



## THE ETRUSCANS AN EXTINCT INDO-ARYAN CIVILIZATION OF ANCIENT EUROPE

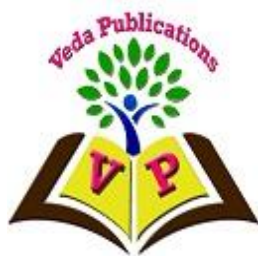
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Doi: <http://dx.doi.org/10.54513/IJREP.2022.8105>

### Abstract



Article Info:

Article Received: 27-01-2022

Accepted on: 27-02-2022

Published online: 31-03-2022

Who were the mysterious Ancient Apennine tribe called Etruscans and what was the language they actually used to speak? Despite numerous attempts at decipherment and some claims of success, the Etruscan records still defy translation. Paradoxically, though the Etruscan letters derived from Euboean Greek alphabet are well known and easily readable, the Etruscan language itself still remains an enigma and is only partly understood. There is no literature in Etruscan left behind, but rather several thousand inscriptions, mostly of religious significance, engraved on sarcophagi and cremation urns. The present paper following the authentic Etruscan emphasis on the importance of the religious content of the inscriptions, coupled with the latest genetic studies of the Etruscan population, attempts at decoding anew the real origins of the ancient Etruscan people in the Apennine peninsula.

**Keywords:** Villanovan Etruscans, Ras, Rasena, Sluveni,

Tule Rase

## Introduction

The earliest evidence of a culture identifiable as Etruscan civilization, known as the Villanovan culture belonging to the earliest Iron Age period in the history of Italy, dates from about 900 BCE and lasted till the 1<sup>st</sup> century CE (Bartoloni 2012). The Etruscan language has been attested on more than 10,000 inscriptions dating from 7<sup>th</sup> century BCE onwards (Huntsman 2013).

“The number of Etruscan inscriptions before the second century BCE easily surpasses the number of Latin inscriptions from the same period...the majority of our data comes from funerary contexts and hence is found on sarcophagi, wall-paintings, dedications, inscribed tiles, and other tomb objects...Since ancient times, the Etruscan language has been observed to be unlike Latin or Greek or any known language (cf. Dion. Hal. 1.30), and there have been innumerable attempts to decipher its mysteries...There is both diachronic and regional variation within Etruscan inscriptions. Recent Etruscan, also known as Neo-Etruscan, dates from the period after the beginning of the fifth century BCE, and is distinguished from Archaic Etruscan by differences in script and language, particularly the widespread loss of vowels in medial syllables” (Clackson 2014:706)

The Etruscans engaged in Mediterranean trade after coming in contact with Euboean Greeks adopted Greek alphabet and adapted it to suit the phonological structure of their own tongue. The Etruscans used to write right to left, hence many of the Greek letters appears reversed in orientation. “The Etruscan adaptation of the Greek alphabet was itself the source of a number of different local alphabets. In the north, Etruscan was the basis for alphabets used for three well attested languages:...Rhaetic, a language believed to be related to Etruscan,... and Venetic, an Indo-European language attested in over two hundred inscriptions from a range of sites in the Veneto” (Clackson 2014:707)

There is no surviving literature in Etruscan but mostly inscriptions associated with pictorial scenes, especially on sarcophagi and cremation urns, which prove that the Etruscans, just like Vedic Aryans, conceived of the afterlife as a continuation of life in the spiritual sphere.

Though there is a consensus reached among linguists and Etruscologists that Etruscan was not an Indo-European tongue but rather a Pre-Indo-European, and a Paleo-European

language closely related to the Raetic language spoken in the Alps, and to the Lemnian language (the latter is found attested only in a few inscriptions on the Greek island Lemnos), the decipherment of the Etruscan is far from being successfully solved.

The main problem with the Etruscan inscriptions seems to be the correct decipherment of the authentic phonetic values of the Etruscan letters. At the present stage of development, the Etruscologists have admitted that there is still much they do not understand about the Etruscan language.

### **The Genetic Evidence**

One of the recent investigations of the Y-chromosomal sequences of diverse Indian populations confirms that "A closest neighbor analysis in the phylogeny showed that Indian populations have an affinity towards Southern European populations... Surprisingly, the two South European populations (Toscani in Italia, TSI, and Iberian Population in Spain, IBS) are the closest neighbors of North Indian populations outside India" (Mondali et al. 2017).

According to another recent study by Stanford University "collected data dating from 900 to 200 BCE (including the Republican period) ... shows a clear ancestry shift from the Copper Age, interpreted by ADMIXTURE as the addition of a Steppe-related ancestry component and an increase in the Neolithic Iranian component... the genetic shift by an introduction of ~30 to 40% ancestry from Bronze and Iron Age nomadic populations from the Pontic-Caspian Steppe... The presence of Steppe-related ancestry in Iron Age Italy could have happened through genetic exchange with intermediary populations" (Antonio et al. 2019). Thus apparently, the Etruscans also shared a Steppe-related ancestry of the Indo-European people, despite their speaking presumably a non-Indo-European language.

And the latest collective study by Max Planck Institute, Universities of Tübingen, Florence and Harvard, devoted especially to the origin of the Etruscans comes to the same conclusion: "The origin, development, and legacy of the enigmatic Etruscan civilization from the central region of the Italian peninsula known as Etruria have been debated for centuries. Here we report a genomic time transect of 82 individuals spanning almost two millennia (800 BCE to 1000 CE) across Etruria and southern Italy. During the Iron Age, we detect a component of Indo-European–

associated steppe ancestry and the lack of recent Anatolian-related admixture among the putative non-Indo-European-speaking Etruscans." (Posth et al. 2021).

Thus, unquestionably, there exists a genetic relationship between the Etruscans and the Aryan branch of people from the Pontic-Caspian Steppe and India likewise.

### **The Aryan Roots of the Etruscan People**

The Aryan Vedic worldview has conceived the *haṃsa* < IE \**ǵʰans* 'swan, goose' (cf. Mayrhofer 1996:799) as symbolic for the human soul or spirit released after death from a deceased person, typified by the speckless white color of a swan or goose, and likewise assumed to be migratory like a goose. What is more, the *haṃsa* is closely associated with and even considered the vehicle of the god of the dead, as is recorded in the scriptures. Although the Vedic god of the dead seems to be rather entitled in post-Vedic times as the Lord of the waters, anyway he is addressed with such an awe and dread expressive only in the presence of the former god of death. That Vedic god was Varuṇa, though later superseded by Yama (cf. Kuiper 1979:156,157), it was he and not Yama, who is propitiated by the following formula associated with the swan:

*sarva-ambhasāṃ patir devo Varuṇo haṃsa-vāhanaḥ pūjitaḥ prītimān astu sa-samudra-nadī-nadaḥ*

viz. "Lord of all the waters, god Varuna, who has a SWAN as his vehicle, may he who is thus worshipped be propitious to us, with ocean, and with all the (male & female) rivers and streams along." (Nāṭyaśāstra III 62-64).

Thus, there can be no doubt that in antiquity the Vedic Aryans considered Swan as symbolic of the soul or spirit of the deceased persons.

Analogously, the Swan as symbolic of the soul of a deceased Etruscan appears on the alabaster urn with reclining male figure and kline-shaped chest with inscription, Chiusi, first half of the 3rd century BCE, inv. 13897 - Museo Gregoriano Etrusco - Vatican Museums (see APPENDIX).

Below the reclining figure, there is a relief with four carved figures, two oriented left vs. two oriented right, the latter two being the mirror images of the former ones, actually depiction of a swan coupled with a winged male figure, undoubtedly representing domestic guardian spirit called

Lar. The image clearly indicates the belief that Lar guards the soul of the deceased represented in the form of a swan.

The inscription contains three horizontal lines of letters engraved on the urn all written from right to left, and begins as expected with the word LAR (in the first line) and ends with the word **A 1 8 A** (in the third line) variously deciphered as 'afta, afra, at<sup>h</sup>ra' or via metathesis 'arfa, art<sup>h</sup>a'. However, there is another L at the end of the second line, which attached to the four letters in the third line yields presumably the name of the urn owner, metathetically something as Larth or the like. Thus, the first and the last words seem to be the key terms to the image carved on the relief of the urn, they spell:

**A 1 8 A 1 ... 1 A 1** - or transcribed in Roman letters it reads L A R ... L A ? ? A - with the two medial letters of uncertain phonetic values. However, the penultimate one is clearly the Greek letter Delta, and the antepenultimate resembles Greek Beta, thus most likely it represents the word LABDA. However, such a reading contradicts the currently adopted theory according to which there were no voiced stops in Etruscan language. Additionally, the phonetic value of the Greek letters themselves has changed during the course of time.

### Proper Decoding of the Etruscan Letters

Since Alexander the Great and his conquest of most of the known lands in the 4th century BCE, the Greek language had become the Lingua Franca of the ancient world, but so many different speakers influenced some radical changes in the structure of its phonology and grammar. The pronunciation and phonetical value of the letters underwent noticeable transformation from dental plosives to interdental fricatives, viz. the old Beta letter changed to "v", while Delta came to be pronounced like Icelandic "Ð,ð". Accordingly, Tau after nasal Nu take the role of its old voiced pair D, thus the Greek word κέντρον kentron came to be adopted and transliterated in Sanskrit as kendra instead (cf. Monier-Williams 1899:309), and voiceless Pi after bilabial nasal Mu acquired the phonetic value of its voiced pair B (viz. MP = B, cf. Late Greek μπόρα mpora pronounced bora 'storm').

Consequently, under such circumstances, the Etruscans had to accommodate the new phonetic values of the Greek letters to their own phonology. Not surprisingly, the Etruscans after paying due attention to such changes in spelling, did exempt some Greek letters from

their alphabet while added some new, and accordingly they added the letter resembling number 8 (see the word  $\text{L A 8 D A}$  above) as the substitute for the non-existent representative of the proper bilabial voiced stop B in Greek alphabet.

However, they still continue to use Delta in some inscriptions, probably because it is acoustically closest to Ro. The phoneme R appears often as the substitute for D, e.g. Sanskrit *Doma* “man of low caste, living by singing and music” (cf. Monier-Williams 1899:431) from which derived the ethnic *Roma* or *Romany* their native term denoting the members of the Gypsy people (cf. Mayrhofer 1956-1980:464).

Moreover, the intervocalic D and even its voiceless pair T phoneme (apparently becoming voiced too) likewise in American speech is perceived as if pronounced Italian or Slavic R, e.g. buddy > *buDDy* > *buRRy*, city > *ciDy* > *siRy*, etc. The analogous adaptation of the old Greek letters to the new phonetic values of the Etruscan script seems to be interpreted erroneously as non-existence of the voiced stops in Etruscan language.

Viewed in this light, the above inscription must have been intended to express verbally through the authentic meanings of the key words LAR and LABDA the essence of the scene displayed on the carved relief of the urn.

### **Voiced Stops in Etruscan**

According to the currently accepted theory, the Etruscan phonology did not distinguish between voiced stops B,D,G vs. voiceless stops P,T,K but primarily between non-aspirated P,T,K, vs. aspirated stops P<sup>h</sup>,T<sup>h</sup>,K<sup>h</sup> instead (Bilbija 1984, 1989; Stützer 1992; Rix 1998, 2008; Wallace 2008, 2016). It is even assumed that when words from foreign languages were borrowed into Etruscan, voiced stops became typically converted into unvoiced ones. Recently, the German linguist H.Rix (1998, 2008) developed a theory that Etruscan as a non-Indo-European language belonged actually to the so-called Tyrrhenian family of languages along with Rhaetic language of the southern Alps and Lemnian language of the island Lemnos in Aegean Sea.

However, the inscription engraved on the Etruscan alabaster urn from Chiusi seems to point rather to a different reading of the authentic stop phonemes. There is found a number of

similar phonetic realization of consonants attested in other languages, past and present (viewed diachronically and synchronically), viz. the erroneous distinction between Voiced vs. Non-Voiced consonants, especially stop phonemes, as the following examples clearly testify:

1.) Devoicing of the voiced stops:

A) In initial position: English *door* vs. German *Tor*

B) In final position: English *god* vs. German *Gott*

2.) Voicing of the Voiceless stops:

A) Sanskrit *tṛṣṇā* English *thirst* vs. German *Durst*

B) Sanskrit *tanyatu* English *thunder* vs. German *Donner*

The native speakers of German use to pronounce voiceless stops forcefully and tensely with an additional sharp puff of breath (like Chinese, hence German orthography in 19<sup>th</sup> century prescribed that initial voiceless *t* as a rule had to be accompanied by the following aspirate *h*, e.g. *Helmuth*, *Thieme* etc.), whereas voiced stops they pronounce quite loosely and mostly with no voicing at all, the distinction relaying on tenseness (force) vs. looseness (relaxedness) in pronunciation, instead of voiceless vs. voiced.

Consequently, the voiced stops in German words when adopted phonetically in Croatian (an archaic Balkan language) as a rule appear pronounced (and written) with their voiceless counterparts, since the Croatian (and Slavic phonology in general) features no aspirated consonants, but distinguishes primarily and principally between Voiced vs. Voiceless phonemes, e.g.

German Burger > Slavic purger; German Zöger > Slavic ceker; German Bröseln > Slavic prezla, German Butter > Slavic putar German Danke schön > CSlavic tanke šen (Ref. HJP 2021).

Thus, the adoption of the foreign words by the Etruscans with the Un-Voiced or rather Devoiced stops instead of presumably Voiced ones in the original language, must have been of the same nature as the Croatian borrowings from German explained above.



## Devoicing of Consonants as the Source of International Conflicts

The last example of the previous set is especially instructive for it illustrates how the devoicing of consonants may produce far-reaching negative consequences and quite serious repercussions on the relationship between different speaking nations.

There is a well-known anecdote about a Slavic *Gast-arbeiter* who was returning to Germany after having his yearly vacation in native Yugoslavia. The Slavic brought with him a smoked ham from his village to enjoy it during the long hours of riding on the train to Germany, and offered politely a slice of it to a German fellow-traveler who rode along in the same compartment. The German fellow accepted the share overwhelmingly and loudly acknowledged it with obligatory *Danke schön* which sounded to the Slavic guy as *tanke šen*. However, the word *tanke* conveys the meaning “thin” in Slavic, so the Slav thought that the German fellow wasn’t satisfied with the thickness of the slice. Accordingly, he cut consecutively several times much bigger and thicker slices, but the German fellow accepted them every time thankfully with *tanke šen*. When almost all of the ham was consumed and merely the bone left, the Slavic guy harboring a second thought became enraged with such an expression of ingratitude and voraciousness, he took the haunch bone and struck the German fellow in the head, thinking to himself “If all of it has been *tanke* ‘thin’ to you, perhaps this would be thick enough!”

Quite analogously, it seems that the same principles were applied by the ancient Etruscans in the process of adoption of the foreign words. The Etruscans like the Venetians (the name derived most likely from *Slo-veneti* < *Slovenci* via apheresis ‘the native term for present-day Slovenians neighboring with Venetians’) were closely related to the ancient Slavic inhabitants of the Balkan area. There is a chance that from the presumed relationship of neighboring Slovenian and Croatian with the Etruscan language may arise a more intelligibly deciphered interpretation of the Etruscan inscriptions.

Some scholars have already expressed the view that there exist Slavic elements within the Venetic and Etruscan inscriptions (Bilbija 1984; Pešić 1995; and more recently Tomezzoli, Serafimov, Vodopivec 2009).



## The Authentic Phonetic Values

The key words from the Etruscan alabaster urn described above, viz. LAR ... LABDA represent the perfect example of the authentic Etruscan spelling and its phonology system. In point of fact, the inscription is an indisputable proof that the Etruscan comprised the complete set of Voiced Stop sounds viz. B,D,G. The word LAR is followed by the syllable GE (some kind of suffix). The word LABDA is preceded by the consonant cluster SG (some form of prefix), featuring the Greek letter Gamma, written as Latin C which had even in Old Latin the phonetic value of G. Consequently, the Etruscans used C to represent Voiced G, in order to distinguish it from its Voiceless pair K or Q. The occurrence of consonant clusters in the beginning of the words is the special characteristic of the Slavic languages too, in contrast with Germanic languages which retain consonant clusters usually at the end of the words.

Thus, the inscription testifies indisputably, of the presence of VOICED STOPS in Etruscan language, and reveals the same distinction found in Slavic languages between Voiced vs. Voiceless stops as the fundamental feature of the Etruscan language too.

## The Swan and the Soul

That this conclusion is not an arbitrary statement is further approved by the appearance of the term LABDA in the inscription of the alabaster urn. The term is beyond any doubt related to the common Proto-Indo-European presumed form *\*h<sub>4</sub>elbhós* denoting whitish color from which derived Latin *albus* 'white', Greek *alphós* 'white leprosy', Hittite *alpā* '(white) cloud', but in Old High German *albiz* (Mallory, Adams 2006:332) and especially in Slavic languages it rather came to specify exclusively the white bird 'swan' viz. Croatian *labud*, Slovenian *labod*, Bulgarian/Macedonian *лебед=lebed* Polish *łabędź*, Czech-Slovak *labut'* Belarus *лебедзь=lebedz'* Russian *лѣбедь=lébed'* Ukrainian *лѣбідь=lébid'*.

The relief of the Etruscan alabaster urn not only displays the double mirror image of the Swan, but confirms it literally by the inscription LABDA.

What is more, the term LABDA appears prefixed by the consonant cluster SG, with apparent syncopation of the vowel sounds (Bonfante 1990; Clackson 2014), in which letter G is of special significance, for it imitates in most natural way the actual voice of the swan or goose, viz. GA GA GA, related to Sanskrit *gā* 'singing' (obviously onomatopoeic in origin, Slavic

*gatati* 'foretell', *gatnja* divination) while ancient lexicographers also give the meaning 'a song' (Monier-Williams 1899:341). The letter S might have well been used as the Sanskrit prefix *sa* (Croatian and Slavic variants *s*, *sz*, *sa*, *so*, *su*, also voiced ones *z*, *ze*) expressive of conjunction or possession, when compounded with nouns conveying the meaning 'with or accompanied by' (Monier-Williams 1899:1111).

Thus, S<sup>a</sup> + G<sup>a</sup> + Labda undoubtedly was meant to denote 'accompaniment by the singing of the swan' or better known as 'swan song' being a metaphor for 'death', since the phrase refers to an ancient belief that swans sing a beautiful song just before their death, though being mostly silent during their lifetime.

Interestingly, this belief had become proverbial in ancient Greece by the 3rd century BCE about the same period of the date of the Etruscan alabaster urn. Aesop (1998:127) in his fable of *The Swan and the Goose* mentions the swan song legend as saving the very life of the bird, when it was caught by mistake instead of the goose, but was recognized by its song.

Even more instructive is Plato's *Phaedo* (1966:84a-85b), for it quotes the words of Socrates, which actually confirm the common Aryan belief in transmigration of the soul: "[84] And you seem to think I am inferior in prophetic power to the swans who sing at other times also, but when they feel that they are to die, [85a] **sing most and best in their joy that they are to go to the god whose servants they are.** But men, because of their own fear of death, misrepresent the swans and say that they sing for sorrow, in mourning for their own death. They do not consider that no bird sings when it is hungry or cold or has any other trouble; no, not even the nightingale or the swallow or the hoopoe which are said to sing in lamentation. I **do not** believe they **sing for grief, nor do the swans**; [85b] but since they are Apollo's birds, I believe they have prophetic vision, and because they **have foreknowledge of the blessings in the other world they sing and rejoice on that day more than ever before.**"

Thus the transmigration of the soul or metempsychosis as the quintessence of the common Aryan and likewise Etruscan worldview is perfectly attested by the carved relief and engraved inscription on the alabaster urn.

## The Winged Lar

The Etruscan term LAR denoting ‘house spirit’ seems to be related to Croatian *larmati* “to make noise” (HJP 2021) and German *lärmten* “ibid.”, thus it might have meant to denote originally a *poltergeist* ‘a kind of noisy ghost, the one making a noise by flapping his wings’. In any way, the terms are semantically and phonetically related beyond doubt. It should be noted that here again as in the case of the word ‘swan’, Slavic and German words are closely related to Etruscan.

The LAR is followed in the agglutinative fashion by an obvious postpositional suffix GE, indicating the possessive relationship with the next word TUTNAS inscribed after LAR GE, apparently onomatopoeic in origin, imitative of the sound of flapping wings, and undoubtedly related to Sanskrit *thuthu* variant *thūthū* “the sound made in spitting” but also *thutthu-kāraka* “one who smacks his lips in eating”, *thuthu-kṛt* “thuthu-maker, viz. Name of a bird” (Monier-Williams 1899:464); it resembles also Croatian *tutanj*, *tutnjati* “make noise” < Old Slavic тѹтънати, тѹтънѣти *tōtynati*, *tōtyněti* “noise, thunder” > Old Russian тутьнати *tutynati* “to thunder”; Russian тутень *tutenʹ* “noise, roar, the clatter of horses' hoofs”; In this context, it seems to fit well the Sanskrit meaning in connection with the Slavic old custom of spitting against evil spells. Accordingly, the noise (made by flapping wings) of LAR seems to have had the same purpose as the Slavic spitting, viz. to protect the soul of the deceased against presumably evil spells, as is clearly indicated by the relief and inscription carved on the urn, see below:

Etruscan Alabaster Urn, Chiusi, 3<sup>rd</sup> c. BCE



### Source:

[https://commons.wikimedia.org/wiki/Category:Etruscan\\_sarcophagi\\_in\\_the\\_Museo\\_Gregoriano\\_Etrusco#/media/File:Urn\\_with\\_reclining\\_male\\_figure\\_and\\_kline-shaped\\_chest\\_with\\_inscription,\\_Chiusi,\\_first\\_half\\_of\\_the\\_3rd\\_century\\_BC,\\_alabaster,\\_inv.\\_13897\\_-\\_Museo\\_Gregoriano\\_Etrusco\\_-\\_Vatican\\_Museums\\_-\\_DSC01105.jpg](https://commons.wikimedia.org/wiki/Category:Etruscan_sarcophagi_in_the_Museo_Gregoriano_Etrusco#/media/File:Urn_with_reclining_male_figure_and_kline-shaped_chest_with_inscription,_Chiusi,_first_half_of_the_3rd_century_BC,_alabaster,_inv._13897_-_Museo_Gregoriano_Etrusco_-_Vatican_Museums_-_DSC01105.jpg)

The two medial words of the inscription, **𐌆𐌇𐌋𐌌𐌍𐌎𐌏** viz. L A T<sup>h</sup> A L I S A, seem the most enigmatic, both being utilized as some forms of mantra or spell: the former might have well be related to Sanskrit *lāṭa* “idle or childish language, repetition of words in the same sense but in a different application” (Monier-Williams 1899:900); the latter seems to have conveyed originally the meaning of Sanskrit *liśa* in the compound *ku-liśa* “an axe, hatchet” but also “thunderbolt” (Monier-Williams 1899:296), thus fitting perfectly with “making noise” explained above. But it might have also meant to denote the same as Sanskrit derivative of *liśa*, viz. *leśa* “a small part or portion; a kind of song; a figure of speech in which a statement is made indirectly” (Monier-Williams 1899:903), indicating distinctly the singing of the swan, viz. his child-like repetition of the syllable G<sup>a</sup> mentioned in the last section of the inscription.

### The Common Ethnic Term

There is a certain number of words already established positively as Etruscan-Balkan cognates, among them the most important is the very native Etruscan ethnic term by which they called themselves, viz. *Ras*, *Rasna*, *Rasne*, denoting *Etruscans*, *Etruria*. Professor Pešić (1995:40) related the ethnic *Rase* to Sanskrit *rasa* “the best or finest part or prime part of anything, essence, marrow; mercury, quicksilver (sometimes regarded as a kind of quintessence of the human body, elsewhere as the seminal fluid); semen virile” (Monier-Williams 1899:869). Pešić also pointed out that the latter term left no trace in toponymy, hydromymy and anthroponymy, but the former is found widely disseminated across a vast territory of Southern Europe, especially in Slavic toponymy, such as *Ras*, *Rasina*, *Rassina*, *Raška*, *Raška Draga*, *Resen*, *Resnica*, *Rasa*, *Rašo*, etc. The same ethnic term *Ras* had been denoting the capital of the medieval Serb state of *Raška* (Bilbija 1984), the etymology of which goes back to the root-word *rasa* “race, lineage, ancestral line, especially of noble breed“, whence also Croatian and South Slavic adjectives mfn. *rasni*, *rasna*, *rasno* “purebred“ and the epithet *rasni* (esp. horse) “stud, a horse of particularly noble linegae fit for breeding“ (HJP 2021).

Thus, the Etruscans undoubtedly considered themselves the “purebred ones“, or the Nobles viz. “Aryans“, but utilizing rather a common Etruscan-Slavic-Germanic cognate and better known term *Ras* instead (the term is also preserved in German *Rasse*).

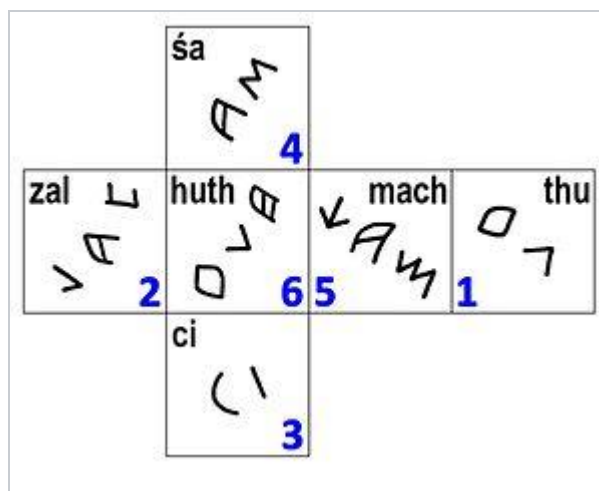
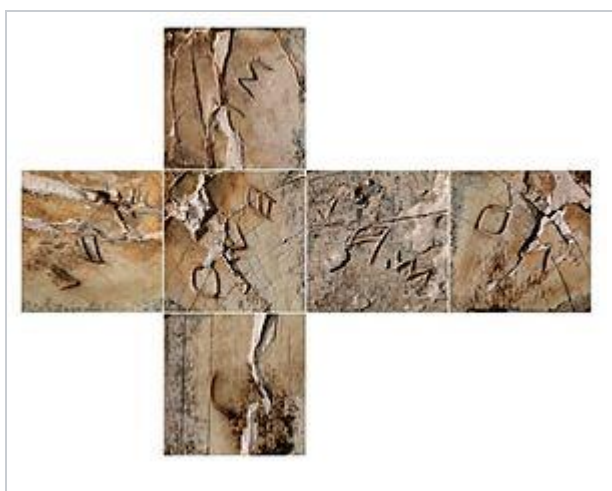
In his decipherment of the bilingual Phoenician-Etruscan Pyrgi Tablets (c.500 BCE) Professor Pešić has identified the term SLUVENI (viz. *Sloveni* “Slavs“) as the innate self-determined ethnic term of the Etruscans, and TULE RASE as their homeland or Rasenna (Pešić 1995:39).

The Etruscans, like the Aryans and ancient Slavs did not differentiate between upper-case vs. lower-case letters in writing, but all letters were represented democratically of the same size, displaying their innate genetically inherited democratic spirit.

In this context, it is of paramount importance the fact verified abundantly by the innumerable cremation urns, that the Etruscans, just like Vedic Aryans and ancient Slavs, favored cremation over inhumation of their deceased, which is another firm proof of their Aryan origin (not even to mention their frequent usage of the preeminently Aryan symbol *Svastika*).

### Numerals as Additional Evidence

Besides, the Etruscan numerals are undoubtedly Aryan in origin, many of them the cognates of the Slavic ones in particular. The so called *Tuscanian dice* with 6 inscribed code-words in fact are not the Etruscan numerals at all, but rather a Random Word Generator.



Source:

[https://en.wikipedia.org/wiki/Tuscanian\\_dice](https://en.wikipedia.org/wiki/Tuscanian_dice)

The following Etruscan numbers are almost identical with Slavic:

TVE (2) = Slavic DVA, DVE

TRI (3), TRETĪ (3<sup>rd</sup>) = Slavic TRI, TRETĪ or TREĆI

CATRA (4) = Slavic ČETRI or ČETIRI

PET (5) = Slavic PET

ŠESTV (6<sup>th</sup>) = Slavic ŠEST, ŠESTI > personal name *Šesto* or *Šestić*, meaning as the 6<sup>th</sup> child

SEMB (7) = Slavic *Sedmi* < \**sebdem* (cf. Greek *ἑβδομος* *hébdomos*) of mythical importance

STV (100) = Slavic STO

NB. The reading *śemph* by the mainsream academians for number SEVEN is based on the wrong assumption that there was no VOICED STOPS in Etruscan.

## Conclusion

The Ancient Apeninne Etruscans used to share the same Aryan worldview along with social and spiritual customs and values so typical of the Vedic Aryans and ancient Slavs that there can be no any doubt about their real and innate Aryan roots and common genetic and spiritual heritage.

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