch*) = daughter; *θura* = grandson; *lautni* = freedman; *lautnita* = freedwoman; *etera* = slave; *eteraia* = female slave; *šusna* = swan; *aefla* = dog; *krantru* = panther; *suti* (*suthi*, *s'uthi*) = tomb; *suthina* = sepulchral object; *sutna* = sarcophagus; *neš* = grave; *nayer* = niche (of tomb); *cela* (Ital. ?) = sepulchral chamber; *tular* = tombstone (plural ?); *cesu* = coffin; *mulvannico* (*mulenike*, &c.) = sepulchral; *hinhia* = shade, shade of the dead; *farthana* (*harthana*) = monument; *šeres* (*res*) = image; *tins'evil* = dedicated object; *alpan* = work of art; *cape* (*capī*, Italian ?) = cup; *alch(u)mie* = lamps; *neviku* = earthenware vase; *nipe* = vase; *lutins* = fountain; *švalce* = died; *leine* (*line*) = lived; *tur(u)ce* = gave; *amec* = was; *arce* = had; *zilaxnuce* = magistratum gessit; *zilachuthas* = magistratus; *mi* = I am. To these may be added, besides the numerals and particles just cited, the following names of deities:—*Tinia* (*Tina*) = Zeus; *Uni* = Hera; *Sehlanš* = Hephaestus; *Turmus* = Hermes; *Fufstunus* = Bacchus; *Turan* = Aphrodite; *Laran* (*Lalan*) = Ares; *Lala* = Selene; *Thesan* = Eos; *Ušil* (Italian ?) = Helios; *Menruva* (Italian ?) = Minerva; *Maris* = Dioscurus; *Lasa* = a subordinate goddess; and many other deities not yet accurately identified. From ancient writers we know also *Mantus* = Hades, *Nanos* or *Nanas* = the Etruscan Ulysses, and certain names of months:—*Vel(c)ilianus* = March; *Ampiles* = May; *Aclus* = June; *Trancus* = July; *Eruntus* = August; *Cakius* = September;

Xoffer (*Utofer* in Corssen) = October. Lastly, we have the glossed *asar*, *aisar* = deus; *aisoi* = θεοι; *jalando* (or *jalandum*) = calum *aukelos* = Eos; *andas* = Bopias; *arimos* = πῆθος; *damnos* = ἄστρος *antar* = ἀετός; *arakos* = ἰεράξ; *g(i)nis* = γέρας; *capys* = falco; *capna* = cui pollices pedum curvi sunt; *burros* = κάβαρος; *ataison* = ἀναδέσπας (wine); *arse verse* = avertē ignem; *agaleora* = παῖδα; *lucumo* = princeps; *druna* = ἀρχή; *lanista* = carnifex; *hister* = mimus; *ludius* = saltator; *subulo* = tibicen; *nepos* = hellus; *gapos* = ἔχνη; *velites* = light-armed; *valteus* = strap of sword; *cassis* = metal helmet; *mantissa* = additamentum ponderis; *Idus* = middle of month; *atrus* = ending of word for the day after a festival. This list could be easily increased by conjectures. (W. DE.)

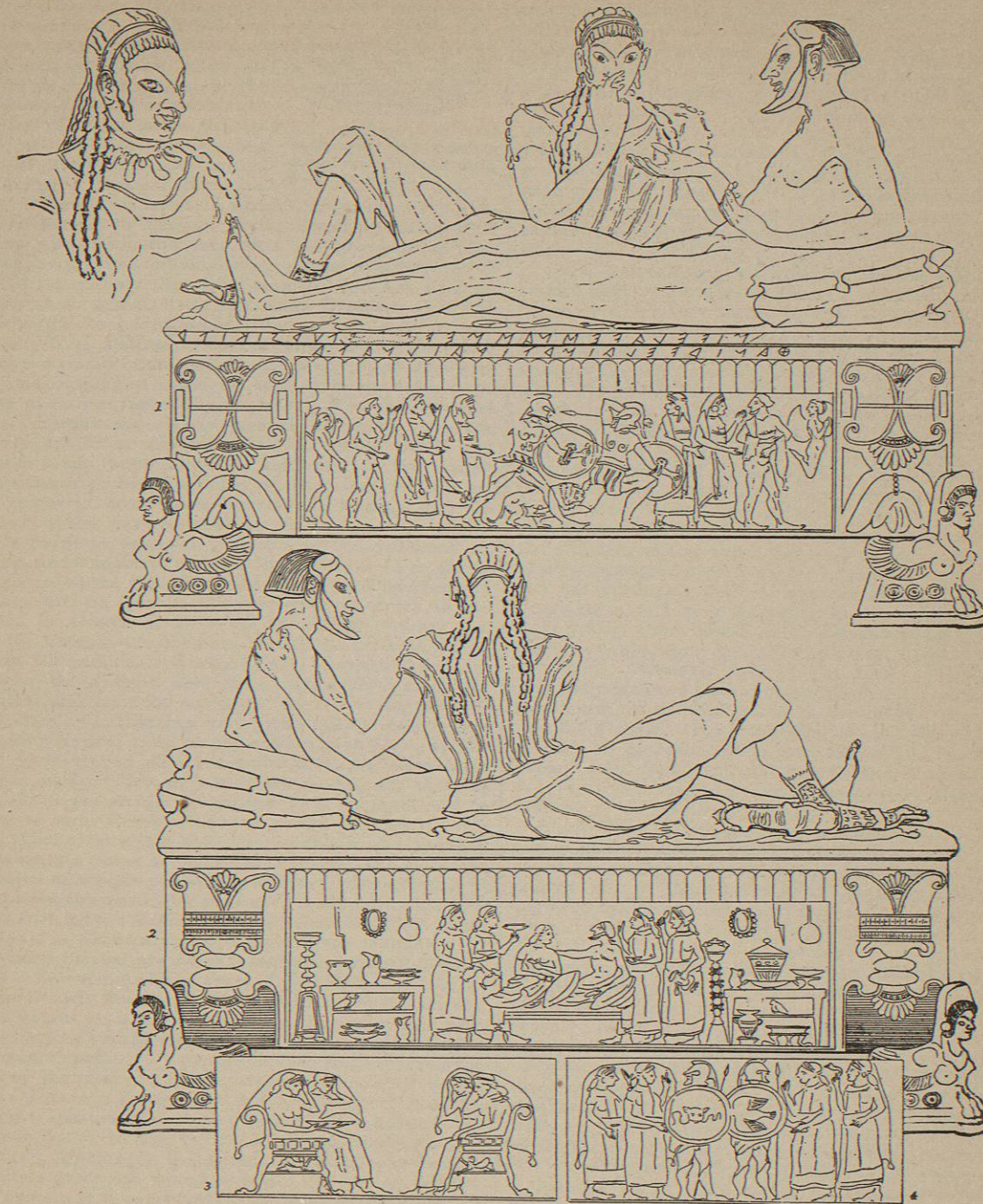
ART.—It appears from a statement of Varro, quoted by Censorinus (*De Die Natali*, xvii. 5 fol.), that Etruscan history was divided into ten periods or *saecula*, and it is known otherwise that the tenth of these periods began in the year 44 B.C. The first four *saecula* are given as lasting each 100 years; the fifth 123, the sixth 119, the seventh 119, and allowing for the eighth and ninth each an average of 120 years, we obtain the year 1044 B.C. as the beginning of Etruscan chronology, a date which curiously corresponds with that usually assigned to those great movements of races in Greece with which the Etruscan traditions were associated. The really important point, however, in these figures, as Helbig (*Annali dell' Inst. Arch.* 1876, p. 230) has lately shown, is the circumstance that the first four periods are given in round numbers, and thus justify the inference that the keeping of regular records had not begun till the fifth period, commencing 644 B.C., a date which at the most would not be more than a century after the first introduction of the Greek alphabet into Italy by means of the Greek colonists. Apparently the oldest alphabet as yet discovered on Etruscan remains is that known as the Chalcidian-Greek. It occurs on a vase from the Regolini-Galassi tomb at Caere, and in all probability it had not reached the Etruscans before the end of the 8th century B.C. No doubt everything tends in this early period to connect the Etruscans, not with the Greeks, but with the Carthaginians and the people of Italy and Sicily opposing the then active Greek colonization, which must have seriously threatened their trade. In 537 B.C. they united with the Carthaginians, as has been mentioned, to drive out the Phocceans from Corsica. Such was the influence of Carthage in 509 B.C. that even the Romans accepted a commercial treaty with her; and among the ascertained dates of objects from Etruria may be mentioned 673-527 B.C. as that to which certain porcelain vases with hieroglyphics from Vulci and Caere are definitely assigned,—which vases again point to commerce with a people who understood and could imitate hieroglyphics. We have thus in the 7th and 6th centuries B.C. a picture of activity and frequent contact among the trading and advanced peoples of the Mediterranean which, though it implies a degree of national hostility on the part of the Etruscans towards the Greeks, need not exclude the intercourse of traders, nor a readiness to profit by the industrial and artistic skill of the Greeks. Otherwise it would be impossible to account for the legend which states that in the time of Cypselus, the tyrant of Corinth 660 B.C. (Pliny, xxxv., 12, 43), Demaratus, accompanied by certain artists, Eucheir, Diopus, and Eugrammus, settled in Etruria, and gave the first impulse to plastic art in Italy. These names sound legendary, but it may be taken that they would not have been invented unless to account for a fact which in this case is the very marked resemblance between the early art of Etruria and of Greece, a resemblance which could not have been accidental, or at any rate need not be supposed to have been so when the means of communication were so plentiful. We know, for instance, that the Etruscan silver coinage was struck on the Attic system as arranged by Solon about 590 B.C., having similar designs (e.g., the face of the Gorgon), the same weight, the same nominal,

with the stater as its unit and the drachme as its half, and with apparently the same sign of the half as that used at Athens for the hemiobol (Mommsen, *Römische Münzessen*, p. 218). Tuscan architecture, essentially Greek, approaches most closely to the early Ionic-Attic style. The general impression, however, has been that it was through Corinth rather than through Athens that Etruria came into contact with Greek art, and this not so much because of the legend just quoted as because both Corinth and Etruria enjoyed the same high reputation in antiquity for unrivalled skill of working in terra-cotta and in bronze. But doubtless there were many different sources of contact.

As regards skill in the execution of artistic designs, it would seem as if all that the Etruscans ever attained in this direction had been learnt from the Greeks, and, it will be fair to suppose, from Greeks resident among them. But when we come to the subjects of these designs, it is clear that there is a difference between the early and late works in this respect, that, while in the latter the subjects as well as the style are almost always Greek, in the former there are certain obviously Oriental features. Under the circumstances it could scarcely have been otherwise, since at least from the 4th century B.C. onwards the Greeks ruled supreme in matters of art, whereas in the early period of the 7th and 6th centuries, their artistic productions, though then also doubtless by far the best attainable, had yet to compete against those of the Phœnicians or their kinsmen the Carthaginians, who in fact had been longer in the market. The characteristic of Phœnician art was its mixture and blending of the two elements of design, originally peculiar to Assyria and Egypt, upon which was afterwards engrafted, when the Greek style had developed itself, a distinctly Greek element. That Phœnician productions of the earlier class were imported into Etruria is seen for example in the silver vases from the Regolini-Galassi tomb at Cære (*Mus. Etrusco Vaticano*, i., pl. 63-66), which, always suspected to have been Phœnician, were proved to be such from their identity of style with another silver vase found at Præneste in 1875, and bearing a Phœnician inscription (*Monumenti dell' Inst. Arch. Rom.*, x., pl. 32, fig. 1). This again is artistically identical with the silver pateræ from Cyprus, descriptions of which are collected by Helbig in the *Annali dell' Inst. Arch.*, 1876, p. 199-204. Further evidence of Phœnician importations is to be found in the porcelain vases with hieroglyphics already mentioned, in the ostrich eggs ornamented with designs from a tomb at Vulci, and now in the British Museum, and in the richly engraved shell of the species *Tridacna squamosa* peculiar to the Red Sea and Indian Ocean, also now in the British Museum. At the same time, even if this importation of works of art had been on a much greater scale than there is as yet reason to suppose it to have been, it is clear that all the artistic influence derivable in this way must have been small compared with that which would naturally have been exercised on the Etruscans by the Greek colonists of Italy, and still more by the Greek artists who had made Etruria their home, as may be inferred from the legend already quoted. (See Mommsen, *History of Rome, Eng. Transl.*, i., p. 248, who says, "The Italians may have bought from the Phœnicians; they learned only from the Greeks;" and again, p. 247, "Italian art developed itself not under Phœnician but exclusively under Hellenic influence.") Besides, the Oriental features of which mention has been made in early Etruscan art were in point of fact common in a high degree to early Greek art also, and it may have been through this channel that they found their way, rather than by direct contact with the Phœnicians or Carthaginians. In dealing with the artistic remains of the Etruscans, it will be more convenient to take them in classes, according to their material or the purpose they served, than in groups of a

historical sequence. Strictly speaking there appears to be no historical development in them. There are archaic works, there are very late works, and there are works of a middle stage, but there is no growth from one to the other. The process of change consists of a leap to the next new phase of art developed by the Greeks, who, so to speak, set the fashion. It happens also that certain classes of objects went out of use or came into use with particular periods of art, and with the aid of this circumstance it will be possible to observe something approaching a historical order. We begin with the scarabs.

Scarabs.—These are gems consisting usually of carnelian or banded agate, cut in the form of beetles (scarabæi), and having a flat face on which a design is engraved in intaglio. They are pierced transversely, and were attached by swivels to rings either to be worn on the finger or to be hung on a chain round the neck. The form of the scarab suggests an origin in Egypt, where, in fact, they have been found in great numbers. But excepting the form there is singularly little in common between the scarabs of Etruria and of Egypt. This is the more remarkable since the Carthaginians, from whom—or from the Phœnicians—it is naturally supposed the Etruscans had obtained the notion of this form of ornament, have left in Sardinia (at Tharros, Sulcis, and Cagliari) considerable numbers of scarabs, the designs of which are for the most part, though not purely Egyptian, yet obviously derived from that source. These Sardinian scarabs are cut in green jasper, the favourite material in Egypt, or occasionally in porcelain or glass, materials equally utilized in that country. Then also there is the fact that as yet only one or two scarabs have been found in Greece, and indeed very few engraved gems of any shape showing a fairly developed art comparable with that of the Etruscan scarabs, so that from both sides it would seem as if the Etruscans must have been dependent for models in this branch of their art on the Phœnicians or Carthaginians. On the other hand, there was a law of Solon's (*Diog. Laert.*, i. 57) forbidding gem-engravers to keep casts or seals of rings engraved by them, and from this it is to be inferred that in his time the art was practised with the success then attending the other arts. This being admitted, the result obtained from an examination of the scarabs becomes clear. The designs, with few exceptions, are purely Greek, and as a rule they indicate the 7th and 6th centuries B.C. as the period of their origin; that is to say, the workmanship on them corresponds to the Greek workmanship of that period. So also the subjects represented. If, for instance, we take either the remains of Greek art or the existing descriptions of works executed at this time but now lost, e.g., the chest of Cypselus (*Pausanias*, v. 17), the throne of Apollo at Amyclæ (*Pausanias*, iii. 18), and the paintings of Polygnotus at Delphi (*Pausanias*, x. 25-31), it will be seen that the chief delight of artists was then in rendering the exploits of heroes, and that figures of deities occur in comparison very rarely. Nor is this remarkable, since it was in this period that the Greeks carried the worship of their heroic but legendary ancestors to its highest point. The same result will be found in the Etruscan scarabs, if we take as fairly representative the collection in the British Museum. Out of 197 specimens, excluding those which are of too rude workmanship to be of interest in the question, 167 have subjects drawn entirely from Greek legends of heroes; of the remainder 10 represent Greek divinities, 18 such fabulous beings as centaurs, gorgons, satyrs, sirens, and harpies, all more or less connected with the heroic legends of Greece. Only two give native Etruscan deities or personifications. (See *Contemporary Review*, 1875, p. 729.) An entirely similar state of things will be found by reference to the lists of



Terracotta Sarcophagus from Cære (Cervetri), in the British Museum.
1. Front View 2. Back View 3. Ends

scarabs published in the "Impronte Gemmarie" (*Bullet. d. Inst. Arch. Rom.*, 1831, p. 105; 1834, p. 116; 1839, p. 99). Of the Greek divinities in the Museum collection, two are represented by heads of Athene obviously copied from an early coin of Corinth, while the two heads of the gorgon in the list stand in the same relation to a series of silver coins till recently ascribed to Athens, but now by some high authorities ascribed to Attica. Nor are these the only instances in which Greek coins have been used as models to imitate. Still, notwithstanding this, coupled also with the fact that the processes of die-sinking and gem-engraving were almost identical, it is clear in many cases that the Etruscans had not confined themselves to models from this class of objects, but had skill enough to adapt designs from other sources, and especially from statues or figures sculptured in the round as more suitable than reliefs, at least where the gem was translucent, and could be held up to the light to be looked at as was frequently the case. A certain number of the designs are clearly treated as reliefs, but the majority exhibit a minuteness of anatomical detail and attitudes more appropriate to sculpture in the round, not necessarily, however, always to statues strictly so-called, since in many cases the attitude is such that the figure could not have stood unless in one or other of the various positions assigned to figures in the pediments of temples, as for instance among the sculptures from Ægina in Munich, where the same minuteness and exactness of anatomy will be seen in the perfection to which it had attained in Greece at the close of the 6th century B.C. That the Tuscan temples were also decorated with sculptures in the pediments is known, not, however, the extent to which the designs may have been derived from the Greeks, though from the analogy of the rest of Etruscan art the probability is that they were pretty closely copied; and when Pliny (xxxv. 154), on the authority of Varro, speaks of the sculptures in all the temples of Rome previous to 493 B.C. being "Tuscan," it is fair to suppose that his *Tuscanica signa* would correspond both in style and in subject to early Greek art of the period previous to this date. That view of the case would explain why so many of the scarabs come to have subjects best suited to the decoration of temple pediments, and to indicate further at what period this particular process of studying from Greek models took place; it may be added that the oldest statue of a deity in Rome,—that of Diana in the temple on the Aventine, dedicated, according to tradition, between 577 and 534 B.C.—represented the type of the Ephesian Artemis familiar in early Greek and Etruscan art. On the scarabs, draped figures are in a great minority, the preference being, as in early Greek sculpture, for the nude, with a great display of physical structure. In a considerable number of cases the names of the personages represented are inscribed on the gems in Etruscan characters, a habit which prevailed also in early Greek art. Some few scarabs have a figure engraved in relief on the back. With comparatively rare exceptions, the intaglio is surrounded with a cable border, and when gems are found with this border but without being scarabs, it is usual to describe them as scarabs which have been cut down in more recent times for the sake of the stone, not always correctly so, since this border appears to have been occasionally adopted by Roman gem-engravers of later times. It is not impossible also that a number of the scarabs now existing, as to which generally there is little or no information concerning their provenance, may



FIG. 1.—Philoctetes wounded in the foot: on a scarab in sardonyx. From *Annali*, 1857, pl. II, fig. 5.

have been made in Rome about the time of Augustus, when a taste prevailed for the revival of archaic art. Otherwise the production of scarabs, to judge from their style, must have ceased before the beginning of the 5th century B.C. When it began is a question which depends on when Greek sculpture attained mastery in rendering the human form (probably from the 8th to the 6th centuries B.C.), since it is at this stage of the art that the scarabs, so to speak, strike into it. They have none of those grotesquely conceived animals executed on steatite or other soft stones which abound on the earliest Greek gems. From the general considerations already stated, and from the likelihood that the Etruscan period of imitation would not be before the last stage of archaic art in Greece, the 6th century B.C. will be a reasonable *terminus a quo* for its start.

Coins.—Considered as works of art, the coins may be classed next to the scarabs, from the similarity of the processes by which they are made, and the limited field which they present for design. It has been already said that the silver coinage of Etruria was struck on the Attic standard as introduced by Solon in the beginning of the 6th century B.C. The gold coinage is according to the Miletus standard, which appears to have been the oldest gold standard in European Greece, including Athens, whence doubtless it was obtained by Etruria along with the silver standard (Mommson, *Röm. Münzwissen*, p. 28). The majority of the silver and gold, as well as the light copper coins belonging to the same system, are stamped only on one side, in accordance with the early custom, the types being essentially Greek, among them the head of the gorgon (fig. 2) similar to that referred to on the scarabs, and the cuttle-fish such as appears on Greek coins, and very frequently on the early pottery from Ialysus in Rhodes, and the ornaments from Mycenæ and Spata in Attica. Whatever may be the date ultimately assigned to the antiquities just mentioned, it may be taken as certain that the Etruscan coins in question do not go back to an earlier time than that of Solon (about 590 B.C.), and may be half a century later, or even much more in some instances. Others with different types are distinctly late.



FIG. 2.—Coin of that the Etruscan coins in question do not go back to an earlier time than that of Solon (about 590 B.C.), and may be half a century later, or even much more in some instances. Others with different types are distinctly late.

Black Ware.—Connected in a measure with the engraved gems is a series of black terra-cotta vases, many of which are ornamented with bands of figures in low relief pressed out in the clay when it is soft by means of an engraved cylinder rolled round the vase in such a way that the same design is constantly being repeated each time the cylinder completes a revolution. Frequently the designs are purely Oriental, either Egyptian or Assyrian, as if made directly from imported cylinders. In other cases they consist of rows of animals, the lion, deer, sphinx, and panther, followed by a winged human figure moving at speed, and perhaps representing such a being as the gorgon, altogether presenting precisely the same appearance as those early painted vases found in Greek localities, and attributed to a period of prevailing Oriental influence very justly supposed to have been communicated to the Greeks by the Phœnicians, since on Phœnician silver vases, as that of Curium (Cesnola, *Cyprus*, p. 329), very similar bands of animals occur. The nearer we approach to the main centres of Phœnician industry, as for instance at Camirus in Rhodes, the more frequent are these designs of animals. Among the cases where the design is essentially of Hellenic origin may be mentioned a large circular dish in the British Museum, having the representation of a banquet scene with two couches, and attendants dancing and playing on the flute, constantly repeated in two rows

round the lip. Subjects of this kind (see Plate VIII.) abound in early Etruscan art, and, so that there may be no doubt as to whence they were derived, on the early Greek vases found in Etruria. The date of this Greek pottery would then determine that of the Etruscan, and by means of the inscriptions not seldom occurring on the former, we arrive at a period not much if at all before 600 B.C., a result which again brings us to what has already appeared to have been the first great period of contact between the Etruscans and Greeks. It is to be observed also that the earlier system of vase decoration in Greece, by means of geometric patterns, is not found in Etruscan ware. Further, on the black vases in question are to be seen often figures modelled in the round which could not have been derived from Greece before 600 B.C., since it was not till then that sculpture in the round was fairly introduced there, and could not well have been derived from Assyria, since that country appears to have never developed this branch of art, while as regards Egypt it may be answered that the figures are in no way of an Egyptian type. This black ware seems to have been chiefly a local fabric of Clusium. Still at one time it may have been general in Etruria and also in Latium, which as at Albano has yielded from under the lava a series of very ancient vases of this same texture, but without the characteristic ornamentation, which, as has been said, limits the Etruscan pottery to a period not earlier than 600 B.C., and possibly in some cases to at least a century later than this.

Jewellery.—Their tombs have preserved ample evidence of the passion of the Etruscans for rich dresses and personal ornaments, the former surviving in the wall-paintings, the latter in actual specimens of goldsmith's work, consisting of necklaces, ear-rings, wreaths, bracelets, finger-rings, and fibulae for fastening the dress. From a comparison of any large collection of these ornaments, such as that of the British Museum or of the Vatican Museum, with the same class of objects from Greece, it will be observed as a rule that where a pattern of any kind has to be produced, the Greek accomplished it skilfully and rapidly by means of fine gold wire soldered down into the required design,—that is, by filigree, as it is called; while the Etruscan preferred to give it by sometimes innumerable and almost imperceptibly minute globules of gold; each separately made, and all soldered down in the necessary order—that is to say, by granulated work. But these characteristics, essentially correct as they are, do not hold in all cases, since, on the one hand, there are numbers of Etruscan specimens where the granulated work is not employed, though it would be difficult to point to any one where the true filigree system takes its place, and since, on the other hand, granulated work is found on the early Greek ornaments from Camirus in Rhodes, now in the British Museum (for a specimen of these ornaments, see the article *ARCHAEOLOGY*, vol. ii. p. 350). The latter circumstance, exceptional though it is at present, may still serve to show how it may have been through the Greeks that this process of working in gold reached Etruria, in which case it must have happened at a period scarcely later than 600 B.C., the Camirus figures corresponding very markedly with the descriptions of certain figures on the chest of Cypselus. No doubt this process of working may equally well have been obtained through the Phœnicians, if we may judge by the specimens from their settlements in Sardinia, and to some degree in Cyprus, and on the whole it is likely that in this matter of personal ornament the Etruscans were more in sympathy with the Phœnicians and orientals than with the Greeks. The bracelets, armlets, necklaces, and finger-rings worn by men on the Assyrian sculptures were precisely such as appeared to Etruscan tastes, and were not well to be had through the medium of the Greeks, unless perhaps the Greeks of

Cyprus, who worked side by side with the Phœnicians. The three gold necklaces engraved by Cesnola (*Cyprus*, pl. 22-24) might have been obtained from Etruscan tombs, instead of from a treasure chamber in Cyprus, so far as the workmanship is concerned. In any case the original invention of so toilsome a process as that of the granulated work, while it cannot fairly be ascribed to the Greeks, may well have been due to the Phœnicians, whose greatest fame in very early times was for their skill in metal work, and whose products of this nature—for example, the silver patera of the Regulini-Galassi tomb at Cære—have been traced to Etruria as well as to Latium (Præneste) and the coast of Italy (Salerno). From the fact that with the loss of their national independence there came rather an increase than otherwise of private wealth among the Etruscans, and a consequent continuation of the demand for jewellery, it happens that there is among their remains material for the study of this branch of their art or industry in its latest as well as its earliest stages. In the earliest specimens there is a preference for figures of animals in rows, as on the early vases, followed by winged figures of deities, the artistic element of form being always very rude and mechanical. In later times the human form is introduced faithfully, true to the Greek type, and representing personages from Greek legend or mythology. Gold was the favourite material, and with it were employed amber, glass, precious stones, occasionally enamel, and seldom silver. The precious stones most in use, either for finger-rings or for necklaces, were the carnelian and agate, cut either as scarabs or as beads. Glass was made into beads. Amber served a variety of purposes, as beads, ornaments of fibulae, where it is employed with gold, and amulets, of which one specimen in the British Museum is in the form of an ape of a species peculiar to India (*Macacus rhesus*), whence the knowledge of it has been supposed to have been conveyed by the ships of Tarshish which brought apes and peacocks from that quarter. The amber itself was obtained first of all from about the mouth of the Po, and afterwards from the Baltic as now; but whether, as has been lately maintained (Helbig, *Real Academia dei Lincei*, Rome, 1876-7), the artistic remains in this material can be all grouped into one of two classes, representing a very early and a very late period with no intermediary stage, is a question on which perhaps more remains to be said before it is finally settled.

Bronzes.—Among the articles still pertaining to personal use is the series of bronze mirrors the extent of which may be conceived from the fact that a considerable number have been found since the publication of Gerhard's work (*Etruskische Spiegel*, 1843-1867), with 430 plates, many of which give from four to six examples. These mirrors are polished on one side, and on the other have a design engraved on the bronze, taken in the majority of cases from Greek legend or mythology, and no less from an artistic point of view founded on Greek models (see fig. 3). But while this is obvious enough, it is remarkable that as yet probably not more than six engraved mirrors have been discovered in Greece itself, and except in one case even these cannot be said to bear any analogy of design to the Etruscan mirrors. Perhaps it deserves to be considered that these few specimens come from Corinth, whence, as tradition said, Greek art was introduced into Etruria. But it is not enough to suppose the first impulse towards work of this kind to have come from Greece. It is necessary to find, if not mirrors, some other classes of objects which could have supplied the Etruscans with the multitude of entirely Greek designs which they have reproduced. No doubt the painted vases were largely drawn up, especially the shallow patera, with designs on a circular space in the centre, as may be seen, for example, in the three mirrors in Gerhard (pl. 159, 160), where the group of Peleus carrying off Thetis, familiar on

vases, is reproduced with the difference that the attributes of Heracles (bow and club) are given to Peleus. In the



Fig. 3.—Bronze Mirror: Mænad. From Gerhard, pl. 96.

mirrors just mentioned the figures are rendered in low, flat relief, but this is very exceptional. In other cases also the groups appear to be taken from the centres of pediment sculptures on temples, the figures, diminishing in scale towards each side, being made to fit into the narrowing circle of the mirror. Artistically they may be arranged in three classes. The first is an archaic style, in which the subjects, drapery, and general treatment of the figures have much of a local Etruscan character, though still on the model of early Greek work; the second a free style, where everything seems Greek of about the 4th century B.C., except the names of the persons inscribed in Etruscan. Mirrors of this style have been found in Latium at Præneste, along with bronze cistae similarly decorated with engraved designs; occasionally both on the cistae and the mirrors are inscriptions in early Latin. The finest example of these utensils is that known as the Ficoroni cista, which, but for its bearing the name of a Latin artist, might be regarded as an excellent example of Greek art in the 4th century B.C., at which period it appears to have been largely spread in Latium as well as Etruria (Müller, *Denkmäler*, No. 309, and Brönsted, *Den Ficoroniske Cista*, Copenhagen, 1847). The third is a late and barbarous native style. The range of subjects is wide. Still it will be noticed that the almost exclusive use of mirrors by women has rendered subjects otherwise familiar, such as scenes of war, inappropriate. The labours of Heracles were much admired, as were incidents in the story of Helen, yet neither of them occur so frequently as scenes between satyrs and mænads, or the common representation of ladies at their toilet. In great numbers, but always on small or poor examples, appear certain figures which have been identified as the Cabiri, and in any case seem to have been household genii. A small number of circular mirror-cases have been found, ornamented with reliefs, of which both the subjects and the execution are, in the majority of instances, purely Greek, of a comparatively late period.

Of skill in bronze casting there is little evidence among the Etruscan remains. In one specimen in the British Mu-

seum from Sessa on the Volturno (see *COSTUME*, vol. vi. p. 455, fig. 6), a core of iron has been employed, which by expanding has burst the figure down the side; and again in another specimen in the national collection a female bust from the Polledrara tomb (Grotta of Isis) at Vulci, it will be seen that the art of casting was unknown when it was executed. It is made of a number of thin pieces of bronze plate beaten out into the form of parts of the bust, and all fastened together, sometimes with fine nails, but apparently also in places with some sort of solder. On the other hand, to judge from the vases found in this tomb, which are made of pieces rivetted together with nails, it would seem as if solder could hardly have been known. The same process of uniting parts together occurs in the very ancient silver relief from Perugia (Millingen, *Uned. Mon.*, pt. ii. pl. 14). The bust from Vulci, and the vases and other antiquities discovered with it, are engraved in Micali (*Mon. Ined.*, pl. vi.-viii.) It will be seen from the porcelain vases and scarabs among them bearing hieroglyphics, and from the ostrich eggs with designs resembling those of the early Corinthian vases, that the origin of the contents of this tomb properly belongs, not only to a period of intercourse with Egypt, but to a period when that intercourse was conducted by the Phœnicians, who alone knew how to adapt designs from the Greeks on the one hand, as well as from the Egyptians on the other. Indeed, one of the scarabs bears the cartouche of Psammetichus, whose date is 666 B.C.; and



FIG. 4.—Bronze Statuette, though it might have been made Brit. Mus. From Micali, considerably after this time, it pl. xiii. fig. 1.

obviously could not have come into existence before. On the whole, 600 B.C. may be set down as probably the date of these antiquities. As regards the mass of existing statuettes cast in the round, they bear generally, except in the matter of dress, distinct evidence of Greek origin, not only in the style and execution, but also in the subjects (see fig. 4). Still it is noticeable, especially among the later specimens, that a very marked spirit of realism is blended with the original idealism of the Greek prototypes. This realism of the Etruscans comes out very strikingly in the portrait sculpture of their sarcophagi, and probably was a phase of artistic capacity which they shared with the Romans. The purpose of these bronze statuettes was to surmount vases and candelabra, or to serve as handles of mirrors.

Terra-cottas.—The skilful modelling of terra-cotta, for which the Etruscans were celebrated, was, it appears, chiefly directed to the production of ornamental tiles, sarcophagi, and statues, rather than those small and mostly graceful statuettes which are found in large numbers in Greek localities. The statues which were placed on the pediments of temples have naturally perished. Specimens of the tiles and a large number of sarcophagi, however, remain, the latter being for the most part of a late period, and executed under the influence of a completely developed Greek art. Fortunately two sarcophagi of the greatest interest for the study of the early art of Etruria have been found at Cære. The one, now in the Louvre (engraved, *Mon. d. Inst. Arch. Rom.*, vi. pl. 59; cf. *Annali*, 1861, p. 402), has a male and