PARALLELISM AT PYRGI:
A STYLISTIC FEATURE OF THE ETRUSCAN TEXT

In 1964 the discovery was announced of inscriptions in Punic and Etruscan at Santa-Severa (Pyrgi) [1], showing the king or chief magistrate at Caere dedicating at the beginning of the fifth century a temple or shrine to the Punic goddess Astarte. Lines 8-13 of the first Etruscan *lamina d'oro* present an interesting pattern or disposition, as was pointed out by Massimo Pallottino [2]. In them fourteen words are grouped in two parallel sequences:

> *ilacve tulerase nac ci avil χurvar tesiameitale*
> *ilacve alsase nac atranes zilacal seleitala acnasvers*

These two parallel sequences are of virtually the same length, having elaborate symmetry and recurring assonances. *ilacve tulerase* and *ilacve alsase* correspond, and *nac* (= ' because ') in each line introduces a series of four words which have a kind of antiphonal relationship (*tesiameitale, seleitala*). The context is sacral, and the verbal pattern will have imparted a liturgical quality to the style.

Binary structure, amoebean arrangement, paraphrastic wording, repetition of various effects are a mark of archaic Italy. Consider this citation from the *Tavole di Gubbio* VI b 59-60 [3]: *tuscer naharcer iabuscer nomner nerf sihitu ansihitu, iouie hostatu / anhostatu, tursitu tremitu, hondu holtu, ninctu nepitu, sonitu sauitu, preplotatu preuilatu*. In an article I have studied the phenomenon of ' parallelism ' in the early Latin poets (of whom Plautus has survived most extensively) [4].

Classical Hebrew poetry shows parallelism of three distinct kinds which were first treated by Robert Lowth in 1753 [5]: synonymous parallelism (the commonest

[1] See M. PALLOTTINO-G. COLONNA-G. GARBINI-L. VLAD BORRELLI, *Scavi nel santuario etrusco di Pyrgi e scoperta di tre lamine d'oro iscritte in etrusco e in punico, AC*, XVI, 1964, 39-117.

[2] See *op. cit.*, n. 1 above, 91.

[3] I quote from tre excellent edition by G. DEVOTO, *Le Tavole di Gubbio*, Firenze, 1975², 47.

[4] *Parallelism in Plautus, Latomus* 43. 3 (1984), 560-570.

[5] Lowth's important study of the forms of classical Hebrew poetry, *De sacra poesi Hebraeorum Praelectiones Academicae*, was published at Oxford in 1753.

type), consisting in the simple repetition of the same thought in slightly different words; antithetical parallelism, produced by contrasting the first member with the second-synthetic parallelism, in which the first member is developed or completed by a similar thought in the second (or third, when it is triplets which are in question). This feature of Hebrew poetry is found in early Latin poetry but has not hitherto been specifically recognised.

The early Latin use of synonymous pairs of words in legal and sacral style is part of this same phenomenon. When Plautus writes at *Pseudolus* 595 *hi loci sunt atque hae regiones* and at *Rudens* 227 *haec loca atque hae regiones*, or Lucilius *loco ... ac regione* (189, Marx), or Lucretius *regione locoque* (2. 534; 4. 786), or Virgil *quae regio ... quis ... locus* (*Aeneid* 6. 670)[6] they are employing a mode of expression which has roots deep in the past. Compare the ancient legal *formulae: ius et fas, ius et lex, uis ac potestas, usus fructus, fides fiducia, manu mancipio, datum donatum, pacti conuenti, locatum conductum, certum ratum, promitto spondeo, soluere liberare, multae poenae.*

It is interesting to find in an early Etruscan inscription the lineaments of a usage destined to be a long-lasting feature of what became in later times the leading language of Italy[7].

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[6] See H. Haffter, *Untersuchungen zur altlateinischen Dichtersprache*, Berlin, 1934, 81.

[7] It certainly lasted until the time of the paraphrastic Ovid - cp. for example:

    nudaque simplicitas purpureusque pudor   *Am.* 1. 3. 14

and

    pascitur in uiuis liuor; post fata quiescit.   *Am.* 1. 15. 39