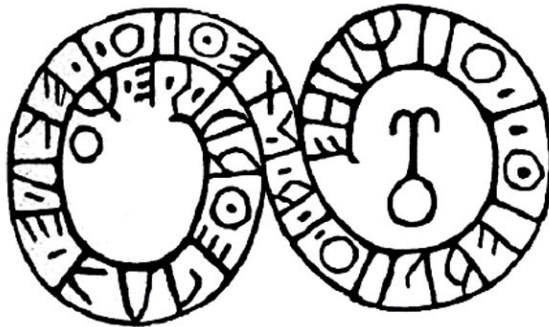


DOCUMENTING A 2002-2012 PROJECT TO INTERPRET,
BY METHODS ROOTED IN DIRECT INTERPRETATION,
THE ANCIENT INSCRIPTIONS IN NORTHERN ITALY

THE VENETIC LANGUAGE

An Ancient Language
from a New Perspective: FINAL*



[image of Pa26]

vhug-iio.i. tival-iio.i. a.n.tet-iio.i. eku .e.kupetari.s .e.go

*The sentence, expanded to separate into words, is interpreted 'let
carry to eternity, on wings to eternity, the givings to eternity let-it-be, let
the journey continue, let it remain'*

by
Andres Pääbo

* Except this document is unpolished and unfinished in places and seeks financial support for final editing, corrections, polishing, references, etc Contact author. AP 2014

THE VENETIC LANGUAGE

THE VENETIC LANGUAGE An Ancient Language from a New Perspective: FINAL

by

Andres Pääbo

FORMAL EDITION - 2013

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“Formal Edition” signifies the final book that has developed as a result of feedback etc from the original versions which were offered in pdf file or hand-made via laser printing to special interested people in order to gauge feedback

Credits

This work could not have been accomplished without the cataloguing of the Venetic inscriptions over the centuries, and in particular the organization of the inscriptions in the 1960's done by G.B. Pellegrini and A.L. Prosdocimi and presented in *La Lingua Venetica*, and also the updated summary by M. Lejeune in *Manuel de la Langue Vénète* in 1974, even though both were done from a perspective based on an assumption that Venetic was Indo-European. Images used herein, other than the maps and a few other incidental images, are artistically or creatively (the author is an artist – www.paabo.ca) developed or adapted from digital shots of images presented in *La Lingua Venetica*. In terms of references to the Estonian language strong acknowledgement is given to Johannes Aavik, *A Grammatical Survey of the Estonian Language*, most readily found within *Estonian-English Dictionary* compiled by Paul F. Saagpakk, 1982.

2012 addition: The revision and improvement of this book could not have been achieved without both positive and negative responses to it. Positive responses gave me encouragement while negative responses gave me determination to try to communicate better my methodology, especially to demonstrate that there is no linguistics involved – since I am not a linguist – but that it was written from basic analysis. The additions to this book are those that were worked out in my second book *The Veneti Language: A Deciphering of an Ancient Language from First Principles*. – which is a summary of the results while this one was a documenting of the project. For more info see <http://www.paabo.ca/veneti/index.html>

GENERAL PREFACE

ORIGINATING OUT OF PURE CURIOSITY

Welcome to a subject that has challenged scholars for centuries – shedding light on the nature of the language of the ancient Veneti (in Greek *Eneti*) as recorded in the inscriptions left behind in the northern part of the Italic peninsula.

This book summarizes as best I can my private pursuit of the subject since around 2002 when I came across photos in books or on the internet showing some examples of inscriptions that have been found in northern Italy and attributed to the preRoman ancient Veneti peoples. I did not have any connection to any university or even any other connection to the subject: I was simply intrigued to try to see what these mysterious writings said, especially when I discovered past pursuits of deciphering them had not experienced great success. Without knowing anything initially about the previous work done in their regard, I approached it completely fresh, as if they were brain-teasers, puzzles to solve. What intrigued me was that the inscriptions were short and on objects with a clear purpose and context and therefore it should be possible to infer what inscriptions probably said directly from the archeologically determined purpose and context. Surely any deciphering should begin by studying the purpose and context and not in forcing a presumed related known language on it. If one began by studying the object, one is dealing with reality – much like studying a carton of milk in a foreign country to decipher which word means ‘milk’ – whereas when one is projecting a known language like Latin onto the Venetic words, one is detached from the reality represented by the archeological object itself and it is easier to produce false, assumed, results.

When I got some results (sentences that seemed suitable to the purpose and context of the object) from the few examples, I took it to the next level and began doing some research. I discovered the traditional ways by which scholars had looked for Latin-like sentences in the inscriptions, and how most recently some Slovenians, perhaps driven by nationalism, were attempting to drastically rewrite ancient history in order to place the Slovenian language in the Venetic inscriptions. I became very interested in the various methods of interpreting unknown inscriptions.

I also noted that the Veneti were described by ancient Greeks as the source of amber from the north. Archeology affirmed there was an amber route from the Jutland Peninsula to the location where the inscriptions were

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made. Could that mean Venetic came from the north in a way analogous to modern Hungarian came from northern Russia a millennium ago? These were intriguing questions.

Seeing that traditional methods had not achieved believable results, or the results were too limited, I wondered if I could try it myself and to try to be more scientific. I discovered there were several schools of thought, and nobody had offered the possibility that the Adriatic Veneti were a development energized by the amber trade. I began to envision a brand new view of the ancient Veneti, inspired by the strong evidence of trade contacts with the north. What if the Veneti collectively comprised a vast long distance trade system of colonies and markets across the northern seas and south via the major European rivers? It is well known how other ancient trading peoples behaved: the Phoenicians, for example had colonies all across the south coast of the Mediterranean, Spain, and down the African coast. Why assume that there were no similar players in the northern world and in Europe's interior?

Accordingly I thought it was time I collected all the information I could on the ancient Venetic inscriptions, and through the library system obtained two major books that catalogued the inscriptions. They included the organization of the inscriptions in the 1960's done by G.B. Pellegrini and A.L. Prosdocimi and presented in *La Lingua Venetica*, and also the updated summary by M. Lejeune in *Manuel de la Langue Vénète* in 1974. Even though both were done from the traditional scholarly perspective based on an assumption that Venetic was Indo-European, I could use the cataloguing of the inscriptions. In fact since Finnic is a NON-Indo-European language, almost nothing from past was of any use, and it was in fact better I ignored it so as not to cause myself confusion.

I made another observation: While in most sciences, like physics, the more you learn the more difficult it becomes, in learning a language, the more you learn the easier it becomes. Thus the very fact that scholars have laboured over the Venetic inscriptions for centuries is itself proof that they have been on the wrong track, that something is fundamentally wrong. I realized when I began that if the deciphering did not become easier and accelerate, I was not on the right track. Discovering it becoming easier not only validates being on the right track, but it inspires continuation. Had I become stuck for very long I would have put the project aside. But in fact, after months of trying to get started suddenly it the discoveries were coming one after the other and by the end of the year, it was almost done. This is exactly what happens when one learns a language from direct involvement with the language – it takes some time to get started but once

started, the learning accelerates rapidly. A baby for example takes a year to get started with speech, but then language learning accelerates.

The reality is that a language is not learned like a puzzle. It is learned from inside out – as you identify word stems and grammatical elements, everything becomes clearer.. It is a process of increasingly understanding how a system functions. Those who have studied a new language understand what I mean. Learning a language is by building up your understanding of it little by little. You begin by the simplest sentences like “The dog chases the cat”. Then you go onto something more difficult. And so on you build your understanding. The trick to deciphering Venetic was similarly to look for the simplest, clearest, sentences and build from there.

We began with the simplest sentences among the Venetic inscriptions, where the meaning is almost obvious from the nature of the object. We then proceeded to other sentences that included the words and grammar we had seen in the simple sentence.

The trick is in proceeding in an intelligent sequence – let the language reveal itself.

Is that not what a mother does when she teaches her baby to speak? She does not right away say “Would you like something to eat this morning?” No she will say “Baby num-num? Num-num?”

As you will see when I describe this natural language-learning methodology in the following chapters, how I began my childlike entry into Venetic with the inscription accompanying a picture showing a peasant man handing a distinguished looking man a duck. Obviously one of the words had to be ‘duck’ and another word had to be either the peasant or the elder or both.

The following project is NOTHING like what has been done before. Past work on the Venetic inscriptions has simply assumed it was related to a known language and then words of that known language (like Latin) was forced onto similar patterns in Venetic. This is more like playing a puzzle game than learning a language from within. At best it is a trial-and-error approach; however, in a real trial-and-error approach one allows the possibility that the hypothesis should be abandoned. But when someone has worked with the hypothesis for hundreds of hours, will they allow the hypothesis to be wrong? No they will assume it is correct and that it is simply a difficult puzzle to solve.

I realized, as I said above, that the way to learn Venetic was not to try to map any known language onto the inscriptions, but to find the key to enter the language and then build up the understanding from inside it. When I had discovered the key, that is when it all accelerated. Each new

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correct discovery impacted the body of inscriptions in many places, thus causing acceleration.

As I went, I began to document my discoveries. I wrote up my discoveries in articles, then I began it in book form, then I improved the book some more. In each revision I tried to solve issues. It was important that I was consistent in my grammar. The same grammatical marker had to have the same function everywhere. I then decided to rationalize the grammar more clearly and make adjustments where needed. Even though the results looked very Finnic in nature, I did not have to refer to known Finnic languages to decipher the Venetic. A “Finnic hypothesis” played a remarkably small role. Once you are on the right track, the Venetic reveals itself very directly.

When I decided I had gone as far as possible with the limited number of inscriptions I decided to rewrite my documentation in this final form – including everything from previous documentations plus more. I for example demonstrate at the end how I have rationalized Venetic enough that one is able to create one’s own sentences. When one has discovered a language, understanding how it works, you can create endless numbers of sentences. This is the nature of language. When a baby has learned how his parent’s language works from maybe only several hundred sentences, he can now generate thousands of new sentences.

The proof of having developed an understanding of a language, thus, is the ability to generate countless new sentences. Even if my results are off here and there, what we have is a working system, a real language. Unlike an invented language such as can be created for movies, this language applies well to the Venetic inscriptions and produces very believable, acceptable, natural, meanings relative to the nature of the object and its context. The answer to whether the language described reflects to real Venetic can be found in the saying: “If it looks like a duck, acts like a duck, and quacks like a duck, then it must be a duck.”

The key to accepting the following as the truth lies in the degree to which the language is described, rationalized, and shown to work properly and like a real language. If we are given several different decipherings of Venetic, then surely the one to favour will be the one that addressed nearly all the complete inscriptions, broke down the language into word stems and grammatical markers, and was able to translate most without poetic manipulations with the result being very natural to the object context. Last but not least, rationalizing it enough that it is possible to create your own new sentences, albeit with a limited vocabulary.

A PROJECT IN THREE PARTS

1. THE PROJECT 2. DECIPHERINGS 3. LEXICON & GRAMMAR

The ancient “Veneti” or “Eneti” have existed in human consciousness since ancient times since people of this name were observed in southeast Europe – Black Sea, Asia Minor, Greece, northern Italy. By Roman times the name “Veneti” was identified in northwest Europe, and “Venedi” at the southeast Baltic. Ancient scholars mostly associated the name with the “Eneti of Paphlagonia” identified in Homer’s epic poem of about 800BC, **the Iliad**, coming to the aid of Troy. Thus until only the last century of additional archeological information, they were popularly seen as having originated from these “Eneti”. Roman historian Livy, actually proposed the refugees from Troy sailing to the north end of the Adriatic Sea, and settling there, displacing original peoples called “Euganei”. A millennium later, Venetians, now Latin-speaking, took these ideas of origins in Troy to heart, and various Venetian families drew up family trees that had one or another of the heroes of Troy at its roots. Some centuries later, as the world was increasingly becoming devoted to scientific investigation, the first analysts of writings inscribed on objects in northern Italy, believed the language was a northern form of Etruscan – an easy assumption given that the Venetic inscriptions use an adaption of the Etruscan alphabet previously existing in the Italic Peninsula towards the south. More recent archeological investigation found that the north Italic region developed from influences from the north and that there were strong trade contacts between the region and the Jutland Peninsula, thus suggesting that the Veneti colonies may have developed from northern influences. From this point of view, the Eneti of Troy and other Eneti in the history of ancient southeast Europe, could also have originated independently from the north, and or there was trade contacts between Venetic colonies in the eastern Mediterranean.

But concentrating on the Eneti/Veneti of the Italic Peninsula, early Greek historian Polybius, who described north Italic “Eneti” being allied with the Romans against the Celts said that the Eneti, however, “spoke their own language”, which suggests the language was not very close to any other major language of the time, or Polybius would have named it.

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In the modern era, because ancient Greek historian Herodotus had written of “Eneti of Illyria”, proposed that the ancient Venetic inscriptions represented an “Illyrian” – the language of peoples north of Greece and east of the Adriatic Sea. However, no success was achieved by comparing Venetic texts to surviving Illyrian texts. Perhaps out of sheer frustration, scholars decided that Venetic was simply an ancestral language to Latin. This theory appeared to be proven by the fact that some of the inscriptions had words that resembled Latin words. For example the Venetic word **donas.to** was compared to Latin **donato** ‘offer, donate’. Also the word **.ego** looked like Latin **ego**.

Since around the 1950’s scholars began sifting through the Venetic inscriptions looking for Latin-looking words, and trying to discover Latin parallels and acceptable meanings. While by chance there were some acceptable (not absurd) results, for the most part the results when there were any the analyst dared to publish were disappointing. Had interpretations of the Venetic inscriptions been successful, there would not have been further investigations this time asserting principles in the developing new science of linguistics. Since it was obvious that the Latin approach had poor results, the new approach was to approach it not as an ancestor to Latin, but generally as an independent Indo-European language.

The earlier Illyrian approach was revived by Slovenian scholars who proposed Venetic was an ancient Slovenian. This new view of course required they spend much time discrediting the traditional view that Slovenian was a South Slavic language that arrived in its location only in the post Roman period. There was plenty of evidence that after the Roman era, the remnants of the Veneti colonies assimilated into their regional languages. Just like in northern Italy the Veneti assimilated into the Latin of the Romans, so too in Brittany the Veneti there became Celtic, and the Veneti/Venedi in the regions between the Baltic, Adriatic and Black Seas, adopted the Slavic languages of the peoples who now dominated eastern Europe. These post Roman developments have inspired Celtic and Slavic scholars to propose that the Veneti were Celtic or Slavic back to the beginning of time. Indeed the fact that Venetic inscriptions in northern Italy became Latin in the Roman era has been taken as the evidence that Venetic was ancestral to Latin. None of the modern scholars who project post-Roman language and culture back to the beginning of time, will even consider the common reality of assimilation. I have tried often to engage scholars proposing a Slavic Veneti in a discussion of assimilation of original Veneti into Slavic immigrant populations of the post-Roman period, but

such a discussion is always rejected. It is just too realistic and probable and undermines the attempts to extend the recent language back to ancient Veneti.

To avoid these acrimonious debates, we are wise, when investigating the ancient Venetic inscriptions, to avoid Veneti-named peoples that developed since the Roman era.

Thus our project will consider ONLY the ancient Veneti from before the Roman era (the period of the Roman Empire) We will not look at more recent evidence than the pre-Roman period. We will only look at the ancient Veneti discussed only in ancient Greek texts, and the archeology from before the rise of Rome.

The discoveries in archeology of the last century have now been added to the information established from ancient texts. Here are some of the archeological discoveries:

1. The north Italic Veneti area developed gradually from northern direction, and not from any sudden immigration – thus proving Livy's view of refugees from Troy, wrong.

2. There was a strong trade connection between northern Italy and the Jutland Peninsula.

3. From dropped amber, there was an amber trade route from the Jutland Peninsula to northern Italy, starting with the Elbe, and coming down by the Adige River. There was another amber trade route that came from the southeast Baltic amber source and came down to the Adriatic from further east. (Note this connection with the amber trade is also recorded in ancient Greek and Roman texts)

4. Areas around Europe archeologists called "Urnfield Culture" because of their cremating their dead and putting the cremations in urns and urns into cemeteries, have been associated with the Veneti. Notably, two of the locations of cremation practices were located towards the north along the two amber routes.

Note how all these archeological discoveries demonstrate origins and/or connections with the north. Therefore it should be extremely valid to look for origins of Venetic in the north – especially if we can identify them as trader peoples (since trader peoples created colonies in their trade network – something supported by the distribution of "Urnfield cultures". This would then be analogous to the way the Phoenician traders of the Mediterranean established colonies across the south coast of the Mediterranean and down the African coast.)

This now suggests the possibility of the Venetic colonies being established from the north, and then after having been established drawing

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local peoples into it. (This is an important truth for population geneticists – like Hungarians today, a language and culture can endure even if the genetics is replaced over the centuries.)

This new point of view allows us to look for the origins of the Veneti in traders from the north. We are not restricted to southern languages.

For a detailed discussion of the nature of the ancient Europe before the Roman era, see the appendix. The purpose of the project is to decipher the Venetic inscriptions found in the north of the Italic Peninsula. As described above, past attempts at deciphering the inscriptions have simply assumed the inscriptions were a precursor to Latin, or an unspecified Indo-European language, or Slavic. This approach of simply assuming the inscriptions to be of a particular linguistic family is a trial-and-error approach. It is like, for example, declaring arbitrarily that Venetic was, say Mongolian, and then looking for Mongolian-like words in the inscriptions. In the same way that humans are able to hear sentences spoken by the wind in the trees, or to see shapes of animals in the clouds, it is possible by wishful thinking and poetic manipulations and lack of respect for accuracy to 'prove' that the inscriptions are in any natural human language on earth.

While archeological information suggests it is possible for us to repeat the past blind trial-and-error approach additionally with north European languages like Germanic or Finnic, it is far better to approach the deciphering of Venetic in the successful ways of past deciphering of ancient unknown inscriptions – which is to either find parallel texts in a known ancient language or to infer meanings from the way the writing appears in the archeological sites. The latter approach is analogous to how a tourist in a foreign country can determine what some of the words mean from the way they are used in shops, advertising, captions in magazines, etc. Insofar as Venetic texts appear on archeological objects whose use and purpose is easy to understand, it is often possible to infer what the texts say, or at least understand what they cannot say – what would be absurd relative to the context.

If we can interpret some of the sentences directly from the context, then we will be able to identify the linguistic affiliation with a known language family, and then our choice of language will no longer be an arbitrary assumption and there will no longer be a trial-and-error process. The ideal, of course remains to try interpret the Venetic inscriptions directly without any reference to any known language. The more inscriptions there are to work with the more this is possible.

The following book is a final documentation of the study of the Venetic inscriptions that is rooted in trying to decipher Venetic inscriptions as much

as possible directly from the inscriptions themselves. The methodology is described in detail. Our references to a known language only enter the analysis peripherally and at later stages. We do not force anything onto Venetic from the outside as has been the habit of the past.

This book is divided into three parts. **1. THE PROJECT** **2. DECIPHERINGS**, and **3. LEXICON & GRAMMAR**. Each part depends on having read and understood the last.

Part One, THE PROJECT is about establishing the framework for the project. Following the procedures of proper scientific investigation, I establish the data I will use – all the COMPLETE inscriptions since the methodology needs full proper sentences not just to avoid inventing words, but also for comparative analysis – such as comparing sentence structure, grammatical endings, word usage, etc. which is impossible with fragments.

The most important thing to establish about the project is methodology, and how past methodologies, rooted in earlier naïve times are unacceptable for modern scientific standards. In the past analysts simply assumed Venetic was close to a known language – Latin for example – and then simply try to hear that language in Venetic. Such a methodology will arrive at similar results that may sometimes seem acceptable for any language on earth.

The proposal that Venetic is Latin-like or like any other language is inherently a trial-and-error approach that searches for the hypothesis that works best, gets the best results. After the pursuit of Venetic as a Latin-like language has been carried on for decades, scholars forget that there is no proof it is related to Latin, and that the pursuit of it as Latin-like has always been a hypothesis under testing, in which case the option of declaring the testing a failure is open. The scholars simply assumed this was no longer the testing of a hypothesis but that the Latin-like Indo-European hypothesis had been proven. But it never has. It is still a hypothesis with an arbitrary basis!! The same applies to any other hypothesis of linguistic affiliation – mere arbitrary forcing of a known language X onto the Venetic inscriptions achieves nothing other than testing whether the chosen language gives better or worse results than another hypothesis.

A proper scientific methodology begins by first proving the hypothesis, and only then proceeds to decipher the inscriptions. But is it possible for example to prove that Venetic was of language family X, before decades of assuming it is without proof and then going on a wrong path?

Today we understand that the real world is governed by laws of statistics and probability, and that all normal occurrences form the bulging

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part of a statistical bell curve. That means normal writing by normal people in a normal world contemporary with ancient Greeks, will write normal things, expected things, in the contexts in which the inscriptions occur. While an odd sentence may be written, it will be rare – located on the trailing part of the statistical bell curve

Thus the laws of statistics say that normal writing by normal people should for the most part have normal, believable, expected meanings, and not be odd or strange – except very rarely (the trailing part of the statistical bell curve).

Thus the best test to determine if a hypothesis is being proven, is that the results are normal, natural, and what we would expect from human nature and the contexts in which the inscriptions were written.

Bear in mind that the Veneti were not some exotic people isolated in some far away jungle. They were integrated into a world which included the ancient Greeks. If today we are still able to identify with ancient Greek writings and culture, understand how to interpret their architecture and behaviour, then the same should be true of the Veneti. The Veneti cannot have been a strange people that wrote unbelievable sentences. Quite the contrary - for example if the Greek writing was used for all purposes in normal ways, then Venetic was too. Thus one powerful way of assessing the results, of testing the hypothesis, is by stepping back and asking if all the translations made seem consistent with what we would expect on the archeological objects and sites.

Another test of a hypothesis of linguistic affiliation is to ask: does the hypothesis manage to translate most of the inscriptions or does the analyst only manage to translate a few that sound good, and the rest remain in a limbo of endless discussions? The Latin-like hypothesis results are like that. Yes we can see a few translations with Latin presented here and there, such as on the internet. What we do not see are the hundred or so still without any believable results or any results at all.

A third test of a hypothesis is whether there is consistency in meaning of word stems and grammatical markers. Is it possible to describe a lexicon and a grammar that, when applied to all the inscriptions, actually produces the believable translations we expect.

This third test is the hardest because it prevents the common practice of 'hearing things' and then mapping one's known language onto the Venetic sentences. If one is not forced to rationalize the language, one can get away with all kinds of shiftiness in meaning, grammar etc.

Science does not accept that one can translate an unknown language by simply projecting from one language to another. Linguistics has correctly

shown that since human speech is limited by what sounds we make, it is possible for a particular word – especially a short one – to have similar sounding words in any other language. Take the pattern AND for example. It probably exists in every language on earth as it is so natural to the human speech apparatus. Thus merely mapping one language into another – whether done naively or with linguistic methodology – proves nothing.

Take any sentence on this page, and run the words together and you will find that you may be able to find similar sounding words of any other language in it at a rate of less than one in 25 words. However, if you also have to be close in meaning, the probability drops to one in thousands, For example if you have to match both the sound AND and the meaning ‘in addition, also’, then the only languages with that meaning will be ones to which English is related.

Matching both sound and meaning ensures that we do not get matches by random chance like we do with sound alone. When we only go by sound, we can find matches for Venetic words in any language on earth, and nothing is proven by merely judging by sound parallels

Therefore, the methodology – if we were to look for matches in other languages – has to begin with deriving some meaning to the Venetic words directly from the Venetic inscriptions and their context themselves. In this way we would not just be matching sound, but also we would have to come close to the meaning we have already established.

The key to deciphering Venetic properly is to avoid known languages completely – at least at the start – and to try to decipher as much as possible directly by the direct methods we describe in Part One.

The key to making choices is the laws of probability and statistics I mentioned earlier. The rule applies that if the ancient people were human and the context in which they used inscriptions resembles something we still have today, then we have to expect that the true meaning of inscriptions will be what we expect, what is believable, what is natural for the situation. What we expect is what is not simply possible, but natural, believable, and PROBABLE. Given that most of the real world falls on the bulging part of the statistical bell curve, improbable, unbelievable, meanings must by the science of probability and statistics be very rare.

Past linguistically or language oriented analysis did not look at the Venetic archeological material for ideas. They simply projected their language onto Venetic, mapped meanings from that language onto Venetic words and then massaged the results to form a sentence of some kind. They then adjusted the nature of the object to suit. The easiest method was to make everything into a cemetery object. Anyone today who is well

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versed in the principles of science, and in particular the science of probability and statistics would be as appalled as I was at what had been done so far. Past analysis of Venetic inscriptions has been nothing more than mental exercises or mental game playing. The fact that thousands of man-hours have gone into it does not make it valid.

The methodology that looks for meaning directly from the archeological objects begins by asking ‘what would a normal person PROBABLY say in that context’? It is not enough to come up with something merely possible. There can be a hundred possibilities. Which ones are the MOST PROBABLE? See my discussion in Part Two of the inscription **pueia** where there can be only two most probable meanings.

We assume always that the most probable meaning will appear and that unusual meanings will be very rare. But how do we determine what is most probable? We study the archeological object on which the inscription is found, determine what it was used for and how. Like an archeologist studying an archeological site, we consume every piece of evidence that may have a bearing on what is written on an archeological object. Another example of the methodology is crime scene investigations. It is not enough to collect only fingerprints – everything that has a bearing on the crime is investigated. Then in a court of law, the prosecuting lawyer argues what story is being told by all the evidence.

Past methodology was so entirely concerned with projecting a chosen known language (Latin-like, Slovenian-like, etc) onto Venetic, that the analysts stopped studying the archeological context itself. They simply produced sentences and were pleased to even come up with a sentence that actually made sense of some kind.. The Slovenian analysts had to massage their results into poetic form to make them tolerable, but even so, when an outsider who knew something about archeological objects read those results, his reaction was they they were absurd relative to the objects and context. “Real people would not write that on such an object!”

If we are actually interested in the reality behind the Venetic inscriptions, we cannot block out any information. Quite the contrary we must allow all information connected with those inscriptions to enter our study as that is what tells us what the inscription most probably says.. It serves as are guide to what is more probable and what is less probable – what is believable and what is absurd.

Studying the context of the archeological objects and determining what is most natural to be written on them should be the primary focus and not overlooked. That is why the best deciphering of ancient texts has been done by archeologists – archeologists BEGIN by understanding what went

on at the archeological sites. They are likely to see immediately if their deciphering takes a wrong turn - it will be inconsistent with the archeological information. The deciphering of inscriptions from archeological sites is not a linguistic task. To only use linguistics to decipher Venetic is analogous to only using fingerprint analysis at a crime scene. A single-faceted approach does not provide very much information.

The context in which the Venetic sentences occur should be the primary focus. Once we know what the sentence probably says we can make wise choices between alternatives. Context will guide us to the correct choices.

To use a modern-day example, let us say you are in a foreign country and do not know the language – you will likely be able to decipher many words on road signs, signs in shop windows, on packages in supermarkets, in advertisements, and even in captions under magazine pictures because you are wholistically processing all information around the words as well – much as a detective or archeologists reads ALL information for evidence. On the other hand a linguist or analyst only looking at the texts, would write down all the words on paper, take it home, and spend ten years trying to figure out what the words – now separated from their real-world context – mean using methodology that can only derive meaning from within the realm of words and sentences in isolation.. Note that in the real world – long before linguistics – babies and adults learned languages by observing them in actual use. When a mother says “Baby num-num?” it helps when the mother is holding a spoon with food on it and putting it close to the baby’s mouth.

In the following project, I searched for ALL information connected to an inscription that might reveal meanings of sentences and individual words - everything there is to know about the circumstances in which the sentence was made and used. For that information I first of all processed the information archeology has provided so that I already have information as to what the sentence probably says before even beginning to look at the sentence by itself. In that respect this methodology is an extension of archeology – archeological detective work taken a step further. I constantly assessed my educated guesses against the laws of probability. I used the expectation of natural results to gauge the truth of it, or conversely, I used the encounter of absurd results to gauge my deciphering veering off in a wrong direction. It was always a guide, and I always knew I was on the right track when the deciphering accelerated.

This methodology is something like sailing - gathering navigation information on the one hand, and then correcting my course according to that information. By always sailing on the crest of highest probability at

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every stage, I was most of the time making correct choices and staying on a correct course. The laws of the statistical bell curve ensure this is true.

Another analogy would be in climbing a mountain. To climb a rock face you need a good path, with good hand-holds and foot-holds. You scan the rock above to assess the best path, but then if you come to a place where you cannot go further, you acknowledge you made a mistake, and backtrack. What guides the rock climber is a constant understanding of which way the destination lies – upward. Any action that thwarts progress upward indicates a bad decision was made, and necessitates backtracking.

And so it is in deciphering – you scan all the information there is, and feel around for the most probable route. If you run into a dead end – a word simply defies translation – you go back to see if some earlier assumption could be altered without upsetting what has gone before, and then try again.

The gathering of information of every kind is as I already said above akin to detective work gathering evidence. The truth does not lie in any one piece of evidence but in all the evidence taken as a whole. As they say in a court of law, the truth is told by the ‘preponderance of evidence’.

All applied sciences that gather ‘evidence’ from all available information – from geology to engineering to sociology to archeology – understand the methodology.

Context is everything.

Any proper methodology for deciphering MUST approach the unknown ancient texts in terms of the entire world around the texts, inasmuch as archeology was able to reconstruct it. For example, archeology may determine that a container was used as a vase. If that vase had writing on it, what was likely written on that vase? That is an archeological approach. We all know some of the basic rules of languages – such as a word must have the same meaning everywhere it occurs. Thus if the archeologist finds four vases and there is a word in common with them all, that word will be what vases have in common – watering, the flower-bunch, etc. The archeologist can make educated guesses as to what the common word means.

Part Two DECIPHERING, continues the actual deciphering, becoming increasingly difficult as we proceed through the chapters. Bear in mind what I stated earlier: language learning is a matter of getting to understand a language from the inside. It is a matter of proceeding from one sentence to another in a wise sequence so that one is learning in steps. That is the most natural and effective way of learning a language: we begin with the simplest of sentences, and step by step we look at more complex

sentences.

Once we have some words, we can then begin to infer meaning from partially translated sentences. If we have a sentence of two words A and B, and discover their meanings, we can then acquire additional information from sentence context to translate word **C** in a sentence of the form A-**C**-B (for example). We then test C in other locations to confirm the perceived meaning, and then we are able to translate word **D** in another sentence that is like C-A-**D**-B. Never losing sight of the archeological context, we go back and forth across all the full sentences in clever ways so that unknown words are revealed.

The core of the methodology lies in extracting as much information as possible from studying context, inferring meanings of unknown words from partial translations, and back and forth revisions so there is a consistency of meaning and grammatical operations. When we have revealed words and meanings to a considerable extent, then and only then can we look at the direct results and see if they resonate with any known language. THIS is what proves linguistic affiliation. Then direct methodology finds the language closest to the Venetic inscriptions, and then if we say for example that “most of the results look very Finnic”, then we have a hypothesis that is proven and our subsequent references to Finnic are no longer mere testing of a hypothesis. We prove it from direct results, and then our use of the hypothesis of linguistic affiliation is no longer blind. We can exploit it as an additional tool in our deciphering.

By beginning with, by being rooted in, direct analysis of Venetic, we are dealing with reality. We could let our direct analysis of Venetic reveal any affiliations it may have had. Let the Venetic choose the linguistic connections, and not force any arbitrarily assumed language onto the Venetic. It is always possible that Venetic had words even from Etruscan or Germanic. If we let Venetic reveal itself, then that allows us to look at any good candidate language for surviving parallels. Venetic will contain not just words inherited from genetic origins, but also borrowings from other languages with which it had contact. Indeed maybe some Venetic words survive around the Adriatic. Maybe Slovenian does contain remains of Venetic words. Maybe after the Veneti assimilated into Slavic populations they preserved some words and expressions. One example is the word for ‘duck’. The Slovenian word *raca* seemed to be a remnant of the actual Venetic **rako**, ‘duck’, which may actually have had another origin, as it also resembles English *drake*. (I scanned other Slavic languages and finding nothing similar to *raca*, determined Slovenian *raca* was not Slavic, and therefore must be a remnant of Venetic.)

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Thus, the direct analysis of Venetic itself generated the meanings for words – from precise meanings to vague meanings – and we were almost always comparing BOTH sound and meaning, reducing arbitrary chance to one in thousands, which meant that if there were good matches, that would indicate a real relationship even though we do not know exactly how that relationship worked. But at least we can say that if only a few Venetic words resonated with Germanic (like English), that could indicate borrowings, while if we constantly found parallels in Estonian, that would tend to indicate that both Estonian and Venetic had a common northern ancestor – perhaps a lingua franca of sea-traders across the northern seas around 2000-3000 years ago. But these inferences go beyond deciphering the inscriptions and we limit our attention to making such inferences.

Thus, in this project we are no longer projecting a known language onto Venetic according to an assumption or hypothesis. My methodology has never forced a known language, whether Latin, Slovenian, Germanic, Estonian, or any other language onto the Venetic inscription. In the methodology of this Project, we look primarily at everything there is to learn from the Venetic itself, from the nature of the object and its context as discovered by archeology, and then let the results guide the process. Clearly Venetic is its own language, and we simply cannot force another known language on it.

While linguists might be inspired to look more deeply into the systematic shifts and other linguistic features I will note, our purpose is merely to decipher (ie learn) the language, There is no need to make any linguistic deductions, if the intent is merely to discover meanings from accumulated evidence. Do not look for linguistic implications in the determination of meanings. Our task is only to decipher the inscriptions, not to tackle linguistic implications (which comes later). A good example from today might be a student of French noting that the French word important, looks like the English word important. We do not imply that French and English are related. We do not proceed into linguistics, to determine that the word ultimately derives from Latin. Sometimes ignorance is bliss. We need not cloud the language learning with pompous linguistic pronouncement. Who cares where important came from? In Venetic who cares where some word that looks Germanic came from. Is it original to Germanic. Or did it arrive into Germanic from Finnic before it entered Venetic? Where did Venetic **rako** originate from? Was it Germanic originally? These questions simply do not matter. They complicate things and the answers are always political. When we learn a language from direct interpreting of it we really only want to know its meaning, and its linguistic dimensions are irrelevant!!!

Deciphering is only about finding meanings. If I make linguistic observations it is only to identify patterns that can then be used as additional tools. What counts is that we determine probable meanings from direct analysis of the Venetic, and then MAYBE we will discover some parallels in languages with which Venetic had intimate connections according to archeological information.

In Part Three about deciphering, keep track of how natural and believable the resulting meanings are, relative to the object and its context. Note too that I give as literal translations as possible and the literal translations themselves are already natural. There is no absurdity nor poetic rewording to hide the absurdity that we see in past analysis with Latin or Slovenian.

In the end, the scientific laws that govern this process are the laws of probability that state that MOST of the results must be just as we would expect, based on how we today still relate to other ancient peoples like the ancient Greeks. (What I mean is we can still read ancient Greek poems or plays and relate to them. We are not dealing with a bizarre people such as one might find isolated in a tropical jungle, whose inscriptions would be weird and unnatural to us. While it is possible for the Veneti to have been weird, it is certainly not probable, It is probable for example that graffiti scrawled on the wall of a mountain trail is typical graffiti, such a “Greetings Everyone!” and not some kind of reverent prayer to a deity. A reverent prayer is most likely to be on a dignified monument, not scrawled. We must always choose the most likely interpretations even if there may be 10% that are unusual. That is what the science requires.

Part Three, LEXICON AND GRAMMAR, summarizes the results of the project. The Lexicon lists the words, arranged not alphabetically but in order of importance and certainty, looking first at words that occurred most often or were in contexts where the meanings were obvious. We also divided up the inscriptions between the main body of inscriptions in traditional Venetic, the dialects of the Lagole inscriptions, and the compromised Roman era inscriptions. An alphabetical lexicon would be wrong, as it makes it seem as if all the words are of equal certainty. The methodology is based on laws of probability and statistics – much like the evidence in a court of law – where the results with more evidence behind them are more certain.

The chapter on The Grammar summarizes the discoveries of grammar that were made along the way. Since the grammar seemed to resemble Finnic grammar, we added comparisons to Estonian and Finnish grammar, to demonstrate similarities and differences and to underscore the evidence that Venetic seems very Finnic – almost as close to Estonian as, say

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English to Swedish or German. I do not claim anything. I merely show what I have found. Linguists and others can debate the validity of the apparent results. Note that according to linguistics, grammar changes most slowly and if Venetic is Finnic, then the grammar MUST be very similar.. I make some linguistic comments, but bear in mind they are peripheral to the project, as the project was mainly about finding meanings. I leave it to linguists to pursue the linguistic matters further if they choose.

The Venetic inscriptions, as I said, have been studied for centuries, accelerating since the 1950's. Illyrian has been considered, Latin has been arbitrarily projected onto the inscriptions, and most recently Slovenian has been forced onto the inscriptions. What everyone forgets is that by arbitrarily assuming the linguistic affiliation from nationalistic inclinations or wishful thinking, the hypothesis is not proven, and it is applied in a trial-and-error fashion. The longer a particular track is followed, the more the analysts believe the hypothesis is proven when the entire process is still in a trail-and-error stage. The irony is that in the deciphering of an unknown language, if we are on the right track, it should accelerate. A baby acquires his first words over a year, but then his acquisition of his parents language accelerates. Even people learning a foreign language know that learning accelerates. If the scholars of the Venetic inscriptions are at it for centuries and generate thousands of books and papers, and make little progress, and the debating continues, then the hypothesis must be wrong. At some point you have to say- enough. If one is on the right track, it should accelerate not drag on for centuries!!! Like all learning of a new language from direct investigation it begins slowly but the more words are correctly translated, the more the learning accelerates. Thus the very fact that a hypothesis applied for centuries makes no progress, is in itself a test of a hypothesis and proof it is wrong.

The study of Veneti is open-ended. When more information is found or someone else gets additional insights, more can be added. As an extension of archeology, the subject is open to opinion, debate, revision, and incorporation of new data. Nothing given here is the final word. As in archeology, new discoveries will call for revisions or additions. .

A.P. Sept 2013

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v.i.re.n.mo ... (--?)es(--?)niiukuru ...*

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Obelisks Marking Tombs*Analyzing most of them and what revelations they
offer...*

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them...11.4.2* Analysis of the Texts on the Round Stones **mu.s.ta.i iiuvant
v.i.ve.s.tin iio.i ... ho.s.ti have.s.t o.u.peio ... pilpote.i. k up .rikon .io.i. tivale.i.
be.l. lene.i. ...** 11.4.3 Conclusions about the Texts on the Round Stones ... *All but
one have similar messages-wishing the deceased fly out of the tomb into the
heavens*

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urns had writing on them. A great number are in fragments. Therefore the number
of complete usable sentences was not large...11.5.2* Analysis of Cremation Urn
Texts *Looking at those in the Venetic alphabet ... [v]oltio.m.nio.i. v.i.rutana.i ...
.a.kutna.i ... v.i.ugia.i. mu.s.ki a.l.na.i ... mo.l.dona.i. \$o.i. ... va.n.t.s. .a.v.i.ro.i. ...
va.n.te.i v.i.o.u.go.n.tio.i. .e.go ... lemeto.i. .u.r.kleiiio.i.u.kona g alkno.s. ...
.u.ko.e..n.non.s.a.tta ... [.]m.mno.i. vo.l.tiio.m.mniio.i ...* 11.5.3 Conclusions
for Cremation Urn Texts ... *Messages in the early Venetic period are
individualistic and varied and proper sentences. They all have the same purpose –
to address the circumstances of the death of a loved one*

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11.7 Grouping #7 - PRAYERS TO THE GODDESS ON STYLUSES ... 458

11.7.1 Introduction: The texts on the Styluses ... *A large quantity of styluses have been found at the sanctuary but only some have writing on them. Possibly the styluses were borrowed by pilgrims and then left behind after the ceremony* ... 11.7.2 Analysis: The texts on the Styluses ... vda.n. dona.s.to re.i.tiia.i. v.i.etiana .o.tnia ... v.i.o.u.go.n.ta lemeto.r.na .e. b. ... mego doto v.i.ogo.n.ta mo.l.dna .e.b. ... v.i.o.u.go.n.tai v.i.o.u.go.n.tna dona.s.to re.i.tiia.i. ... mego dona.s.to re.i.tiia.i. ner.ka lemeto.r.na ... mego doto v.i.u.g.sia votna \$a.i.nate.i. re.i.tiia.i. o.p. vo.l.tiio leno ... v.i.ugiia so.u.v.na ton.a.s.to re.i.tiia ... v.i.ugia v.i.rema.i.s.tna.i. doto re.i.tiia.i. ... v.i.rema.i.s.tna doto re.i.tiia.i. ... mego doto v.e.r.ko.n.darna ner.ka.i. m ... mego dona.s.to \$a.i.nate.i. re.i.tiia.i. pora.i. .e.getora- .r.i.mo.i. ke lo.u.de- robo.s. ... vda.n. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to ... v.i.u.g.sia vo.l.tiio.n.mnin dona.s.to r.i.tiia.i. mego ... ka.n.ta ruma.n[.]na dona.s.to re.i.tia.n ... n(=m)ego (do)na.s.to ka.n.ta ruman re.i.tiia.i. ... re.i.tii katakna lo.g.sii v.i.rema.i.s.tna ... mego a(=v)hugiia dina.s.to re.i.tiia.i. ... mego dona.s.to v.i.ugiia v.i.o.u.go.n.tiia ka \$a.i.n. \$. \$e.i. re.i.tiia.i. ... vda.n. ka.n.ta mnkna dona.s.to re.i.tiia.i. ... 11.7.3 Conclusions: The texts on the Styluses ... *inscriptions are not on all styluses, since styluses were used to write onto bronze sheets; but perhaps styluses with inscriptions already on them were for those pilgrims who did not know how to write. Messages are exactly the same as on bronze sheets – addressing Rhea*

11.8 Grouping #8 - PRAYERS ON OTHER OBJECTS RELATED TO OFFERINGS ... 468

11.8.1 Introduction: The texts on Other Sanctuary Objects *There were two columns with equestrian figures at the Baratela sanctuary with the following longer inscriptions. The message is similar to what is on the styluses and bronze sheets* ... 11.8.2 Analysis: The texts on Other Sanctuary Objects ... mego dona.s.to ka.n.te.s. vo.t.te.i. iio.s. .a.kut.s. \$a.i.nate.i. re.i.tiia.i. ... mego va.n.t.s. e.ge.s.t.s

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dona.s.to re.i.tia.i ... mo.l.dobo.i. k no.s. dona.s.to ... 11.8.2 Conclusions: The texts on Other Sanctuary Objects ... *Were these other objects fixtures at the site?...*

11.9 GROUPING #9. - SEVERAL ISOLATED LONG INSCRIPTIONS... 470

11.9.1 Introduction: The texts on Other Isolated Objects *There are a few long inscriptions, that cannot be grouped with any of the groupings above, but we will discover their purpose in their content ...* 11.9.2 Analysis: The texts on Other Isolated Objects ... 9A - ISOLATED FINDS IN MAIN REGION – RELIGIOUS IN MY VIEW *Both are religious in nature and probably originally marked tombs ...* 9B – MIDDLE PIAVE VALLEY LONG INSCRIPTIONS – NON-RELIGIOUS IN MY ANALYSIS *These appear non-religious and the content suggests they came from taverns along the Piave Valley trade route and had a dialect closer to the east Baltic dialect at the north end of the route*

11.10. GROUPING #10. - LATER INSCRIPTIONS WITH ROMANIZATION AND OTHER CHANGES ... 479

11.10.1 Introduction *represents three separate groups because –with the exception of a few early inscriptions – these do not integrate well into the analysis of majority of Venetic inscriptions from the proper original Venetic period and northwest Adriatic location. Since they do not participate significantly in our methodology, we will leave detailed discussion of them to Appendix 11.10-A : GROUPING #10A. -The Changing Dialect of the Lagole Inscriptions ... List of complete sentences and General Analysis (more detailed analysis in Appendix) ... 11.10-B: GROUPING #10B. - Roman Alphabet Cremation Urn Inscriptions – Abbreviations, Non-sentences. List of Roman alphabet urn inscriptions in several categories – For closer study of these texts, see Appendix ... 11.10-C: GROUPING #10C. - A Few Examples of Inscriptions Elsewhere in Europe ... These are simply a few discoveries of ancient writing from elsewhere that appear to be close to Venetic and tend to confirm the lingua franca of long distance trade was a dialect of Venetic ... 10c-1. RHAETIAN HUNTING HORNS We looked for words related to hunting as these would relate to context ... 10c-2. BRITTANY GRAVE MARKERS ... I scanned the internet for grave markers from the Roman era or before that might still show Venetic and found a few ... 10c-3. WALES GRAVE MARKER MESSAGE ... I scanned the internet for very old grave markers and found the Finnic word for ‘remember’ (as in Latin in *memorium*) several times ... This search was not extensive and done only to see if the Veneti named peoples elsewhere in Europe had the same language – the answer is Yes...*

11.11. GROUPING #11. – MISCELLANEOUS ADDITIONS ... 495

11.11.1 Introduction ... *This category is intended as a place to add more as I come across them. Archeology and museums may certainly have more that are recently found, not documented, that did not find their way into this project. There are two in this category and more may be added as I come across them*

11.12 SUMMARY TO ANALYSING BY GROUPINGS ... 496

11.2 The Pursuit of Repeatability ... *This scientific principle constantly followed is repeatability. The same kind of object in the same context would tend to, most of the time, have the same kind of message on them*

PART THREE: SUMMARY. LEXICON, AND GRAMMAR

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Discoveries and Decisions made and the Lexicon and
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12.1.1 A Summary of the Methodology of Deciphering UNKNOWN, Languages *A review of the principle of interpreting the inscriptions directly using context as revealed by archeology, situation within partial translations, and cross-checking with all inscriptions studied ...* 12.1.2 The Importance of the Results For Assessing the Truth ... *A reminder of the laws of probability and statistics that require that resulting meanings must not only be possible but also most probable ...* 12.1.3 Similar Themes, Sentiments, within Categories of Object ... *a reminder that the messages within a single category of objects (obelisques, cremation urns, styluses, etc) must be similar according to laws of probability. Strange results are probably false even if such a sentiment is possible.*

12.2 THE INTEPRETATIONS IN SUMMARY ... 519

(From the sentences assembled for the project and listed in Chapter 2. All are subject to improvement with more insights and data)

SUMMARY: Grouping #1 - INSCRIPTIONS WITH VARIED NON-RELIGIOUS CONTEXT ... *The final decided translations for the inscriptions in Grouping #1 ...* **SUMMARY-**Grouping #2 - MEMORIAL PEDESTALS WITH RELIEF IMAGES ... *the final decided translations for the inscriptions with pictures and repetition of .e.cupetari.s. ...* **Summary:** Grouping #3 - OBELISQUES MARKING TOMB LOCATIONS ... *the final decided translations for the inscriptions on obelisques that marked tomb locations ...* **Summary:** Grouping #4 - INFORMAL SENDOFFS ON ROUND STONES ON BOTTOM OF TOMBS ... *the final decided translations for the inscriptions on round river stones left at the bottom of tombs at Pernumia ...* **Summary:** Grouping #5 - SENDOFFS ON VENETIC ERA CREMATION URNS (FIND ROMAN ERA URNS IN 10.b) ... *the final decided translations for the inscriptions on cremation urns in the Venetic alphabet in the proper Venetic period ...* **Summary:** Grouping #6 -PRAYERS TO THE GODDESS ON THIN FOIL SHEETS ... *the final decided translations for the inscriptions on bronze sheets that address the goddess Rhea ...* **Summary:** Grouping #7 - PRAYERS TO THE GODDESS ON STYLUSES ... *the final decided translations for the inscriptions on styluses that address the goddess Rhea ...* **Summary:** Grouping #8 - PRAYERS ON OTHER OBJECTS RELATED TO OFFERINGS ... *the final decided translations for the inscriptions on a couple of*

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pedestals that address the goddess Rhea ... Summary: Grouping #9. - SEVERAL ISOLATED LONG INSCRIPTIONS ... the final decided translations on a couple of funerary inscriptions on other objects ... Summary: GROUPING #10A. -The Changing Dialect of the Lagole Inscriptions ... final interpretations of the Lagole materials of a seeming spa or sauna facility on the Piave trade route (More detail in appendix) that seems to begin with traditional Venetic and then becomes compromised by Latin and perhaps other languages ... Summary: GROUPING #10B. - Roman Alphabet Cremation Urn Inscriptions – Abbreviations, Non-sentences. Done in the Roman alphabet, they show a deterioration of Venetic as well as the adopting of Roman funerary writing. There are few actual sentences, too many abbreviations, and deviations from the original Venetic spellings, to do more than make general observations of these. ... Summary: GROUPING #10C. - A Few Examples of Inscriptions Elsewhere in Europe ... final interpretations of these miscellaneous inscriptions found by casual scanning of internet for Roman and preRoman era writings 10c-1. RHAETIAN HUNTING HORNS ... Messages appropriate for hunting ... 10c-2. BRITANNY GRAVE MARKERS evidence of the Venetic versions of sentiments that Romans expressed with “in memorium” and “rest, remain” ... 10c-3. WALES GRAVE MARKER MESSAGE ... some inscriptions grave markers that are single words that say “to remember” ...

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A Summary of Words Deciphered From the Direct Analysis of the Inscriptions ...573

13.1 INTRODUCTION TO THE LEXICON ... 573

13.1.1 Bad Analysis Avoids Explicit Interpretations ... *past analysis has beat around the bush- lots of discussion and vagueness and little commitment to an actual translation ... Review of what scientific approaches require ...* 13.1.2 How the Lexicon Was Determined ... *a summary of the methodology demonstrated in detail in Part One and Two. ...* 13.1.3 The Lexicon *An overview of what is presented and how the words are grouped according to most frequent words most strongly revealed directly from the context and progressing to words which may be equally correct but there is less evidence to support the choices made ...*

13.2. THE LEXICON

PART ONE: FROM MAIN INSCRIPTIONS AT THE BOTTOM OF THE TRADE ROUTE FROM THE JUTLAND PENINSULA ... 577

...The words accompanied by interpretation and some brief notes presented in order of importance and certainty...

13.3 THE LEXICON

PART TWO: THE LAGOLE DIALECT: AFFINITY WITH ANCIENT TRADER ESTONIAN ... 599

... The words appearing in the “sanctuary of Lagole-Calalzo” that may or may have compromised words or words from another dialect than traditional Venetic ..

13.4 THE LEXICON

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13.5 THE LEXICON

PART FOUR: ROMAN ALPHABET IN SCRIPTIIONS IN RHAETIA, BRITTANY, AND WALES...608

... The several words that appear on Rhaetian Hunting horns, on gravestones in Brittany and Wales in early Roman times ...

13.6 CONCLUSIONS ON LEXICONS ... 610

.... Reminder that there was dialectic variation in Venetic and the Venetic writing was pure phonetic that captured dialectic changes (unlike more developed languages where words became standardized in form even if they were pronounced differently from place to place – like modern English)

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14.1.2 Basic Characteristics of Finnic Languages *Since Venetic will be compared to Finnic, this section gives the reader a summary of characteristics of Finnic languages ...*

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14.2.1.1. Static vs Dynamic Interpretations of Some Case Endings

14.2.1.2. Introduction to Est./Finn. Case Endings and the Presence of these Case Endings in Venetic.

14.2.1.3. Nominative Case

14.2.1.4. Partitive Case -v.i. 'part of; becoming part of'

14.2.1.5. "Iative" Infix -ii- 'extremely (fast or far or large)'

14.2.1.6. Inessive Case -v.s. 'in; into' (In dynamic meaning equivalent to Illative)

14.2.1.7. Elative Case - v.s.t 'arising from; out of'

14.2.1.12. Ablative -l.t 'out of (location of)'

Table 14.2 – Venetic Case Endings Compared to Est. and Finn.

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14.2.4.7 Active Present Gerund

14.2.4.8 Other Complex Verb Forms

14.2.5 Observations Regarding Finnic Evolution...651

Offering a theory that there developed seagoing traders across the northern seas dominated by a Finnic ancestral to Estonian, and the west Baltic developed a dialect from the influence of Indo-European farming peoples that was higher and more strongly palatalized which we could call Suebic, and that the Venetic dialect in the main inscriptions developed mostly from the latter

15.

EXPANDING THE LEXICON AND CREATING NEW SENTENCES

Inferring additional ideas from the results ... 653

15.1 INTRODUCTION: APPLYING THE RESULTS ... 653

15.1.1 Inferring More About Grammar and Words and Expanding the Vocabulary ... *when there are plenty of words and grammar, it should be possible to generate new sentences ...* 15.1.2 (NOUNS) EXPANDING LEXICON VIA CASE ENDINGS ... *with tables a review of major grammatical endings that can be used to create words by adding them to noun stems.* 15.1.2 (VERBS) EXPANDING LEXICON VIA VERB ENDINGS ... *with tables a review of major grammatical endings that can be used to create words by adding them to verb stems.*

15.2 MAIN LEXICON EXPANDED WITH SELECTED GRAMMATICAL POSSIBILITIES AND ARRANGED ALPHABETICALLY ... 657

NOTES ON EXPLORING THE POSSIBILITIES AND EXPANDING THE LEXICON ... **EXAMPLE APPLYING MOST PROBABLE POSSIBILITIES** ... *example expansion of the verb leno to demonstrate what verb forms are possible based on our grammar reconstruction... example of forms if leno is viewed as nominal ...*

Note: The Leno expansions are used as a template ...658

A SELECTED EXPANDED LEXICON CREATED BY ADDING GRAMMATICAL ENDINGS TO STEMS ...

... proceeding alphabetically through the main lexicon, and using the leno example as a template we add endings to all the word stems in the lexicon to explicitly show the resulting word phrases. This is done because the English reader will not be familiar with the type of language that adds numerous endings to stems often agglutinatively (an ending can be attached to another ending) Note some of the

expansions are educated guesses that may not have really been used. Also note that languages develop a popular usage and just because certain forms are possible does not mean they will be used, thus these expansions only show what might be possible and not what actually existed in actual usage in ancient times.

15.3 A BRIEF DISCUSSION ABOUT CREATING NEW SENTENCES FROM VENETIC STEMS AND GRAMMAR ... 717

INTRODUCTION ... *discussion of how to approach generating new original sentences* NEW SENTENCES INSPIRED BY EXAMPLES IN THE BODY OF INSCRIPTIONS ... *starting with simple actual examples and the imperative, we begin wandering into the realm of sentence creation in a way that begins simple and becomes increasingly involved ..*

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Given that a real language can borrow words from another language, it is possible to borrow words into Venetic, and then apply Venetic grammar to them, thus inventing more words. For example we could borrow “computer” and pronounce it “kampeter” or similar and add endings to it.

16.

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Reducing the Confusion of Several Ethnicities ... 733

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PREFACE TO PART ONE

Deciphering Venetic in a Multilateral Approach that Draws Meaning Directly from the Context of the Writing

THE PROJECT:

Assembling the Body of Inscriptions and the Starting Methodology (Before Referring to other Languages)

The absolutely wrong way to approach unknown writing – unless it is possible to produce irrefutable independent proof - is to assume it is a particular known language or related to a known language. This creates a problem because as linguistics now realizes, human speech uses the same vocal apparatus and the number of sound pattern used in any language is limited. The way a baby speaks – clear vowels, consonants and syllables – tells us how limited human speech sounds can be. Actual language can adopt complexities in practice, but all languages are still rooted in the same simple sound-making.

As a result if you assume the unknown language is a particular language (based on nationalistic bias, assumptions based on geography, archeology, etc) then you will find yourself projecting this known language onto the unknown language and in achieving results in the same way as hearing a bird saying “cheer up” or the wind saying “whisper wishes”. The reality is the that short syllabic patterns are found in all languages. For example, the pattern “ANA” will appear everywhere, and if you assume the unknown language is a known one, you will find that pattern, and then force the meaning onto the unknown language. When the analyst has found several patterns that resemble their presumed language, they will begin to try

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to find a message in the translated pieces, and then try to poetically improve the sentence and manipulate the results to produce an acceptable sentence.

Venetic and many other unknown language in ancient texts was approached in this way – with an initial assumption about linguistic affiliation – because the above truths were not known or applied. (The linguistic realization that sound parallelism alone is not enough has only been acknowledged only a few decades.)

For example when Venetic was assumed to have been a precursor to Latin, analysts ‘listened’ for Latin words in the Venetic inscriptions and then forced some results. A simple example is **ego ostioi egestioi** identifying **.e.go** from Latin *ego* ‘I’ where the rest is simple assumed is a proper name, producing the meaning: ‘I (am) for Ostio Egestio’. Other longer inscriptions follow the same approach – identify a few Latin-like words, and then turn the rest into the proper name of the deceased, his relatives, deities, etc.

For example, the original as written:

.e..i.k.go.l.tano.s.dotolo.u.dera.i.kane.i

Venetic, divided by analyst : *eik goltanos doto louderai kanei*

Latin (literal): *hic Goltanus dedit Liberae Cani*

English translation: *Goltanus sacrificed this for the virgin Kanis*

Note that the literal Latin barely resembles the original and requires the invention of two proper names *Goltanus* and *Cani*.

It is nothing more than a puzzle game that gives a row of letters and instructs the player to ‘construct a sentence in your language from this row of letters’. Playing a game is not science.

As any intelligent person today can see, this methodology can be used to find an interpretation through any language on earth. The only basis for using Latin (or more recently Slovenian) is the fact that the Venetic inscriptions have been found in the same vicinity.

Thus past interpreting of Venetic has tended ASSUME at the outset that Venetic was related to a particular known language, such as Latin, or Slovenian, or some undefined Indo-European, and then words and grammar from the assumed language is sought within the Venetic inscriptions, with a great deal of forcing and massaging when the fit is poor, resulting in very poor correspondences and resulting

unbelievable, unnatural, results.

What is the correct approach?

Hands-on archeologists with little linguistic knowledge have tended to use the correct approach because they have interpreted meanings directly from the context. For example a word on a container that contained wheat, has a good probability of meaning 'wheat'. A word under a picture of a goddess, probably is the name of that goddess. The archeologist, placing himself into the situation, can sense what symbols ought to mean. The more words and sentences the archeologist finds at the site, the more he can compare words and contexts, and in this way reveal the language.

It is the intellectual with too much knowledge and too little actual on-site experience who goes astray. He uses general knowledge to propose that the people who made the language had customs similar to another people with a known language, and therefore starts forcing the known language onto the unknown, and ignoring the relationship of the writing to its context.

When analysis of the unknown inscriptions is based purely on forcing a known language onto it, different known languages will produce different meanings for the sentences and then there is a war between competing analysis. For example for Venetic we have a tradition founded on forcing Latin onto the inscriptions on the one hand and a more recent one of forcing Slovenian onto the inscriptions. The two competing methods have no way of proving they are right and there is a continuing war between them, with the only proof coming from circumstantial evidence from non-linguistic references. "My idea is right!" "No, MY idea is right!" Nobody ever asked "Is there some scientific way to determine which idea is actually right?" Even now there are different sides, each one screaming that their hypothesis is right, and nobody is concerned with finding a way of making the judgement. It is like a court case in which the lawyers for the prosecution and the defense have nothing to say than "He is guilty!" or "He is innocent." We all know that in a court of law, each side gathers evidence and advances arguments. The judge or jury then compares the two sets of evidence and arguments and decides which one exceeds the other in believability

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and evidence.

Thus to summarize, the traditional approach has been:

1. make a hypothesis that Venetic is related to language (or language family) X,
2. project X onto the Venetic inscriptions to map meanings from words in language X onto the words in the Venetic inscriptions, and
3. try to tie the proposed meanings of the Venetic words in a sentence together to form a meaningful sentence.

In step 2. the most common flaw is to allow too much leeway in terms of what is assumed 'similar'.

A second flaw, adopted for the Latin hypothesis was to turn problematic words into proper names (of people or deities.). I discussed this above in the example

.e..i.k.go.l.tano.s.dotolo.u.dera.i.kane.i

As I have already indicated, the final step – step 4 – is not even acknowledged. It should be

4. evaluate the results by some scientifically legitimate criteria. Significant criteria would include that the meanings of words and grammatical endings are the same everywhere they occur, and in those other locations the results are equally natural, believable, and acceptable relative to the object and its use. The traditional approach, summarized in *MLV* by LeJeune, has tried to rationalized a lexicon of word stems and grammar, but the lexicon is mostly proper names (because of the methodology of making unknowns into proper names) and the grammar is skeletal.

The above-described approach is basically a blind, trial-and-error approach. It is like a puzzle game in which you are told that "caklykusspic" is a word in a known language, what is the language? So you go to a library with dictionaries of hundreds of human languages, and look up the C in every one. Eventually you will find the correct language. But this tells us that in order to solve the puzzle of entire Venetic sentences, the analyst will have to test the sentences with not just one or two languages but hundreds.

Even if Latin eventually replaced the Venetic language in the location where the Venetic inscriptions have been found, mere coincidence of location is not enough to justify claiming Venetic had

to be an archaic Latin.

Anyone familiar with scientific methodology will see that the Venetic inscriptions have not been approached scientifically. Even when linguistic methods are added and it looks very scientific, the fact remains that the first step – assumption Venetic was related to Latin – is not proven. No amount of linguistic argument and jargon eliminates the fundamental flaw – that the initial assumption that Venetic was Latin-like is arbitrary and unscientific.

But how can we begin and be more scientific.

The scientific law that applies is the law of probability. This law says that all events have a natural probability attached to them, and that the truth lies in what is most probable. Or example if we see people in a square walking around with umbrellas then it probably means it is raining.

This principle of the truth lying in probabilities is what is used in a court of law when evidence is presented. The lawyer for the prosecution and defence present different interpretations for the same assembled evidence and the jury is asked to judge which interpretation is most probable.

This means that one way of judging current interpretations of Venetic sentences is for a jury to decide which interpretations make most sense. Currently the methods that force Latin onto the inscriptions produce a lot of empty results with mostly proper names. It is not probable that Veneti never wrote proper expressive sentences. The Slovenian approach, as one archeologist thought, produces sentences that sound unnatural, even absurd, for the nature of the object and the site.

Until now, the results simply do not sound probable. Even if we overlook the manipulations in the methodology, the resulting sentences do not seem natural, do not seem probable.

The solution does not lie in only looking at the Venetic texts in a single way (like linguistic) but from every direction. We look at the evidence as a crime scene investigator does – not just looking at the evidence from one channel like fingerprint analysis, but from all angles – DNA, time frame, relationships between events, chemical analysis, and so on and on. Merely looking at only the words and in

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a linguistic approach is not enough. We must look at everything that impinges on the language.

In PART ONE I look at the Venetic inscriptions from a distance, from its context in the ancient world of the time. What was the linguistic landscape, what were the linguistic contacts? Archeology has discovered that the region of the Venetic inscriptions had strong trade contacts northward and especially with the Jutland Peninsula. This raises the probability that the Venetic language actually originated in the north.

In the past, some analysts of Venetic have considered possible influences from Germanic languages, but up till now there has not been any consideration of possible influences from Finnic languages, also located in the northerly direction.

Should we then do the same thing as has been done before – of projecting Germanic or Finnic onto the Venetic inscriptions? Once again, it becomes yet another hypothesis for testing, entering a battle between competing hypotheses.

We cannot assume Venetic is anything at the outset. If we have a need to reference a known language to assist in interpreting Venetic, we first have to prove the hypothesis. In the tradition of interpreting Venetic with Latin, before we can do that, we first have to prove that Latin is correct to use. The same applies to interpreting Venetic with Slovenian, Germanic, Finnic, or any other known language. Before we can do so we have to prove our hypothesis.

But how can we prove, Venetic is a Latin-like Indo-European, or a Germanic-like Indo-European, or a Finnic-like Non-Indo-European, etc ? The trial-and-error approach is possible –try every possible language and see which one produces the most natural results – but why not let the use of the language reveal itself and then see what it most closely resembles.

The obvious way to determine linguistic affiliation is to find even a short sentence accompanied by a translation into a known language like Greek or Phoenician. That one translation will provide a precise translation for a number of words, and then those words can be compared to known languages. For example if there had been a translation of a Venetic sentence in Phoenician, and that the

meanings of Venetic words thus revealed showed a closeness to Latin, then we can conclude that Venetic was Latin-like.

But archeology has never found a translation of a Venetic sentence into any known language, and therefore there has never been proven meanings for Venetic words to use to determine linguistic affiliation.

(As the Roman Empire absorbed the Venetic peoples, the Venetic language became mixed with Latin, and these mixed Latin-Venetic sentences have lead scholars astray, perhaps.)

If there is no parallel translation in a known language, is there no way of determining a few solid meanings in order to determine linguistic affiliation. Yes there is. I mentioned earlier how an archeologist can guess the text on a container that held wheat might mean 'wheat'.

When there are no parallel translations, we have a good chance of finding a few solid word meanings in the archeology surrounding the inscriptions and what they reveal about what the inscriptions probably say.

I noticed that all the Venetic sentences are very short and written on objects with a clear context. Was it possible to find some very short inscriptions whose meaning was almost obvious from the context in which they were found, where the meaning was obvious and interpret some words or sentences directly? Could we determine a few solid words and meanings in this way, and then find those words in other sentences to partially translate more and more? Is it even necessary to look for linguistic affiliation to any known language?!!

The interpreting of meaning from the context of the sentence on archeological objects needs to use the laws of probability. For example, if we open a carton of milk, we expect that white fluid and not green will flow out. If we throw a ball into the air we expect it will fall down and not continue upward. If someone dies, we expect relatives and friends will be sad and reflect it in the sentences on the funerary objects. If we read a tombstone, we expect that there will be either the sentiment of *rest in peace*, or *in memorium* written on it. Other sentiments, although possible, will not be most probable.

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The real world of our experiences is based on what our experiences make us expect, consider normal, likely, common, probable. Thus if we find sentences on ancient tomb-markers, we will also expect common, natural, meanings. Human nature is as constant as our physiology. (As our continued identification with ancient Greek art and literature proves.) Unusual sentences on familiar objects will be rare. The notion that tomb markers say 'I am [NAME]' is certainly possible but not what normal humanity will put on tomb markers.

The whole real world of our experiences is like the bell curve of the science of statistics and probability. The bulging part of the bell curve, where most of the events occur, are all those common, expected, events in our life. The trailing edges of the bell curve, that give it the bell shape, are the rare exceptions. They are few.

We can call these truths the laws of probability and statistics. They provide a guide for decisionmaking. When there are several possible interpretations if we choose the more probable one, then it will most probably be the real and correct one.

According to the laws of probability and statistics, the meanings of the Venetic inscriptions must, - when the object context, and human nature, are considered – be realistic, natural, probable, and not absurd. Yes we can allow a rare peculiar translation, but science says that most of the time the translations will be believable and natural and not peculiar.

Direct interpreting of language from observing it in actual use, is something that comes naturally to everyone. This is how a baby learns a language. A baby cannot be accused of forcing any language onto the language his mother is speaking, because in the beginning he has no language. He observes his mother's language in actual everyday use, and infers the meaning at every stage, makes comparisons between the same word use in different circumstances, makes guesses as to meaning, tests those guesses, etc, etc, etc. If his mother reads a lot, and shows him plenty of children's picture books, the baby will also learn written words in the same way. Soon when accompanying his mother to a grocery store, he will see a carton of milk with a glass of milk pictured on it. He will read "Milk"

and indicate to his mother he knows that this word means 'milk'.

This methodology is also used by adults who are learning a language, spoken or written, by interacting with people in daily life with the speakers and writers of that language. Plenty of immigrants to North America never formally learn English – they learn it from real life interactions just like babies do. The only difference between an adult and a baby is that the adult already knows a language, and may often project a word from his first language onto the second. To properly interpret an unknown language, you have to suppress those inclinations to projecting your known language onto the Venetic. It helps to try to be linguistically blank like a baby.

Let the hard information suggest the most probable meaning first, and then bring into play connections to known languages. We need not ignore known languages – we ADD them to our accumulation of evidence. In my first demonstration of this methodology, I for example determine the meaning of *.e.go* is most probably something like 'rest' or 'in memory' as both are natural for tomb markers. And then I refer to Latin *iaceo* 'rest', and to Estonian *jäägu* 'let remain'. But note that our purpose is to find evidence for meanings of Venetic words, and we are not concerned with linguistic implications of what we discover.

To summarize, therefore: Past analysis of the Venetic inscriptions has never pursued deciphering of Venetic. It has simply made assumptions of linguistic affiliation – Latin-like, Slovenian-like, etc – and then forced it onto the Venetic sentences. The hypotheses then compete with one another, and nobody has any methodology for deciding between the hypotheses. There are only hypotheses, and assorted proposed translations and endless debates, and no basis for determining what constitutes correctness.

Thus it should be obvious that the best approach is to translate Venetic from itself – from interpreting the contexts in which the objects appears as the central methodology. If this approach arrives at translations that work, then we need not make reference to any external language at all. But this methodology will also reveal a consistent similarity to a known family of language. It will reveal whether we are able to also make references to Latin. Germanic,

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Finnic, Slovenian, or some other known language. But we cannot assume a known language a priori as has been done in the past. We have to at least begin by inferring meanings directly from context (and/or actual parallel translations if they exist – which unfortunately do not exist for the Venetic inscriptions so far discovered.)

Therefore the best way to start deciphering the inscriptions is to study the object and context in detail, and imagine ourselves being there. What is most likely to be written on an object? What does archeology and history reveal? When the Venetic text addresses the Goddess, does the adjective simply say something like 'shining', or does it say 'Your Lord' – like is more normal in the history of addressing important people or gods? And as for deities and names, is it realistic to assume that the Veneti had great numbers of deities not found in adjacent peoples? Is it realistic to assume that people had names without meaning? Today mothers looking for names for their babies are discovering that all names have descriptive meanings in their language of origins. Ancient people would have thought meaningless names as undesirable as today we would think of calling ourselves by a number? And so was the Venetic Goddess "Reitia" or was it the well established goddess in Europe *Rhea*?

The proper methodology is one the one dimensional one such are we find in linguistics which looks only at language, but more like what archeology does (or crime scene investigations) that looks at absolutely everything surrounding the inscription.

But before we look at the objects and sites up close, we have to look first at the big picture, and discover the large scale context in which the Venetic inscriptions are found. This PART ONE looks at the large picture and establishes some truths that must affect the nature of the the Venetic language and its writing.

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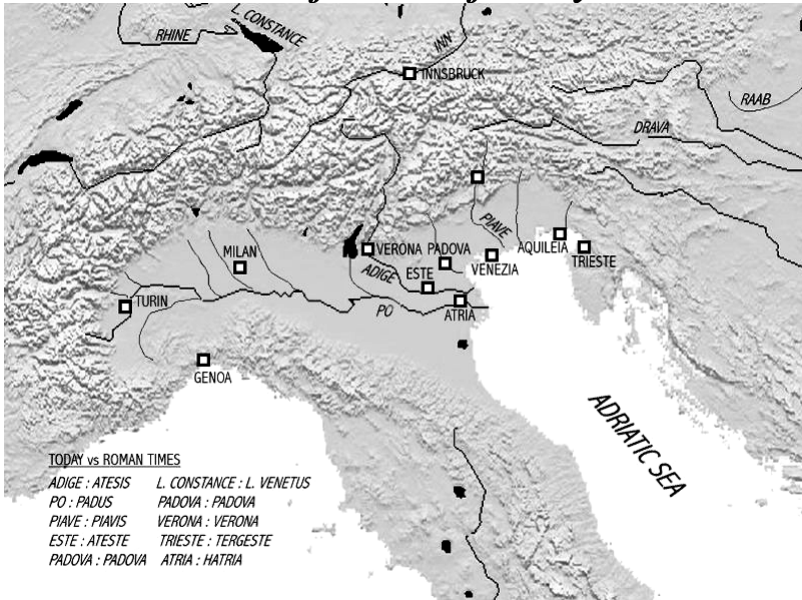
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1. A NEW BEGINNING TO THE STUDY OF THE VENETIC INSCRIPTIONS

Centuries of Unsatisfactory Results



The Venetic inscriptions have been found around the plain at the head of the Adriatic Sea from the Po around to Trieste, up the Adige, Piave Rivers, and the nearby Carnic Alps. Adige (Atesis) and Piave (Piavis) were the main Venetic trade routes bringing trade goods from both Western Europe and the Baltic Sea.

1.1 Ancient Independent Cities

When considering the ancient landscape of settlements and cities, we have to be careful not to apply our modern notions of ‘nation’. Today we live in a world in which every piece of land is ‘owned’ by some ‘nation’, and the concept of ‘nation’ involves many levels of power and government. It is therefore easy to develop misconceptions about the nature of the ancient landscape of settlements and cities.

The Greeks (specifically Scymnus the Chief ca. 373 B.C.) described the *Eneti* at the Adriatic ‘near the river Padus (Po)’ and a ‘rich and mighty people possessing no less than 50 cities’. But this does not mean that these

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50 cities had any collective government above them, as became the case in later history.

The ancient world was originally tribal¹, and there was no large scale political organization among the numerous tribes. Let's consider the evolution: In the beginning there was Nature and humans moved about in it, and exploited it. Anyone could settle anywhere that was obviously vacant, not being used. Whether there was conflict between the newcomer and the tribe already in an area, depended on the meaning of the concept of 'being used'. For hunting people it would mean 'used for hunting', thus there was conflict if a newcomer to the area was a hunter too, but no territorial conflict if the newcomer was a farmer and did no hunting. For a farming people, it would mean 'used for farming'. Archeologists have been amazed that in the Danubian regions, it appears the farmers and hunter-gatherers remained apart and did not merge in spite of long periods of contact. This is the reason – each party respects the 'territory' of the other, and instead of engaging in practices of the other, they obtain what the other produces by trade. Trade, thus was a positive consequence of dissimilar peoples living in the same landscape.

In due course regions developed that were dominated by farmers. But a professional trader people, just like hunting-fishing people, could co-exist with farmers and establish a colony if they occupied poor land such as on the coast and did not create a farm. The farmers, then, could not become involved in trade, either.

Still, even competitive peoples with a similar way of life could live together, without conflict, as long as they had a collective understanding of how shared resources were used. Similar-minded trader tribes could agree to share a marketplace for the mutual benefit of all (It would be much like a shopping mall today, in which competing shops agree to promote the mall in general, even though the shops independently are in competition with one another for customers.)

Before higher level government. ancient independent cities were naturally united with each other through such agreement on matters of mutual interest, and from economic and cultural contacts in the course of life. An observer could view associated tribes as a "people" because of their similarities and cooperation, but in fact the culture and language of neighbouring tribes could sometimes be completely different from one another (although over a period of many generations, neighbouring settlement areas would converge linguistically and culturally simply for the practical reasons.)

In summary, that was the nature of the early world. Regions consisted of cities that interacted with one another in natural ways, but there was no

¹ A 'tribe' is several extended families associating with one another; so the basic social organization was in fact the extended family or clan. Ancient texts often refer to a tribe with the name of its leading 'family' or 'clan'

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provincial or national government above them. Cities themselves however, had different levels of strength and power, so that it was possible for the leader of a strong city to influence the behaviour of lesser cities, and to take a leadership role when a number of cities set out to cooperate with one another on some matter of mutual interest. Greece, for example remained independent cities, but came under to sway of one of them, Mycenaean.

The cities of the “Veneti” were no different. The name did not define any nation, but when associating with one another and sharing the same language it produced the common name to outside observers, just as in the east Mediterranean the numerous city-states came to be called “Greeks”

The modern institution of formal multilevel government and large scale political organization did not really begin until the Roman Empire achieved it. Then, with the fall of the Roman Empire; Celtic, Germanic, and Slavic powers copied what the Romans had done and humanity has never returned to its earlier more natural state of tribalism.

What the Romans did in transforming continental Europe cannot be stated strongly enough. The Roman Empire refined a process by which a small group could conquer and dominate peoples through military force, and then enlarge their operations by recruiting soldiers and officials into their operation at every stage. Drawing from conquered peoples in this way, the Empire could continue to enlarge without any additional genuine Romans at all. Within about 400 years, a language and culture that originated in only several thousand people, could dominate Europe. The Roman Empire might only have 1% Romans, found in the top governmental positions. The result was what scholars call “linguistic and cultural replacement” where Europeans adopted Roman language and customs..

The Roman Empire initiated a transformation of continental Europe from an earlier “non-Indo-European” character to an “Indo-European” one, from a civilization naturally organized by trade and social behaviour, to one where conquered peoples find themselves within a hierarchical government system that imposes the values, culture, and language of the conqueror down from above, enforcing obedience to the overlords through police and army. In this way the language and culture of the majority indigenous, conquered peoples, could be eroded over some centuries and replaced by the language and culture of the invaders – who originally could have comprised only 1% of the total population. Imagine 99% of a population abandoning language and culture that had developed over 10 millennia purely through this new non-democratic, imposed, form of top-down governing structure! Without it, today Latin and Germanic languages would have remained small languages in the Italic Peninsula and central Germany respectively, if they managed to endure at all!

Because the Venetic inscriptions pre-date the rise of Rome, the Venetic language was contemporary with the pre-Indo-European languages of Europe. Venetic belongs to the original Bronze Age Europe.

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1.2 From “Non-Indo-European” to “Indo-European”

In our viewing of the ancient landscape of tribes in the ancient Italic Peninsula, we will identify some as “Indo-European” and others as “non-Indo-European”. What is meant by the term “Indo-European”? We say the word many times, but what does it mean?

The term was invented by linguists who discovered some time ago that the major languages of Europe, Asia Minor, and even as far as northern India, had similarities in words and grammar that allowed them to be grouped into subfamilies of languages and all of them in the large family called “Indo-European”. Today in Europe there are among the Indo-European language subfamilies the Greek, Romance (French, Spanish, Portuguese, etc), Celtic (Irish, Scottish), Germanic (German, English, Swedish, Norwegian, Danish, etc), Slavic (from Polish to Russian to Romanian and more), Balt (Latvian and Lithuanian) language families.

Except for Hungarian a non-Indo-European language of some mystery which has managed to become established in central Europe, the non-Indo-European languages of Europe are found on the fringes, as surviving remnants from the Roman-style Indo-European conquest-expansions. These remnants include the Basque in northern Spain, Finnic Saami in arctic Norway, and other Finnic languages (Finnic languages are a subdivision of Finno-Ugric languages) in the remote northeast Baltic, around the Gulf of Finland – of which Estonia and Finland are protected as standard languages in their own nation..

While the term “Indo-European”, originated with linguistics, it was also adopted by archeologists when they began to notice sharp changes between the pre and post-Indo-European circumstances in different areas, such as a change from egalitarian to male-dominated authoritarian societies.

“Indo-European” societies were marked by the pursuit of war and conquest rather than regarding war as an undesirable occasional necessity to resolve territorial disputes. Thus the arrival of Indo-European power into the formerly non-Indo-European landscape of Europe, marked radical changes in culture, systems of government, religious world view, etc. Original Europe was egalitarian while the new one was hierarchical and male dominated. The one was concerned with architecture and spirituality, while the other was concerned with war and power. The first worshipped the World Mother, while the other worshipped the bearded Man in the Clouds, and the God of War.

Thus, from an archeological perspective, ancient people in Europe are considered Indo-European if the archeology shows a war-like hierarchical male-oriented society. For example, did the burial quality vary with sex and rank of the deceased, favouring male warriors?

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But if burials were egalitarian and there were group graves², that would signify non-Indo-European. In the light of the fact that militaristic conquests and domination lead to the disappearance of natural civilizations organized around trade and social interaction, this distinction is much more of a boundary in European history than we may initially think. There are many other implications of it such as the beginning of worshipping a male warrior god or his elderly leader to replace the former worshipping of the goddess of reproduction (who fostered crops and economic prosperity.)

The transformation from non-Indo-European to Indo-European in the broader picture, began long before the Roman Empire, in Asia Minor and the eastern Mediterranean, although on a much smaller scale than what the Romans and subsequent powers (Germanic, Slavic) achieved. For example, the Hittites transformed Asia Minor, and the Myceneans transformed the eastern Mediterranean.

The Myceneans were a conquest-minded Indo-European tribe that descended from the mountains and conquered Mycenea, establishing themselves in power. Their worship of war is evident in the archeological materials. As time went on, one by one, the Mycenean leaders exerted domination by force over other independent states in the Greek peninsula, and beyond. They conquered the pre-Indo-European Minoan Crete, took control of the already established trading activity, and continued in the campaigns of conquest that are so typical of Indo-European patterns of expansion (Conquer a people and replace the native language and culture). The war over Troy was an example; although the tale of Troy, as given in Homer's *Iliad*, is historical fiction, and a composite of many legends and accounts that the poet wove together. Some believe that the Greeks waged a ten year war with Hittites. If that is true, then both sides would have been balanced in weapons and power, and the result would have been that they destroyed each other, instead of an easy conquest.

While the Myceneans initially found the original pre-Indo-European pacifists and Goddess-worshippers on Crete and the mainland, who were all pushovers to their armies, once the Myceneans reached Asia Minor they would have found like-minded warrior people in the Hittites and the militaristic expansions of both would come to an end, resulting in a long 'dark age'

What caused this sudden emergence of male-oriented militaristic Indo-Europeans into original pacifist, female-oriented, natural civilizations in the original Europe? Next, how was Indo-European culture so strong as to wipe out nearly all pre-Indo-European cultures of Europe over the long term?

The cause of the dramatic transfer of power and character from the old pre-Indo-European institutions to the new Indo-European institutions was ultimately in the development of metallurgy. Metallurgy provided the

² Such as on Minoan Crete or early Megalithic Western Europe

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means by which the mentality of conquest could succeed and endure. In original Europe, where everyone had equal access to stone, bone and wood, there was a dynamic equilibrium in war – sometimes one side won, sometimes the other. With metallurgy, those with the bronze weapons, helmets, shields, and war technology tended to win more often than they lost, so that the leaders of armies in possession of metal were able to conquer and keep conquering, every time establishing new army leaders and soldiers from the ranks of the conquered. We have already mentioned this in terms of how the Roman Empire came about. In this way Indo-European culture could start out with a very small group, create an empire or large kingdom ruled by force from on high, and after a time repeat the process again, each time seeking to enlarge the kingdom or empire. The imbalance of power offered by metal arms in the hands of selected groups, plus war-cults bent on conquest as a way of life, is the main reason for conversion of Europe from its original non-Indo-European character to the Indo-European one.

The process wiped out original languages just as quickly. History invariably shows a change in language from the pre-Indo-European one to the Indo-European one without finding an intermediary type of language. This is because the two language groups were completely different in nature. If the language families are completely different not just in words but in grammatical structure, then it is very difficult to converge them – hence no transformation, and instead of a mixed language the non-Indo-European language simply disappears. For example Greek versus Minoan, or Roman versus Etruscan, or Celtic versus Basque, or Germanic versus Finnic ...these pairs of neighbouring language groups were so grammatically different that their merging was impossible. One of the two competing languages and cultures had to vanish: invariably the one of the conqueror. The language of the dominating people had to win, and only miscellaneous words could transfer from one to the other (ie words of any language can be loaned, but not grammar.) Thus it is impossible to find in history a smooth evolution of a pre-Indo-European culture to an Indo-European one.

Thus a distinction is made in academia between “Indo-European” and “pre-Indo-European” because of a seeming reversal in European civilization on many fronts, and this terminology has far greater meaning than simply the linguistic one under which the terminology was created!

The Veneti belonged to the pre-Indo-European world and I believe dominated long-distance trade. The rise of the Roman Empire consumed them like it did many other original peoples like the Phoenicians, Iberians, etc.

In the study of the Venetic inscriptions our concern is mainly on the linguistic front. See the Appendix for an indepth discussion of the pre-Roman world in which the Veneti were found and the evidence of their being long distance traders analogous to Phoenicians but dominating the

north and interior river routes of Europe

The purpose of this project is to interpret the language of the Veneti of northern Italy before the Romans. As you will see, we will find that the Venetic language appears to have been NON-Indo-European, perhaps transposed to southern Europe in the same way Hungarian was in the last millennium. This point of view has not been advanced since the early days when scholars proposed Venetic was a northern form of Etruscan.

It is important to note that proceeding to interpret Venetic from a non-Indo-European point of view is totally different from doing so from an Indo-European point of view. We are dealing with two completely different linguistic universes. Since past studies of Venetic have assumed it was Indo-European, this project embarks on a completely new journey. But let us not worry about Indo-European vs NON-Indo-European. A language is a language. As you will see, we approach the Venetic inscriptions with no presumptions. We adopt a methodology that initially assumes nothing, but studies the inscriptions, their context within the archeology, and follows traditional methodologies of deciphering ancient inscriptions which do not make any linguistic presumptions to begin with

1.3 The Linguistic Landscape of the Ancient East Mediterranean

Further discussion about the nature of Europe in pre-Roman times, about the time the Venetic inscriptions were made, can be found in the Appendix articles. Since our project is focused on interpreting the inscriptions found in northern Italy, we begin by a general introduction to what archeology has determined about writing in the Italic Peninsula at about the same period.

What we know about the languages of the east Mediterranean and the Italic Peninsula comes from examples of writing found in archeological discoveries. It happens that besides the Greeks, Phoenicians, Etruscans and *Veneti* other smaller tribes were adapting existing alphabets to their own language.

It happens that writing was quite popular in the Italic Peninsula and examples of writing in various languages other than Etruscan and Venetic have been unearthed over the years. The academics studying them have roughly grouped the ancient Italic languages as follows: Gallo-Lepontic and Ligurian in northwest Italy, Raetic and Venetic in the northeast, and Messapic in the southeast.

In the Italic Peninsula itself, scholars have made the subdivisions Osco-Umbrian, Latinian and Picene languages, for which assorted inscriptions have been found too. They decided which were Indo-European and which were not, usually choosing Indo-European by default, if they could not make up their mind. But we believe making such sharp distinctions from only a handful of inscriptions is presumptuous. Why not non-I-E as the default?

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The most important information revealed by the assorted examples of writing throughout the Italic Peninsula in pre Roman times, is that writing was popular. Obviously when one group started it, it was a monkey-see-monkey-do situation, so typical of the human species. A fad begins and is copied. And then there was a competition among the various tribes/cities in this facet of culture.

Of all the writing found in the Italic Peninsula, the most are from the Etruscans. Etruscan has not yet been fully deciphered, even though meanings of many words have been determined as a result of parallel texts in other known ancient languages. The nature of Etruscan seems, to the majority of academics in the field, to be non-Indo-European. There is enough Etruscan writing to prevent scholars from defaulting to I-E!!

Finally, completeing the picture of languages in the Italic peninsula in the pre-Roman era, there are the Venetic inscriptions that are the subject of this study. Whether the Etruscan language or the Venetic language represent languages extending further into the north as *lingua francas* of early and later continental Europe cannot be determined because of a lack of inscriptions towards the north. The argument has been made earlier that if the early traders arose from aboriginal nomadic boat-using (dugout canoes originally) hunter-gatherers, then there is a good chance that early north-south traders were derived from them and when they established trade colonies in the south, they introduced their northern language in the south. Insofar as the Venetic inscriptions were at the south end of amber traders from the Jutland Peninsula, and the amber trade went on for a millenium of more before the Romans, there is a high probability that the Venetic colonies may have been established from initiatives of the northern traders and continued contact caused the language to be the same. These ideas are discussed in the Appendix articles.

What is important here is that the nature or Europe and long distance trade connections with the north – especially in regards to the amber trade – tells us we must have an open mind as to alternative ways in which the Veneti language arose and its sources and influences. Traditionally scholars have not looked towards the north for Venetic origins and that has limited the thinking.

1.4 The Archeology and Interpretation of Venetic

For a long time all that was known about the Adriatic *Veneti* was what was written in ancient texts. With the rise of archeology, the objects with inscriptions on them have been uncovered and study of them has followed.

The first major discovery was made in 1876 at Este when two burial tombs were discovered containing numerous cremations and bronze artifacts. Hundreds of such burial vaults were discovered and investigated in the next six years. These and subsequent investigations led to the rich world of archeological finds of the Este area, particularly those at Baratela,

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considered to have been a sanctuary to a goddess that scholars have come to believe was named “Reitia”. (This Goddess is discussed in Chapter 9).

According to archeological findings, the *Veneti* of the north Adriatic region had, by about 500BC, before the rise of the Romans, borrowed writing habits and alphabet from the Etruscans to their south and adapted it to their own language. With them, they put their language onto objects of ceramic, stone, and bronze (and no doubt many other materials that have since decomposed) primarily during the period between 500BC and 100BC - with possible isolated examples that are older and younger. Several hundred examples have been found, but most are fragmentary, and there are probably less than 100 good, complete, inscriptions.

The inscriptions have been found over the past centuries in a region circling from the mouth of the Po, around to the east side of the Adriatic, and north into the mountains, particularly along two river valleys – the Adige River valley and Piave River valley.

The objects on which the Adriatic *Veneti* wrote their inscriptions were objects with special uses in their religious and regular lives. The following briefly describes what archeology has discovered about the *Veneti* material culture, and the contexts in which the inscriptions appear.

The Adriatic *Veneti* excelled in the working of bronze into all manner of items. They made iron goods as well. Metal goods ranged from practical tools like axes, hoes, shears and so on to household items like containers, and of course arms of war – shields, swords, helmets, etc.

Notable among the finds was the bronze container referred to as a “situla”. The situlas were formed from two sheets of bronze, combined and worked, and then stamped with the designs. Like the containers made of ceramics, we can assume that bronze containers had many applications. The situla and its decorations followed styles with an affinity to their east rather than central Europe to the north, demonstrating that there were trade connections to Greece and beyond. While northern traders brought goods south, it was the colonies at the Adriatic who took the distribution into the Mediterranean and thereby became influenced by the cultures of their customers as well as their sources.

More common in the Adriatic settlement area by way of containers were those made of ceramics. Ceramics was used to create vessels for all purposes. Some containers of terracotta were used to conserve cereal grains and legumes, to cook food, and of course table ceramics for eating and drinking. The techniques of making ceramics were varied and sophisticated. Much pottery was decorated before or after firing.

As far as the *Veneti* inscriptions are concerned, most significant was writing messages to the deceased on cremation urns. The *Veneti* followed the practice originating with the “Urnfield Culture” (which can be associated with *Veneti* colonies elsewhere in the trade system of Europe), of cremating their dead, placing their cremations in urns, and placing the urns in tombs, in burial vaults. Along with the urns there were valuables,

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perhaps that belonged to the deceased. The nature of the goods revealed the sex of the deceased. In some, goblets, plates, etc. were interred, perhaps from the funeral banquet(?).

Outside the tombs, one might find slabs with images and texts marking the location of the tomb. One type of marker is the obelisque, a stone that stood upright, one end rooted in the ground that typically had written on it a sentence beginning in “EGO...” These have been interpreted traditionally, using the Latin *ego*, which means ‘I’. For example **ego ostio egestio** has been interpreted as ‘I (am) for Ostio Egestio’. This interpretation avoids interpreting **ostio egestio**. As we will see later, our interpretation sees **ego ostio egestio** as all regular words that say something like ‘Let remain, towards enduring forever.’

Besides the inscriptions of funerary nature left in tombs, the Venetic inscriptions have been found on various objects that appear to have served as gifts, most often offerings left at sanctuaries, sacred places. According to ancient Latin and Greek authors, the sanctuaries in the north Adriatic landscape included groves in a natural state often fenced in to define their boundaries³. Then there were sanctuaries associated with important urban places – marketplaces, ports, etc. Similarly there were public sanctuaries associated with political and military centers in a region. Communities too might establish sanctuaries in association with natural features like springs.

Sanctuaries would be physically defined by fencings or walls to set them apart from the regular urban environment. Inside the sanctuary space one would find the facilities – including pillars, statues, pedestals, etc - for practicing the religion whether it be processions, rituals, prayers, offerings. Gifts and offerings, including sacrifices, accumulated in such places. Permanent temple structures were only built in more important sanctuaries in the larger cities. Religious rituals carried out at the sanctuaries included purification rituals involving liquids, and sacrifices of animals to dieties.

Such institutions are not unusual for the ancient world. Before Christianity, animal sacrifice was common. Its origins were probably in the act of slaughtering a farm animal for food. Making it religious made it easier to perform the slaughter, perhaps. Northern peoples who were in contact with the southern civilizations embraced similar practices. Polish archeology has found remains of a simple temple, in the southeast Baltic region, of a type that can be linked to the Mediterranean. The Roman Tacitus made reference to religious practices in the south Baltic, but without going into great detail. He mentioned for example that the *Aestii* worshipped ‘the Mother of the Gods’ (which to a Roman would be *Rhea*) and served her by wearing masks of boars.⁴ Northern people with contacts through trade obviously participated in southern practices that had made

³ In this regard we note that this would be analogous to the Estonian traditional sacred groves called *hiis* with its associated underworld-heaven *hiieala*.

⁴ Tacitus, *Germania*, ch 45

their way north, within the limitations of the slow movement of goods and news. And northern myths and words went south too, as evidenced by northern amber myths appearing in Greece.

As far as the identities of the *Veneti* deities is concerned, little is known. A few ancient Greek writings mention a few, naming *Artemis* or some other Greek god. But Greeks would have interpreted what they observed in terms of one of their own gods.

The repetition in inscriptions at Baratela of the words **sainatei reitiiai** have prompted intellectuals to perceive there to have been a goddess named “Reitia” or “Sainate”. But such views are no more than speculation. In our interpretation of it, we assume as a fundamental principle, that the word is descriptive, and is not an arbitrary meaningless proper name. This is what we would expect if the name is an original Venetic word, and not borrowed from a foreign language. All ancient names were meaningful in the language in which they originated. Eventually, with the rise of the Roman Empire and the Romanization of the *Veneti*, Greco-Roman deities would have replaced original ones.

Veneti inscriptions are dominated by sentences of a religious nature because archeology tends to find tombs and sanctuaries where religious-type material appears in great concentrations. Accordingly past interpretations have looked for formula sentences, and the appearance of names much like we see today on tombstones. However this has led to the scholars allowing most of the inscriptions to be considered proper names of gods and the deceased. This has resulted in interpretation of the Venetic language, seen as Indo-European, as relatively few real words, and all the rest for which Indo-European words could not be found, proper names. This is an incorrect practice, as will be explained later.

Certainly inscriptions were made in everyday life too, but few are being found either because they decomposed, or are spread so thinly through the landscape that they can only be discovered rarely and accidentally.

The inscriptions that have been found in the north Adriatic region, can generally be described as follows:

Venetic writing has been found primarily in the region of north-east of Italy from the Po delta to the mountainous regions along the modern borders with Switzerland and Austria. However, complete inscriptions of good quality are limited in number, perhaps less than 100. There are hundreds more small fragments of text. Besides those with Venetic writing there are a small quantity of Raetic inscriptions and some Greek and Etruscan. The *Rhaeti* in the mountainous regions north and west of the *Veneti* were probably of the same ethnic stock as the *Veneti*, but inhabited the mountains to serve the role of carrying trade goods across the Alps and over portages. Venetic inscriptions have been found as far north in Italy as Lagole, and as far afield as the central Apennines.

The north Italic plain also had minorities that spoke Greek and Etruscan mainly in the Po delta, around Adria and Spina.

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The largest quantity of inscriptions found, come from ancient sanctuaries where the objects were left, and accumulated. Of major note, is the sanctuary at Baratella near Este, as mentioned already. Here archeologists have found bronze writing sheets and styluses, which may have been used for learning. Inscriptions have been found on the styluses as well. Other inscriptions have been found, of course, in many other archeological sites in the ancient *Veneti* landscape, in tombs, sanctuaries, or isolated finds, each having their own interesting or peculiar features.

The inscriptions that have been found have been identified by location, time, etc over the years. The cataloguing of locations and dates is outlined in *MLV*⁵. The locations the inscriptions have been found are important, in the light of our theory of influence coming from two sources, the northwest and Jutland Peninsula, and the northeast and the Baltic.

Around Este at the bottom of the trade route from the northwest some 200 inscriptions⁶ have been found, and around Padova roughly 25 usable inscriptions⁷ have been found. Padova is also on the west side.

Another sizable quantity has been found around Treviso with about 20 inscriptions, Cadore with close to 100, and Carinthia with some 30, Adria with about 15, and assorted other locations with less than 5 each. This shows that the Venetic inscriptions are dominated by the western dialect of the early period. Because the western dialects dominate in the inscriptions, we look at the source of the Venetic language primarily in the north-south trade with the Jutland-Rhine region, ie by the Western Amber Route.

Since the inscriptions cover some 400 years, attention has been given to the time period to which inscriptions belonged. With such variation in location and time period, we should not be looking for a single consistent language, but numerous dialects, and a general evolution of the language. Still, it is remarkable that the language is as consistent as it is over 400 years, given that unstandardized southern languages should change rapidly. But if the language was rooted in the Finnic languages in the north, that would have restrained the rate of change in the south. Also, if it was rooted in a general European trade language, that too would have fostered continual convergence and restrained change. The wider the usage of a language, the slower its rate of change due to a larger inertia.

The earliest investigations⁸ of the inscriptions from the point of view of interpreting what they say had their beginning in 1652 by Orsato and 1789 by Lanzi. Because of the adaptation of the Etruscan alphabet, they took the point of view that Venetic was a northern form of Etruscan; but thereafter the inscriptions were assumed Indo-European— beginning with the view it

⁵ “*MLV*” is used in this study for *Manuel de la Langue Vénète*, M. Lejeune, 1974

⁶ Including fragments too small and incomplete to use in this study.

⁷ Since many are fragments and not useable, my numbers approximate useful ones.

⁸ The history of Venetic inscription investigation is covered in M. Lejeune, *Manuel de la Langue Vénète*, 1974

was “Illyrian”. According to *MLV*, the first major work was done by Ghirardini and Pauli in 1880-1890 on the bronze sheet found near Este along the Adige. Next, Pichler and Pauli did work in 1885 and 1891 on the Gurina bronze sheets. Then came the major work *Die Veneter* by Carl Pauli which attempted, in 1891, a description of the language based on the assumption it was “Illyrian”, ancient peoples situated between the Adriatic and Balkans north of Greece, who were thought to have endured in the Messapic inscriptions on the east Adriatic coast.

In this period of pursuing Venetic as Illyrian, in 1911 and 1912 there were works by F. Cordenons. In 1933 R.S. Conway published a work on the ancient dialects of Italy. Then there was the work in 1892 by R. Thurneysen, in 1924 by F. Sommer (h=i.), in 1932 by E. Veter (first theory on meaning of dots), in 1950 and 1965 G.B. Pellegrini (Lagole texts). The ‘Illyrian Hypothesis’ began to be questioned in 1943 by P. Kretschmer, and then in 1949 by M.S. Beeler, who in *The Venetic Language* saw Venetic being closer to languages of the Italic peninsula and thought Venetic was an Italic language preserving unusual characteristics. Then in 1950, H. Krahe in *Das Venetische* thought that Venetic, in spite of the correspondences with Italic languages, should not be considered an Italic language but an independent Indo-European language. With that, the rejection of an Illyric Venetic was complete, and the scholars settled on seeking an archaic Indo-European Venetic.

Then one saw the entry into this field of comparative Indo-European linguists such as M.S. Beeler, O. Haas, P. Kretschmer, M. Lejeune, G.B. Pellegrini, V. Pisani, E. Polomé, A.L. Prosdocimi, etc. who now sought the solution to the Venetic inscriptions in an independent archaic Indo-European language. However the Illyrian theory did not quite die, but was transferred over to a Slovenian theory that replaced “Illyrian” with “Slovenian”, a theory that in due course emerged in *die Veneter* by J. Savli, M. Bor, 1988 (Translations into English and other languages, with revisions and expansions, followed during the 1990’s.) The Slovenian unscholarly approach has not been taken seriously among the legitimate linguistic establishment, because of its inexact and subjective methodology and results. For example, there were no attempts to describe the language linguistically (i.e. its vocabulary, grammatical forms, etc) and dot-punctuation was deemed by them, ‘decorative’ and irrelevant.

Traditional scholarly Indo-European studies of Venetic culminated in 1967 with a comprehensive inventory of the inscriptions being presented in *La Lingua Venetica* by G.B. Pellegrini and A.L. Prosdocimi⁹. It was a summary and catalogue of the Venetic inscriptions to date with photographs and drawings. Another summary (but without illustrations) followed in 1974, *Manuel de la Langue Vénète* by M. Lejeune.

While the traditional approach to interpreting the Venetic inscriptions

⁹ In this study reference is made to *La Lingua Venetica* with “*LLV*”

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has purported to have identified Indo-European words, a large number of names of people and deities, and some grammar, the traditional approach has produced little by way of definitive interpretations. They are more extrapolations of possibilities than proper translations. Even the rationalizations of stems and grammars are uncertain and tentative. A hypothesis about grammar is often determined from only two instances. Although presented in very linguistic and orderly fashion, the described grammar and words actually seem to have a nebulous basis.

Unfortunately, there are only about 100 complete inscriptions and another 300 fragments of varying size; and with so few examples it is, in our view, impossible to interpret Venetic from within, using only the texts in isolation. It is necessary to use all information available, including the nature of the object, its archeological and historic context, human nature, etc. Everything and anything available that will suggest the meaning or confirm it, must be incorporated into the process. In that respect the process should be no different than trying to decipher any living unknown language today – such as pointing to an object to obtain its name, acting out, etc. Whatever works is valid. Although linguistics is needed to help navigate and to prove that the final results describe a real language, finding meanings is not a linguistic task. But, in the absence of actual speakers to observe and to communicate with, we have to study the context surrounding the inscriptions to reconstruct how its original users used it.

1.5 A New Proper Approach: Direct and Grounded

Since all languages have basic similarities, even a completely wrong hypothesis of the linguistic affiliation of the inscriptions will achieve something, but a wrong hypothesis will eventually hit a wall and get no further. The traditional approach that looks at Venetic as an Indo-European language has, in our view, stagnated, gone as far as it can go on a false premise. Is it about time to try a non-Indo-European approach? This idea has a solid basis when we consider proximity of non-Indo-European Etruscans and Ligurians and also the archeological evidence of the connections to the northern boat peoples via the amber trade over a long period. However we note that in general in the past, the methodology of simply making a hypothesis of linguistic affiliation and then starting to ‘hear things’ is fundamentally flawed. As I said above, we could begin by assuming Venetic is related to any language on earth, and still ‘hear things’ enough to be able to manufacture some sentences.

Thus if we were to simply assume Venetic was yet another class of language (to add to Latin, Illyrian, Slovenian, Celtic) we would simply be doing the same thing, and make the same mistakes, getting the same vague false results. To be specific, if we decide that the Venetic language was influenced by Finnic languages of the amber traders travelling back and

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forth from the Baltic then we could ASSUME Venetic was Finnic and force Finnic words and phrases onto it. But if we did that we would be simply repeating the mistake done previously with Latin, Slovenian, etc.

Instead, we go back to basics, go back to the actual Venetic inscriptions, to try to interpret Venetic as much as possible directly. The methodology will be explained in detail later.

Although not forcing Finnic onto the inscriptions, if in the course of analysis we begin to see the characteristics of Finnic appearing, then it becomes valid to refer to Finnic for additional guidance. The methodology of using Finnic as additional guidance could be compared to the following example. A foreigner in France can determine in a supermarket that a carton with a picture of milk on it contains milk and that the word *lait* means 'milk'. This foreigner does not need to refer to any other languages, but if he knows French is a Latin language, he can look for confirmation in other Latin languages. (Latin itself uses *lac* for 'milk')

The best methodology thus allows the Venetic inscriptions to suggest its meanings from context, and then any reference to known languages becomes additional resources, additional evidence, and confirmation for our ideas. In this way the interpretation is not forced in any preconceived direction, and blindly proceeding in directions that can be completely false.

Since we will be keeping an eye on Finnic as we proceed, it is worth making some notes about Finnic – especially to demonstrate how it belongs to NON-Indo-European languages and is completely different in construction (which means past studies from an Indo-European perspective provide little that is applicable.)

The Finnic languages, having had a homeland across northern Europe and being more isolated from the dynamics of southern populations, can be regarded to have evolved more slowly and thus retain ancient characteristics. They are characterized by a) simple consonant systems, b) few consonant clusters, c) no definite articles, d) no sex gender, e) a preference for postpositions over prepositions (which really means, syllabic elements are added to stems). In short, in many ways just the opposite of Indo-European languages!

Finnic languages linguistically speaking belong to the Finno-Ugric family, within in the larger "Uralic" family, which scholars believe covered the entire Greater European north from Britain to the Urals in the initial expansion of boat peoples out of the Ice Age. While there is evidence that around 3000BC or so there was some backward movement up the Volga by Volgic trader initiatives, such movements are internal and do not alter the truth of the original spread throughout the north of dugout-using hunter-gatherers. Since Finno-Ugric peoples did not get dropped in any location from outer space, but developed out of the original Uralic peoples of Ice Age Europe, theories about Finno-Ugric language movements within this large region do not alter the basic original spread of dugout-boat peoples across the north, and which established the original

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(proto-) Finnic languages from which later ones developed..

The two best known Finnic languages of the Baltic region today are Estonian and Finnish. Less known are languages like Livonian, Karelian, Votic, Ingrian... which have the disadvantage of residing inside nations of a different language, and are threatened. They have therefore been changing and disappearing. Livonian, for example, south of Estonian, bears the marks of strong influence over the last 500 years from the Latvian language that has dominated their region. With Latvianization, Livonian has disappeared as a practical language, and a last-century version of it endures in textbooks.

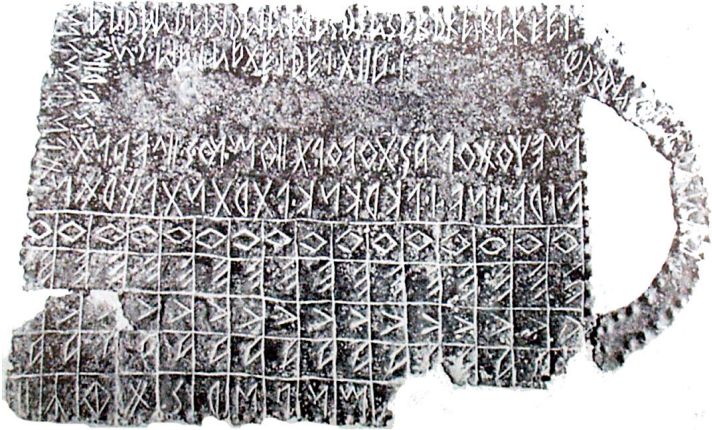
We take the view that before the Roman Age in Europe, the “Finnic” languages extended further west, through Scandinavia and into Britain. Pictic was probably Finnic and probably a northern remnant of the original British which Tacitus compared with the *Aestii* language.

As already stated earlier, we use the term “Finnic” even in an archeological manner to signify the boat-peoples originating archeologically in the “Maglemose Culture” and their boat-using descendants, even if those descendants adopted settlement and farming life in the zone of cultural mixing. In the zones of contact, small farmer immigrants that entered northern Europe from the southeast, usually failed to sustain their imported language and merged with the indigenous Finnic peoples, producing mixed races and cultures in the original Finnic realm.

Because the number of good examples of Venetic writing is small, and if we want to avoid the pitfalls of the past, such as forcing a language arbitrarily onto the inscriptions, we have to be careful not to assume at the outset that Venetic was Finnic, but let the Venetic language reveal itself out of the direct methodology which is described at length in Part Two.

In summary, the ideal methodology for interpreting the Venetic inscriptions is to do so directly from the archeological objects themselves and NOT the flawed methodology of presumptuously forcing a known language onto the Venetic inscriptions. I mentioned the example of interpreting the word “lait” on a carton of milk in France to mean ‘milk’. If we did not interpret the context, we might decide the language was English and the meaning was ‘late’. It is very important to thoroughly study the context – in fact the context must rule all decisionmaking. Any further coincidences such as with Estonian for example, are always additional.

2. THE PROJECT IS ASSEMBLED *The Task At Hand – What do we face?*



[ref: MLV 10 ; LLV Es25]

A GOOD EXAMPLE OF VENETIC WRITING

Shown above is one of several bronze sheets found at Baratela which we will discuss because of the repetition of the “O” “E” “K” “A” in the grid. But outside the grid is typical Venetic writing – continuous in the direction the letters are pointing, with no spaces and dots here and there whose function has been a mystery in the past, but which we solve here.

2.1 Ancient Phonetic Writing and the Venetic Inscriptions

Writing has existed in humankind from earliest times. Even the most basic cultures have some manner of communicating ideas by graphic means; but usually the most basic form of graphic communication consists of pictorial representations of objects - for example a picture of a man meant ‘man’.

This approach to communication is represented throughout the human past, and ranges from descriptive arrangements of pictures in northern rock carvings or paintings, to the symbols in ancient Egyptian hieroglyphics. Today pictorial writing, called pictographic writing, is still used in some writing systems, particularly Chinese writing, although the original recognizable objects have degenerated into simple graphics. The advantage

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of picture-oriented language is that it is universal. A picture of a man can be read by anyone, no matter what the spoken word for 'man' might be in their language. In fact it is said that Chinese consists of several dialects, so different from one another that a person who speaks one dialect cannot understand a person who speaks another; however all Chinese can read the written language, because the written language is not phonetic.

The disadvantage of picture-based language is that there can potentially exist as many characters in the language as there are objects in the universe. A person has to learn thousands of characters! Also there are difficulties representing abstract concepts, names, etc.

The other form of writing is phonetic. It consists of a number of symbols each representing a different sound made by the human vocal apparatus. By stringing together a sequence of such symbols, the spoken word is represented. Then when a person reads the symbols out loud he reproduces the language as it was spoken. The advantage of phonetic writing is that it reduces the number of symbols to the number of distinctive sounds made by the human vocal apparatus that are significant to the language. Another advantage is that it actually records how a language is spoken. This was useful for traders who had to communicate with customers speaking little-known languages. This may be the reason that phonetic languages emerged in the world of trade – in response to the need to create phrasebooks to help remember how some sentence was said in a customer's strange language. All ancient peoples with a strong involvement in trade and commerce – Phoenicians, Etruscans, Greeks, *Veneti*, etc – had phonetic writing. The Phoenician sailing to the British Isles, for example, could write down important phrases he would need when setting up in a British marketplace.

Unfortunately, archeology has failed to find many examples of ancient 'phrasebooks'. This is because traders preferred to write on light materials like paper, which does not survive time. Also it appears the world of trade and commerce took up the practice of writing with styluses on bronze sheets that were covered with wax. On these tablets could be recorded business transactions, inventories, etc and stored for a time. But when the information was not needed, the wax was melted, and the tablets re-used. This was even better than paper, which could not be reused.

Such wax writing tablets did not exist among the earlier Babylonians. There the merchants pressed a ball of clay into a flat surface and wrote on it in the cuneiform script. Because the clay tablets dried hard, and could not be re-used, they accumulated, and archeologists have found many thousands of them. It is thanks to the fact that the Babylonian tablets were not reused that so much is known about the ancient Sumerian-Babylonian language.

Most of the everyday writing done by traders, whether on paper or on wax, have been lost. We can imagine that if they had survived there would now exist many times more of them than the cuneiform clay tablets!! The

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fact that traders used writing, and that such use was very secular, suggests that there was no taboo regarding the use of writing. It was essentially a very practical daily activity, and thus we have to allow the Venetic inscriptions to display very practical and ordinary content and not always be religious. To assume that all Venetic inscriptions were only epitaphs or always addressed deities, as has been done in the past, is ridiculous.



Remains of Phoenician writing tablets which originally contained wax and was written upon by styluses. If the Veneti used such wax tablets, a great deal of writing may have been done that have been lost.

Writing was popular in the Italic Peninsula in pre-Roman times. Besides the Etruscans, and the *Veneti*, there were tribes everywhere on the Italic Peninsula that employed writing. Hundreds of inscriptions have been discovered in the Italic Peninsula dating from the 6th to 1st centuries BC done in other dialects/languages on a wide variety of artifact types – figurines, urns, statues, pots, loomweights, plaques, votive cippi, sarcophagi. These ancient scripts used alphabets derived either from Greek or Etruscan models, but various scripts added characters and features, The numbers of examples of writings for these other peoples is very small. Despite the fact that the Venetic inscriptions are second only to the Etruscan inscriptions in quantity, their numbers are barely adequate for interpretations. With only less than about 100 inscriptions that are complete and good quality, it is a wonder that much can be extracted from them at all. However, we will proceed.

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THE VENETIC ALPHABET

Q, Λ = A	X, ⊙ = T ¹	⊗ = D	∫ = S
⌘ = E	J = L ²	Ɔ = V	◊, ◊ = R
= I	· · = J ³	⌘ = H	Ⓜ = ISS ⁴ SH
○, ◊ = O	1, 1 = P	Ⓜ, Ⓜ = B	V+H = F
V, Λ = U	⋈ = K	Υ = G	γ = N

THE BASIC VENETIC PHONETIC ALPHABET

Since this study does not directly interpret the original Venetic characters, but representations of them in small Roman characters, only the most common Venetic characters are given here. Any further characters or issues will be discussed during interpretations. The following notes refer to the above:

- 1 - The X-like character is most common, but in the round stones of Padua, the T is represented by a circle with a dot inside.*
- 2- The L- character we think sometimes has a form that can be confused with one of the P- characters.*
- 3 – Traditional Venetic interpretations have assumed that the I with the dots on both sides is an “H”. This is correct only if the H has a high tongue, as it is an ‘over-high’ “I”. It is most accurately described by “JH”*
- 4 – We will argue below that the big M-like character is probably an “ISS” as in English “hiss”, and not really the “SH” that has been assumed*

The *Veneti* appear to have closely followed the Etruscan alphabet making only minor changes, presumable for important sounds in Venetic that were not found in Etruscan. The Venetic alphabet is shown on the start page to this chapter.

One indication that *Veneti* borrowed from Etruscans is that the *Veneti* identified for themselves a new character that looked like an “I” with two short “I” on either side. While these short lines, later dots, served as punctuation for other letters, the bronze sheets of Baratela acknowledge the “I” with lines (dots) on either side as a unique character. The very act of creating a new character from existing Etruscan, indicates borrowing from Etruscan and modifying it, not in originating the alphabet. The “I” with the

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short I's or dots on either side, has been considered to represent the "H". In the next chapter we identify the use of dots generally to represent the high tongue - usually causing palatalization, therefore the effect of dots around the "I" is "jIj" (j=y) which can be seen as an 'over-high' "I", which can sound like an "H" with a high tongue (as opposed to a throatal "H" with low tongue).

The fact that the *Veneti* borrowed their alphabet from the Etruscans rather than, say, the Greeks – with whom they had trade contacts – might be significant. It might mean that there was a closeness between the *Veneti* and Etruscan language and culture. The *Veneti* carried amber and other goods to Greece and always had the option of using Greek writing, like some other Italic languages did, but they used Etruscan..

Perhaps to the *Veneti*, the Greek language was too different from Venetic, and that the Greek alphabet was a little difficult to apply; but that the Etruscan language was closer. The idea of such an affinity between *Veneti* and Etruscans is important, as it helps the argument that the *Veneti* language belonged to the non-Indo-European world of the time, and that Etruscan may have been an aged, diverged, form of the same northern language from the Finnic universe of boat-peoples, as proposed in our earlier discussion of ancient trade in western Europe.

Since the interpreting of sound of inscriptions is currently based on the assumption that Venetic was Indo-European, we introduced some adjustments to the conventional interpretation of the characters, as explained in the notes under the alphabet on the opposite page, and discussed further later when issues arise.

Our most important disagreement with the traditional thinking about the alphabet outlined in the work of *MLV* and *LLV*, is that in my view the Venetic writing was not standardized like Latin or Greek, and we cannot treat it as if it were. It was still pure phonetic writing, describing the spoken language. This is evident in the fact that word boundaries were not rationalized (except at the end of the Venetic period when there was some attempt to write Venetic with the Roman alphabet.)

2.2 Letter Sounds Remain Constant; Dialect Changes

The traditional scholars of Venetic, who have analyzed Venetic inscriptions from different regions and different time periods have decided that certain letters indicated different sounds in different places.

Such determinations have been made on the basis of finding the seeming same word written in two different styles and comparing the appearance of the letters. But instead of assuming that the dialect changed, these academics have assumed special sounds to certain alphabetical characters.

For example the Venetic *v.i.r* may have been written FR later in Roman times, but it may not be correct to assume that *v.i.* sounded like *vh*

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when it is written **v.i.** Later we identify **.i.** as a palatalized **I** (jI). It may have sounded like an “H” or not. If we allow the Venetic alphabet to be the constant, then we can allow that the language itself changed a little from place to place and time to time. If the Venetic inscriptions writes a word a little differently, that does not mean the scribe wrote the word wrongly, only that his dialect expressed the word a little differently. The best examples of a word written differently because the dialect expressed it differently would be variations on ECUPETARIS. If words do not become standardized in their form, and the writing remains purely phonetic then the way words will look will change with the dialect. T

There certainly were some new Venetic characters (The chart of the Venetic alphabet shows some variations); but in general most of the alphabet, once established from Etruscan models, continued to represent their sounds, without changing. Speech changed. And when Venetic writing adopted some Roman alphabet characters, once again we cannot propose that the sounds were different from the Roman ones. That would be illogical. We have to assume the same sound as in Latin was intended, not some new sound. For example the “C” letter does not exist in the original Venetic, but if it appears in later Venetic writing, it would be more correct to interpret such a character, and other Roman-like characters that appear in later Venetic, in the same way as the Roman version, and not propose some strange sound.

The “C” thus was a replacement for “K”, and if both a “C” and “K” occurred together, we assume they represented the same sound, or perhaps “K” was a little harder. To summarize, the best approach is to establish the sounds of Venetic and Roman characters, and then maintain those sounds, allowing changes in the inscriptions reflect changes in actual speech being recorded. This is the only view one can have for any language that has not evolved into a literary language. It is only standardized, literary, language that stops representing the actual sound of the speech (for example, today English written words no longer properly reflect how they are spoken.)

2.3 OEKA and The Teaching Bronze sheets of Baratela

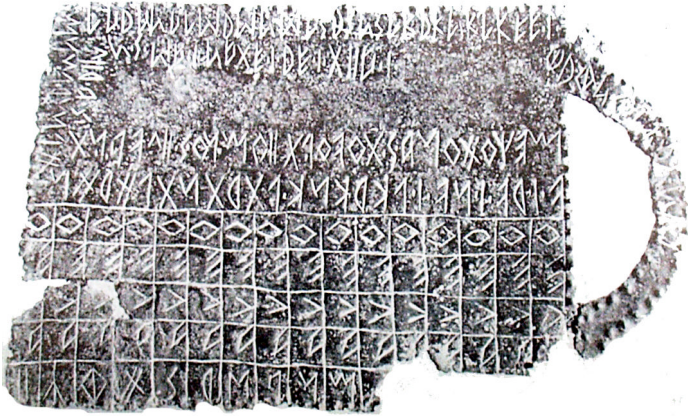
There is nothing to suggest that Venetic writing in general was exclusive to any priestly class, nor needing any great amount of education to be learned. Probably any trader or craftsman learned the characters and their sounds in the course of their life without education in it. This means even the application of the punctuation dots found in the Venetic writing had to be easy to learn and apply too. (The dots will be discussed later)

The best proof of common use of the writing is the fact that Venetic writing is scrawled like graffiti on cliffs beside ancient trails, and it appears also on various normal everyday items. Presumably it was also written on paper and wax, but such examples of everyday use has been lost.

Still, it all began somewhere, and we have to recognize that at the very

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beginning there must have been a group who first adopted the Etruscan alphabet, and first established how it would be used, adapted to writing Venetic. Indeed, in the earliest Venetic inscriptions, found in the Este region, the ancient *Ateste*, we do find some indication of formality and education in the art and craft of writing the *Veneti* language. This is to be found in a number of bronze sheets, that have – in my view – the appearance of exercise bronze sheets for student scribes. It draws in our mind a teaching situation, where there is a class of students, each possessing a thin foil-like piece of bronze, which can be carried to and from school with the handle at one end. It is on this bronze that the original student scribes learned how to write the letters.



[ref: MLV 10 ; LLV Es25]

A TEACHING BRONZE SHEET?

Shown above is one of several bronze sheets found at Baratela which appear to have been designed for teaching Venetic writing. Of particular interest is the repetition of the characters for “O” “E” “K” “A” followed by one of the Venetic characters. The 6 missing letters of the bottom right are probably P, H, V, T, U, I, J as the remainder are in OEKA itself.

These bronze sheets were found in association with the sanctuary at Baratela near Este, and academics studying them are unclear how they were used in this particular context. Because the bronze sheets are made on very thin bronze, thin enough to press the letters into these plates with a stylus, we think they were plain exercise sheets, filled up with text. Indeed some of the writing spills over into the handles.

We see in the bronze sheet in the illustration—the Venetic characters in the lower region scored into a grid of squares (from top to bottom) in what looks like “O” “E” “K” “A” followed by a different letter of the Venetic alphabet (The bottom row in the illustration above). The question arises,

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why are the top four characters, OEKA, repeated over and over?

This is a question that has puzzled analysts for years, and there have been several ideas. My own explanation, that is based on a presumption that Venetic was Finnic, is that the repetition is a kind of educational repetition. In education it is common to repeat, such as “2 times 2 equals 4; 2 times 3 equals 6 ; 2 times 4 equals 8; etc”. When I was studying French, the teacher wanted students even stating the name of the grammatical ending before giving it. It seems this kind of repetition for education is quite natural to human nature.

In Estonian tradition it is common in studying the language to be attentive to the ‘correct way’ of speaking. Hence Estonian dictionaries and grammar, have been fond of the terminology *õige keelsus* ‘correct way of speaking’. Thus if we assume this phraseology could have existed 2000 years ago, we can regard the letters OEKA as being equivalent to Estonian *õige* ‘correct’. The antiquity of this word seems to be affirmed by its strong presence in Finnish too as *oikea*. Perhaps the Finnish form can be seen to be the original form, and both the Venetic and Estonian, simplifications as in OIKEA > ÕIGE and OIKEA > OEKA

At the end of each OEKA is one of the Venetic characters. Thus what we see here is something analogous to the Estonian ‘*õige A, õige B,...*’ translating as ‘The correct (way of writing) A, the correct B, etc’

<u>Finnish</u>	<u>Estonian</u>	<u>Venetic</u>
<i>oikea a</i>	<i>õige a</i>	oeka a
<i>oikea b</i>	<i>õige b</i>	oeka b
<i>oikea d</i>	<i>õige d</i>	oeka d
<i>oikea e</i>	<i>õige e</i>	oeka e
- etc -	- etc -	- etc -

Similarities of Finnic words for ‘correct a,b,c, etc’ to Venetic oeka: A coincidence? Or was the Venetic oeka doing the same thing for student writing practice?

If the teacher asks “What is the proper way of writing A” then the student is asked to repeat “The proper way of writing A is. . . .” It drums in the concept.

In our view, therefore, the bronze sheets were inscribed by student scribes under the authority of a teacher. It explains why there are a number of them all of the same form, even with handles at the end. After practicing the characters with OEKA, the students were taught to write some common sentences, and they filled up the other part of the bronze sheet with their exercises. Indeed, this was practice, was not serious, because in many cases, running out of space, the students continued into the handle! We must allow the Venetic writing students to be human like us today!

The sheets of bronze were filled up, and then needed to be melted and reused. It is possible however that if bronze was common, students might

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still offer up their exercise sheets at a sanctuary, but I don't think they were created purposefully as objects designed for offerings.

The circumstances surrounding the objects at the Baratela archeological site need further thought. Perhaps styluses were manufactured there, and apprentices were taught the writing for styluses, using these bronze sheets. Styluses are certainly objects that could ceremoniously be left at sanctuaries after first writing a message onto a bronze sheet. One is not likely to give bronze foil tablets with handles and exercises to a sanctuary..

The above is my theory of the meaning of the grid with the *oeka* characters. Given that the remaining texts are scrawled around the object without design, suggests they are for practice. All things about these bronze sheets strongly support the idea they were practice bronze sheets and that the real bronze sheets with prayers to the Goddess were neatly done on plain sheets, without any *oeka*'s. (See later for an example of a sheet without the *oeka*'s)

2.4 The Philosophy of this Study, and its Context Within the Realm of Venetic Studies

Any proper methodology must proceed as if we do not know what the outcome is, that we are open-minded and will accept whatever direction the study takes us. Of course, one must have some intuition of the possible outcome. As I demonstrate in Chapter 1, I did have a suspicion that there had been large scale trader peoples across northern Europe in the millenium prior to the Roman Empire, whose activities reached down towards the Mediterranean and Black Seas as well, energized by trade in furs and especially amber – which in weight was as valuable as gold in the southern markets.

Because of the unscientific nature of past methodologies of forcing Venetic into Latin, Slovenian, etc, I had to put my investigation on a proper scientific footing, which includes a methodology that does not force anything on the Venetic but allows the Venetic inscriptions to seek their own results and evidence. This means that we try to decipher the inscriptions from within, from the information in the archeological context itself. In that way we begin without any presumptions of linguistic relationship.

Because most people interested in the Venetic inscriptions have only experienced analysis that simply pushes a particular language (Latin, Slovenian, etc) onto the Venetic inscriptions, most people will not understand why it is a wrong approach, nor understand how there can be a more proper approach. For that reason, in Part Two we describe the methodology in great detail.

The most important truth about deciphering or learning a language is that it is innate. We do not need to have any knowledge of linguistics to learn a language. A baby connects the words spoken by his parents with

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the context in which they are spoken and in this way those words become meaningful. Humans learn language purely from observing how it is used relative to context. Linguistics should not be viewed as having any role. What baby knows any linguistics, and yet within three years a baby acquires the complex language of his parents. Let us therefore not frame the task of interpreting the Venetic inscriptions with linguistics.

Linguistics is the study of languages – that means it can only deal with languages that are already known. Indeed linguistics has never deciphered an unknown language. Linguistics can no better decipher language than sleep scientists can determine what the subject dreamed of. Science can describe the outward manifestations (brainwaves, sound patterns, body movements, etc) but cannot access the content inside. The only way we can decipher/learn content of a language is by inference or by asking an informant.

In a sentence: linguistics does NOT decipher an unknown language. Only the interpreting of sentences from the context in which they are used is the only way language is learned. But linguistics can analyze languages that are known, even partly known. Thus we cannot exclude linguistics from the methodology – as the language becomes increasingly known, linguistics can offer judgement as to the validity of what has been discovered. The most important linguistic principle is that in all languages, the word stems and grammar in a language must be consistent everywhere it is used. Showing this in the results allows us to prove correctness.

2.5 The Evolution of the Project

About 2000 I came across the Slovenian book about the Veneti, in its English translation, where a third of the book interpreted a number of Venetic inscriptions. Finding the results unconvincing I began to wonder if the methodology of simply listening to one's own language when reading the Venetic could work with any language. Isn't that approach as silly as hearing sentences spoken in the sounds of the wind?

Having learned that the ancient Veneti were intimately involved in the amber trade with the Baltic, and that there is much evidence that the "*Aestii*" amber traders at the southeast Baltic were in fact ancient Estonians (Estonians have always known themselves as *Eesti*), I wondered if I might encounter at least a few Estonian-like words in the Venetic inscriptions, as we might expect if the amber trade was in control of Finnic-speaking traders.

Accordingly I thought I would try to come up with Estonian parallels to those few examples in the abovementioned book and see if it was possible. Being successful for some of them, with results less absurd than the Slovenian, I thought it might be an interesting hobby to look further into all the inscriptions – it was an interesting intellectual pursuit. I saw it like a treasure hunt. What would I find!?

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I then ordered the two major books that catalogued the inscriptions – *LLV* and *MLV* – from the local public library via an interlibrary loan. Having only about a week to look at them, I photocopied all the pages in *MLV* that listed the inscriptions, and all the suitable illustrations in *LLV*, and that became my source information. The books found their way back to their origins in libraries across Canada.

The more I learned about the history of attempts to decipher the inscriptions the more I began to see flawed scientific methodology – mostly in skirting the laws of probability and statistics. I saw vague results being assumed more exact than they really were. It was something like recording the sounds of the wind, and then manipulating those sounds to enhance the illusion of the words one thinks one hears. “Whoosh” becomes “who is” and that kind of thing. Having studied the principles of probability and statistics, I saw all the flaws in the methodology, all the trickery, all the manipulations, all the poetic massaging, all the ways in which an initial meaningless sound pattern is eventually turned into a solid word in the language of choice.

It became clear that the only proper way of deciphering the inscriptions was by a direct methodology that does not depend on any initial presumption of linguistic origins. As a person university educated in applied science, I was challenged to solve the mystery of the Venetic inscription in a proper scientific manner.

Not being a linguist seeking linguistic glory, not being a professor needing to generate academic articles, not even being a writer for the popular market, there was absolutely no expected outcome of the project than personal satisfaction in having solved a puzzle, of discovering what the inscriptions said.

As it turned out I found myself ‘cracking’ the puzzle, and this is largely because I may have a natural talent in handling large amounts of qualitative data, and because I was well trained in applied scientific methodology from my Toronto university education. The more success I found, the more I was compelled to continue. And then my discoveries accelerated, and that is what happens in any language learning – the more you know the more rapidly you learn. It is counterintuitive, but observation proves that in language learning, if you are on the right track, learning accelerates. A baby starts out slow until one year old and then language acquisition accelerates. This principle itself is proof the past investigations of Venetic have been on the wrong track – in past analysis there has never been any accelerating, only plodding along with hardly any progress, requiring a change in direction now and then when the analysts concluded no headway was being made, as I mention earlier.

By the end of the year (2003) I had deciphered the content of most of the inscriptions. I had made a discovery – what should I do now? If I presented it to the world, I was certain to be met with great opposition, and be the subject of vicious attacks.

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Finally I decided I would document it anyway, if only for my own records. Whether I made anyone aware of it or not was a later decision. While I could leave showing it to the public until a later time, I had to decide how to design the book (a predecessor book to this one). Who was my target reader? An academic? Any intelligent person with a command of English?

This new challenge of documenting my deciphering in fact turned out to be ten times more difficult than interpreting the inscriptions for my own interest. It took me less than two years to interpret the inscriptions, and it has now taken me over a decade to explain it all, with this being my third attempt, my second only being an improvement on the first, to document it in a way that communicates it well.

In this third and final form it was necessary to be completely transparent about the methodology, and clearly show that the methodology is founded in the traditional ways in which deciphering of ancient inscriptions has been and should be done – starting from the archeological context, finding starter words directly from the context, and deciphering the Venetic without any presumption of linguistic affiliation at all, before making references to an affiliated language and making linguistic observations.

Thus, the deciphering got done, and quite quickly. But when too much of it is intuitive, one is not certain if it is correct. It was necessary to rationalize the language. It is in the rationalizing stage that linguistic principles become important and help prove correctness. It was necessary to identify word stems, grammatical endings etc.

As I already mentioned, it is possible for a normal person to learn a language by direct interaction with its speakers, and not have any rationalizations about it – no understanding about word stems, grammatical forms, etc. And that is how it is among original peoples. When Europeans came to North America and some needed to speak the aboriginal languages, they simply learned words and phrases with no idea of the grammar. Understanding how a language works is not really necessary for language use. But if we are also able to rationalize the language – to identify word stems and grammatical elements – then we can also prove that what we have discovered is a real language according to the principles of linguistics.

Thus, although all that counts is the final results – a great and comprehensive description of the language – humans are not very accepting of intuitive discovery, as we want things to be ‘proven’ by rationalization, intellectualization.

2.6 The First Step: Identifying the Source Inscriptions

From my experience with practical applied science, I know that any proper rationalized methodology, to keep it on a scientific footing, should begin by selecting and describing the body of inscriptions that is used in the analysis. Since the clues to the language are found in the language as a whole, we must collect together all examples of the language. It is similar to saying that when a baby learns its mother's language, he must be exposed to as much language as possible. The more examples of the language there is, the easier it will be as there will be more opportunity to compare, judge, test. If there had only been a few Venetic texts, then we would not discover very much. The number of inscriptions with Venetic writing that have been found is not very large (less than 100 complete sentences) and therefore it will be difficult, but there was enough to proceed,

Thus the first step is to identify all the inscriptions we will study, that represents the Venetic language inasmuch it is still alive in the inscriptions. Establishing this body of inscriptions that represents the Venetic language is very important, because whenever we come up with a hypothesis about a word stem or grammatical ending, it **MUST** function in the same way throughout the body of inscriptions. If we do not establish the body of inscriptions we are using, then that will undermine a scientific principle.

To avoid the past analysis practice of only showing a few good results and hiding the remaining poor or impossible results, if we are to apply any science to the project, we must list all the Venetic sentences we will study, and at the end we must have something to say about every one, even if we do not fully translate every one or even if some of the translations are uncertain.

Thus, in 2002 before I knew what I would find, I set out to create a list of all the inscriptions that would be part of the study. Later in this chapter, I will present the body of inscriptions I used, plus a few extra.

Since the methodology was rooted in interpreting context, it was necessary that:

a)the inscriptions be on objects with clear context – ie archeology had determined their function, location, etc, etc. and

b)that the sentences were complete, so that it was possible to find grammar, and infer context from the situation of unknown elements within the context of the whole sentence.

The source used for my assembly of inscriptions was *MLV*, with additional referencing of *LLV* for pictures and anything more I could find.

The second rule, of selecting only complete sentences was easy. I simply went through *MLV*, writing down the complete inscriptions and skipping over the fragments (mostly on pieces of ceramic from funerary urns). It is impossible to apply context analysis to fragments. However

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where missing parts of inscriptions could be reliably reconstructed, that was acceptable.

The other requirement, of having a good idea of the context of the object, was not as easy. And recording its details involved some work. If the foundation of our methodology is to analyze the context, we have to find out as much about context as possible.— What was the object used for? Where was it located? What did it look like? There is no limit to how sharply you can study the context and extract clues as to how it was used and what the inscriptions most likely say.

Note that, since both *MLV* and *LLV* are oriented towards the traditional Indo-European point of view, I ignored everything pertaining to the language being perceived as Indo-European. Both endeavoured to catalogue all the inscriptions that had been studied to date. *LLV* included photos and diagrams made by the archeologists. *MLV*, lacking in illustrations, has good summaries about where the object was found, where it is now, and there was even a key by which to find the object in the earlier publication, *LLV*. *MLV* introduced the manner of representing the Venetic with normal small case Roman alphabet with dots inserted in the positions found in the original Venetic. Discussions of the sounds of the Venetic alphabet, alternative symbols, regional peculiarities. It was all good raw information. But I had to be careful when something was presented that had been influenced by the prevailing presumption that Venetic was Indo-European.

In my original study which began seriously about 2002 after acquiring the books, I put the texts, photos, and some of the details all in a computer text file, so that I could use the word search tool, to rapidly leap back and forth through the inscriptions when I had to find a particular word used in other locations. As I developed meanings for a word in one inscription, I looked for that word everywhere else, and partially began the translation of the sentences in the other location in which it appeared. IN other words, I translated them all at once, going back and forth when necessary to make sure the same word had the same meaning everywhere it appeared.

The next section presents the inscriptions I assembled, plus additional ones that crossed my path and were not in *MLV*, and a few inscriptions I found via the internet, for Rhaetia, Brittany and southeast Britain that appeared to have Venetic.

Since I extracted my inscriptions from *MLV* 's cataloguing, the list represented most of all the complete inscriptions there are. There is absolutely no selectiveness (other than only selecting the complete sentences). And at the very end of this book, I present my translations, both good ones and still uncertain ones, for every one of them, except that the Roman era inscriptions, being a degenerate Venetic do not belong with the others and I only make observations and comments on them. Otherwise I have treated them all equally without discrimination, as scientific methodology requires.a

2. PROJECT IS ASSEMBLED

Nothing has been excluded for any other reasons than the need to be complete (whole) and have a clear context.

The remainder of this chapter, therefore will present my list. The original list I used in 2002, had the Venetic sentences ordered in the sequence found in *MLV* which groups them according to the objects they are on –urns, obelisks, styluses, etc. *MLV* also grouped them according to region. I found that it was not necessary to divide them also by region – it could be mentioned in the text if relevant. The reason is that archeology has found the different categories of objects in one general location and not others. For example the Este area has all the styluses speaking to the Goddess, the Padova area all the columns with relief images and sentences containing ECUPETARIS, and so on. Because certain sites, notably cemeteries and sanctuaries, were places where the inscribed objects were concentrated, the Venetic inscriptions are dominated by funerary and religious thoughts. This should not distort our perception of Venetic use of writing. The miscellaneous finds, although rare, show that Venetic writing was used in everyday life as well, but those items were not concentrated anywhere and archeology only finds them by accident. Writing was obviously done on paper too, and on wax tablets like those used by Phoenicians. We have to assume that Venetic use of writing was as varied as for example among the neighbouring Etruscans.

This list on the following pages probably represents about 98% of all the complete inscriptions known. There is no selectiveness, no editing. This is what scientific methodology requires.

The scientific principles applied here, and not found in previous works is

1. Present all the inscriptions used as input to the Project. Science requires disclosure of all the information used in the methodology.

2. In the end present translations for all the inscriptions in the Project even if some of them are flawed. Science requires disclosure of ALL results.

3. Describe the methodology in detail. Science requires disclosure of the methodology and its limitations.

4. Apply the laws of probability and statistics. Science requires that nothing is absolute, and that all data has some degree of certainty of uncertainty.

5. Summarize the results in an organized fashion. Science requires a listing of conclusions.

No previous analysis of Venetic has been very concerned with adherence to scientific principles, for one reason: it has always been easy to come up with the illusion of results if lack of science has left plenty of room for ‘fudging’!!!

INVENTORY OF THE INSCRIPTIONS ASSEMBLED FOR STUDY

GENERAL NOTES:

The Venetic writing is shown according to the conventions assumed in MLV. The Venetic alphabet is represented here by lower case Roman characters. Upper case Roman indicates the original was in the Roman alphabet – Roman era inscriptions.

Also vertical lines | indicate changes in direction of the writing. It is irrelevant because the writing was continuous and the scribe simply ran out of space and turned. The direction of reading the text is determined by the direction in which the Venetic characters were oriented. (For example if the horizontal lines of an E pointed left to right, one read it left to right. If it turned and went right to left, then one continued right to left. See some of the images below to understand what is meant.)

Were **MLV** showed square brackets, [] , it meant that the words inside the brackets had been reconstructed from comparing with similar texts – they are for the most part reliable, and for that reason have been accepted here, but allowing in some cases for what I think are erroneous reconstructions.

The following body of inscriptions represents all that I could find in MLV that were complete sentences. What was excluded from the study were fragments in which there were large missing portions that simply cannot be reconstructed in any way. Only complete inscriptions were selected, in order to maintain the scientific integrity of this methodology (ie to prevent imaginary unfounded reconstructions)

Photos or graphics of the objects are given for some – they were developed from images in **LLV**. If objects in the group all look similar I will only show one typical one. The text for the illustrated object is immediately below.

For this book, I divided the inscriptions into groupings for easier study. The following are the groupings.

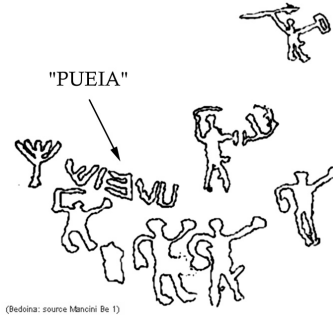
- 1. SHORT EXAMPLE INSCRIPTIONS...**
- 2. MEMORIAL PEDESTALS WITH RELIEF IMAGES**
- 3. OBELISQUES MARKING TOMB LOCATIONS**
- 4. INFORMAL SENDOFFS ON ROUND STONES**
- 5. SENDOFFS ON VENETIC ERA CREMATION URNS**
- 6. PRAYERS TO THE GODDESS ON THIN FOIL SHEETS**
- 7. PRAYERS TO THE GODDESS ON STYLUSES**
- 8. PRAYERS ON OTHER OBJECTS RELATED TO OFFERINGS**
- 9. SEVERAL ISOLATED INSCRIPTIONS**
- 10. SIGNIFICANT DIALECTIC VARIATIONS IN ROMAN ERA**
 - 10a: The Changing Dialect of the Lagole Inscriptions**
 - 10b: Roman Alphabet Cremation Urn Inscriptions**

LATER ADDITIONS TO THE LIST:

- 10c: Inscriptions Elsewhere in Europe**

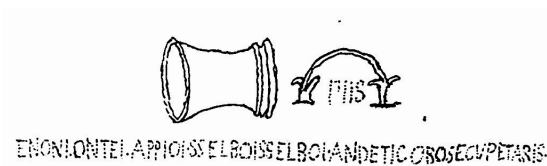
1- INSCRIPTIONS WITH VARIED NON-RELIGIOUS CONTEXT

These are objects that are short ones with varied context that is in my opinion (from archeological and other information) not religious. I put them at the start because archeology tends to find large quantities of religious inscriptions and the non-religious ones of everyday life like these are few.



(Bedoina: source Mancini Be 1)

- 1.A) **pueia** [the image on mountain side showing 5 raised-fisted men and fleeing man]



(The handle is detached and shown to the right. The long text is given at 9b-B)

- 1.B) **PIIS** - [on handle of a container - MLV 236, LLV B-1]

(no image available)

- 1.C) **augar** [writing on back of fibula object MLV-248 LLV-Gt8 from Carnic Mountains]



- 1.D) **ituria makkno.s.** - [very large irregular stones MLV-75bis, LLV-Es21]

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voto klutiiari.s. vha.g.s.to

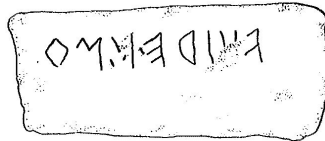
1.E) **voto klutiiari.s. vha.g.s.to** [object is clearly a vase *MLV- 128, LLV- Pa16*]



1.F) **lah.vnahvrot.a.h** [small container with round bottom- *MLV 252-253, LLV Is -1,2*]



1.G) **.o.te.r.g - OPTERG N** [on lead projectile used by slingers in war at Optergium-*MLV-75bis, LLV-Es21*]



1.H) **v.i.re.n.mo** [stone at entrance to grotto - *MLV-126, LLV-Vi1*]



1.I) **(--?)es(--?)niiuikuru** - [spatula-like object on bone or ivory - *MLV 236A, LLV B12*]

2. PROJECT IS ASSEMBLED

2. MEMORIAL PEDESTALS WITH RELIEF IMAGES

These inscriptions all have relief images and are on pedestals, and all seem to use ECUPETARIS as a farewell to a journey to take place, involving horses. Based on what I discovered in interpreting them, these too are I think non-religious in character.



2.A) **pupone.i.e.gorako.i.|e.kupetaris** - [MLV-130 LLV- Pa1 Additional external context: image with plain man holding a duck to an obviously well dressed important man]



2.B) **(?.i.)plete.i.ve.i.gno.i.|kara.n.mniio.i.|e.kupetari.s. e.go** [MLV-131, LLV-Pa2 image with horses, chariot and warriors]

2.C) **v.i.ugiia.i.a.n.detina.i.v.i.uginiia.i.e.p.petari.s.** - [MLV-135 Additional external context: image with man in chariot]

2.D) **.e.nogene.i.e.|netiio.i.e.p.pe|tari.s.a.l.ba|reniio.i.** - [MLV-133 Additional external context: image of a warrior on horseback

2.E) **v.i.ugiia.i.a.n.detina.i.v.i.uginiia.i.e.p.petari.s** - [MLV-136 Additional external context: image with horses, ...?

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2.F) [-GALLE]NI.M'.F.OSTIALAE.GALLEN|AEEQVPETARS

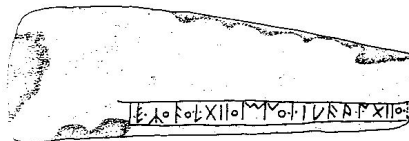
[pedestal side- MLV-134, LLV-Pa6 Additional notes: This is an almost complete one that is unusual in that it has Roman alphabet writing. That means it may be in compromised Venetic, but the illustration is very interesting and worth considering.]

3. OBELISQUES MARKING TOMB LOCATIONS

All these objects market the locations of tombs and were stuck in the ground as shown below. They are analogous to modern gravestones.



3.A) .e.gone.i.rka.i.iuva.n.t| \$a.i. [MLV-58, LLV-Es3]



3.B) .e.go vo.l.tiiomno.i.iuva.n.tiio.i [MLV-59 LLV-Es4]

2. PROJECT IS ASSEMBLED

3.C) [e.g]okata.i|ege.s.tn[a.i.] [MLV-66, LLV-Es11]

3.D) .e.go.o.s.tiio.i.e.ge|.s.tiio.i. MLV-61, LLV- Es6]

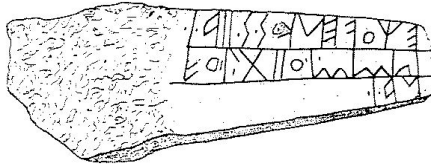


3.E) .e.go.u.r.kli.e.ge|torriio.i.a.kuttiio.i. [MLV-60, LLV-Es5]

3.F) [e.go]vho.u.go.n.te|.i.|u.]r.kle.i.io.[i.] [MLV-68, LLV-Es13]

3.G) e.gomo.lone[.i.]\$up[|i]io.i. [MLV-70, LLV-Es15]

3.H) [e.go]ka.n.ta.i.|ta.i.no.n.[tia.i.] or -[tna.i.] [MLV-67, LLV-Es12]



3.I) .e.gov.i.u.k.s.siaa.i.|vo.l.tiio.m.min|na.i. [MLV-57 LLV-Es2]

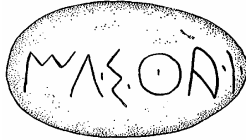


3.J) [e.go]vise.i.iobo... [MLV-63, LLV-Es 8]

THE VENETIC LANGUAGE

4. INFORMAL SENDOFFS ON ROUND STONES ON BOTTOM OF TOMBS

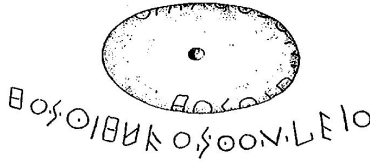
These are round river stones with writing on them that archeologists found at the bottom of tombs at Pernumia, near Padova. That suggests they were added more informally later by friends and relatives - which gives suggests that the messages may be quite informal and personal.



4.A) **mu.s.ta.i.** [MLV 140, LLV Pa10]



4.B) **iiuvantv.i.ve.s.tiniio.i.** - [MLV-138, LLV-Pa8]



4.C) **ho.s.tihavo.s.to.u.peio** - [MLV-137, LLV-Pa7]



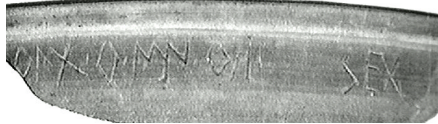
4.D) **pilpote.i.kup.rikon.io.i.** - [MLV-139, LLV-Pa9;]



4.E) **tivale.i.be.l.lene.i.** - [inscription spread across three stones LLV Pa 26]

5. SENDOFFS ON VENETIC ERA CREMATION URNS (FIND ROMAN ERA URNS IN 10.b)

The deceased were cremated, the ashes put into urns, and the urns put into tombs. Not all had inscriptions on them, hence the inscriptions are additional touches and so we would not expect them to be formulaic. The following are urns with inscriptions in the Venetic alphabet, and have typical Venetic characteristics. The Roman era inscriptions do seem to be more formalized and formulaic. They are listed late since they are to various degrees corrupted by Latin.



- 5.A) [v]oltio.m.nio.i. - [urn- MLV-86, LLV-Es85]
- 5.B) v.i.rutana.i - [urn- MLV-87, LLV-Es86]
- 5.C) .a.kutna.i - [urn- MLV-88, LLV-Es87]
- 5.D) v.i.ugia.i.mu.s.kia.l.na.i. - [urn- MLV-83, LLV-Es82]
- 5.E) mo.l.dona.i.\$o.i. - [urn- MLV-79, LLV-Es78]
- 5.F) va.n.t.s.a.v.i.ro.i. - [urn- MLV-78, LLV-Es77]



- 5.G) va.n.te.i.v.i.o.u.go.n.tio.i.e.go - [urn - MLV-80, LLV-Es79]
- 5.H) lemeto.i..u.r.kleio.i. - [funerary urn - MLV-82, LLV-Es81]



- 5.I) .u.konagalkno.s. - [urn- MLV-90, LLV-Es-89]
- 5.J) .u.ko.e.n.non.s. - [urn- MLV-92, LLV-Es91]
- 5.K) .a.tta - [urn- MLV-99, LLV-Es2]
- 5.L) [.]m.mno.i.vo.l.ttiom.mniio.i - [MLV-122, LLV-Es 118]

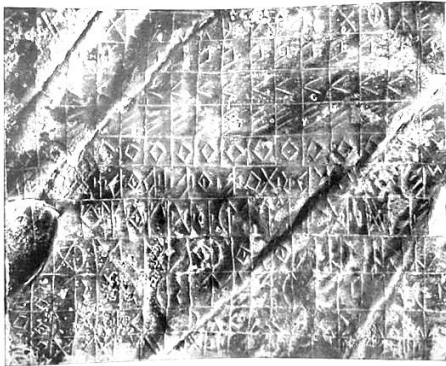
THE VENETIC LANGUAGE

6. PRAYERS TO THE GODDESS ON THIN FOIL SHEETS

The following inscriptions are from the sanctuary archeology uncovered at Baratela near Este. This grouping represents the inscriptions found on thin bronze sheets onto which people wrote prayers with a stylus. The bronze sheets are about 15x10 to 20x15cm in size. The next section represents inscriptions on styluses themselves. Nonetheless the nature of both are similar. See earlier discussion in 2.3.1 of the nature of the sanctuaries. All but the first in the list below had a grid with OEKA-plus a letter, as well, which I suggested in Section 5.3., was a writing practice area for visitors and students of writing. The final message to the deity lacked the OEKA's and was probably like the first on below (6A) which has neatly written text on three lines from the top and is empty below it.

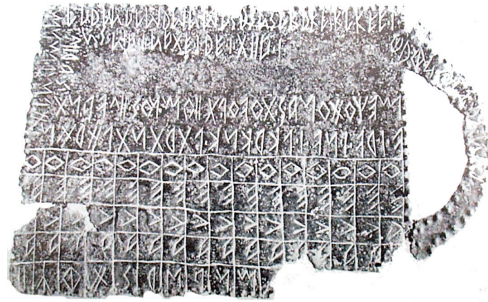


6.A) **vda.m.v.i.ugia.u.r.kle.i.na|re.i.tie.i.dona.s.to** - [MLV-28, LLV-Es47]

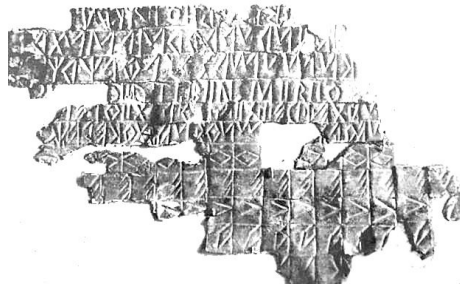


6.B) **megodona.s.to.e.b.v.i.aba.i.\$a p|ora.i..o.pio|robo.s.** - [MLV-8, LLV-Es23]

2. PROJECT IS ASSEMBLED



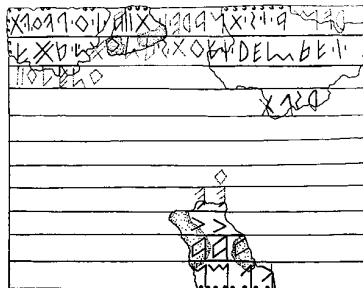
6.C) megodona.s.tovo.l.tiomno.s.iuva.n.|t.s.a.riiu|n.s.\$a.i.nate.i.re.i.tiia.i. -
[MLV- 10 LLV- Es25]



6.D) [vda.]n[.]vo.l.t[iio.n.]mno.s.[do]na.s.tokela.g.[s.]to\$a.i.nate.i.re.i.tiia.i.
o.p[vo].l.tiolen[o] - [MLV-12A, LLV-Es27]

6.E) megodona.s.tova.n.t.s.mo.l.donke|.o.kara.n.mn.s.re.i.tiia.i. -[MLV-9, LLV-
Es24]

6.F) megolemetore<.i.>v.i.ratere.i.do|na.s.tobo.i.iio.s.vo.l.tiio. m.mno.i -
[MLV-18, LLV-Es28]



6.G) vda.ndona.s.[to]v.i.remav.i.[r]ema.i.s.t[--re.i].tiia.i.o.p vo.l.t|[iio leno] - [MLV-
14 LLV-Es32]

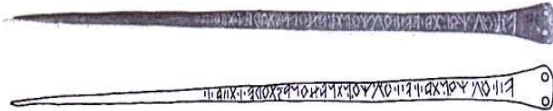
THE VENETIC LANGUAGE

7. PRAYERS TO THE GODDESS ON STYLUSES

The main instrument for writing the prayers onto the bronze foil was the stylus of bronze. Since a great number of them did not have writing on them, it proves that the writing was intended for the bronze sheets, and that additional text on the styluses was an extra feature for styluses that were left at a particular place as an offering. The messages are exactly of the same nature as those on the foil sheets in section 6.

The inscriptions of 6 and 7 belong together in their character.

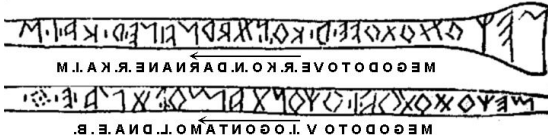
The styluses, as shown had a triangular cross section, and, as I said, may or may not have had writing on the flat surfaces. The following are styluses with clear, readable texts.



7.A) **ada.ndona.s.tore.i.tiia.iv.i.etiana.o.tnia** - [MLV-32 LLV-Es51]



7.B) **v.i.o.u.go.n.talemeto.r.na[e].b[.]** - [MLV-38bis, LLV-ES-58]

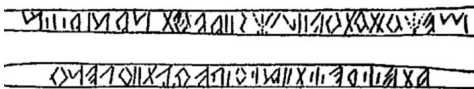


7.C) **megodotov.i.ogo[.]n[.]tamo.l.dna.e.b.** - [MLV-24B, LLV-Es43]



7.D) **v.i.o.u.go.n.tai.v.i.o.u.go.n.tnadona.s.tore.i.tiia.i.** - [MLV-21, LLV-Es40]

7.E) **megodona.s.tore.i.tiia.i.ner.kalemeto.r.na** - [MLV-34, LLV-Es53]

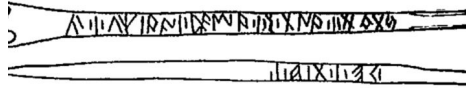


7.F) **megodotov.i.u.g.siiavotna\$a.i.n|ate.ire.i.tiia.io.pvo.l.tiiole** [MLV-25, LLV-Es44]

2. PROJECT IS ASSEMBLED



7.G) **v.i.ugiaso.u.v.naton.a.s.tore.i.tiia** - [MLV-36, LLV-Es55]



7.H) **v.i.uglav.i.rema.i.s.tna.i.doto|re.i.tiia.i.** - [MLV-23, LLV-Es42]

7.I) **v.i.re|ma|i.i.s.|tna doto re.i.tiia.i.** - [MLV-22, LLV-Es41]

7.J) **meگو doto v.e.r.ko.n.darna ne.r.ka.i. m** - [MLV-24, LLV-Es43]

7.K) **meگو dona.s.to \$a.i.nate.i.re.i.tiia.i. pora.i.|e.getora .r.i.mo.i. ke lo|u.de robo.s.** - [MLV-26, LLV-Es45]

7.L) **meگو doto re.i.tia.i. bu.k.kakolia.i.** - [MLV-27, LLV-Es46]

7.M) **vda.n. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to** - [MLV-28, LLV-Es47]

7.N) **v.i.u.g.siiia vo.l.tiio.n.mnin dona|.s.to r.i.tiia.i. meگو** - [MLV-29, LLV-Es48]

7.O) **ka.n.ta ruma.n[.]na dona.s.to re.i.tia.n** - [MLV-30, LLV-Es49]

7.P) **n(=m)ego (do)na.s.to ka.n.ta ruman re.i.tiia.i.** - [MLV-31, LLV-Es50]

7.Q) **re.i.tiikatakna|lo.g.siv.i.rema.i.s.tna** - [MLV-33, LLV-Es52]

7.R) **meگو a(=v)hugiiadina.s.tore.i.tiia.i.** - [MLV-35, LLV-Es54]

7.S) **meگو dona.s.tov.i.uglav.i.o.u.go.n.tiika| \$a.i.n. \$. \$e.i. re.i.tiia.i.** - [MLV-37, LLV-Es56]

7.T) **vda.n.ka.n.tamknadona.s.tore.i.|tiia.i.** - [MLV-42, LLV-Es62]

8. PRAYERS ON OTHER OBJECTS RELATED TO OFFERINGS

The following two were found on columns with equestrian figures found at the Baratela sanctuary. The messages when we interpret them are similar to those in 6. and 7. These objects appear to have been donations/offerings to the Goddess. In reality, I believe the objects left at the sanctuary to honour the Goddess served to pay for the maintenance and upkeep of the sanctuary by its managers.

X.M. A.XOX.S. A.YOXOYEM

A.X.A.S. O||I||EX.X.O.F.S.A

X.I. E.D.I. EXAY.I. AM.S.X



8.A) megodona.s.toka.n.te.s.vo.t.te.i.iio.s.a.kut.s.\$a.i.nate.i.re.i.tia.i. - [LLV Es64]

8. B) megov|a.n.t.s.e.g|e.s.t.s do||na.s.to|re.i.tia.i - [MLV-53, LLV-Es73]

8. C) [m]o.l.dobo.i.kno[s.]]dona.s.to - [MLV-53, LLV-Es73]

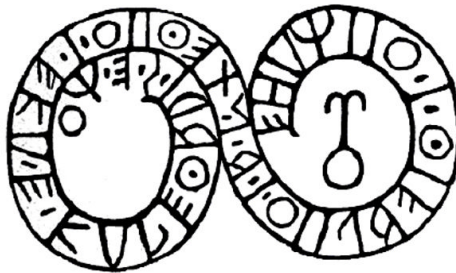
9. SEVERAL ISOLATED LONG INSCRIPTIONS

The following are several items which are long inscriptions found in their own unique circumstances the first two from the Padova area and the second two from the Piave River Valley. The first may be religious, but was displaced from its origins, and when identified it was used as a lintel for a house. The second context I don't know, but when deciphered, the message seems funerary in nature, similar to messages on the obelisks. The 3rd and 4th objects in my opinion were non-religious, as my interpreting them will find they were containers or tankards for ale, and probably from taverns along the Piave River route coming from the north.

9A - ISOLATED FINDS IN MAIN REGION – RELIGIOUS IN MY VIEW



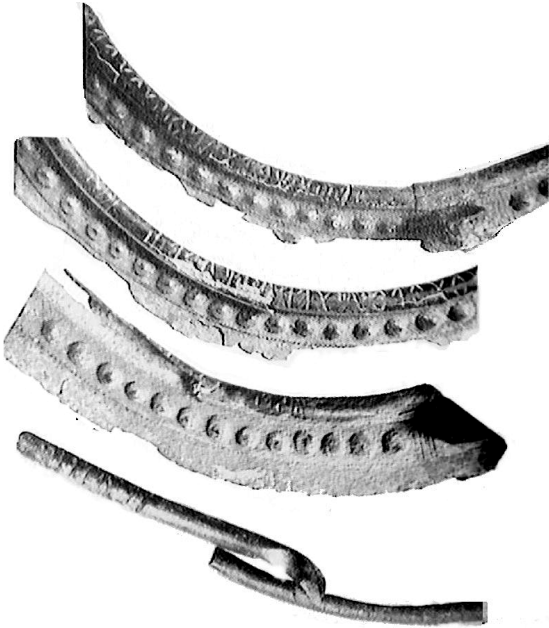
9a-A).o..s.t..s.katus.ia.i.io.s.dona.s.to.a.tra.e..s.te.r.mon.io.s.
de.i.vos [MLV- 125, LLV- Vi2]



9a-B) vhugiio.i.tivaiio.i. a.n.tetiio.i.eku.e.kupetari.s.e.go

[source?]

9B – MIDDLE PIAVE VALLEY LONG INSCRIPTIONS – NON-RELIGIOUS IN MY ANALYSIS



9b-A) **.e.i.k.go.l.tano.s.dotolo.u.dera.i.kane.i** [container - MLV- 242, LLV- Ca4](context: Isolated find.Written in tiny letters on pieces of a container rim)



ENONI.ONTEI.APPIOISS.ELBOISSELBOI.ANDETIC.OBOSECUPETARIS

9b-B) **ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETIC OBOSECUPETARIS** - [container - MLV 236, LLV B-1]

(context: A container and a detached handle, could have been an ale tankard. Finder wrote he had seen two other identical ones)

10 . LATER INSCRIPTIONS WITH ROMANIZATION AND OTHER CHANGES

Group 10 represents three separate groups because –with the exception of a few early inscriptions – these do not integrate well into the analysis of majority of Venetic inscriptions from the proper original Venetic period and northwest Adriatic location. They were analyzed separately only after the work on groups 1-9 had established the character of the original Venetic language

They consist of three sections:

10-A The Changing Dialect of the Lagole Inscriptions.

***10-B Roman Alphabet Cremation Urn Inscriptions –
Abbreviations, Non-sentences.***

***AND THE FOLLOWING ADDED TO THE LIST LATER (to see if Venetic texts
could be found further away as far as Brittany and Wales)***

10-C A Few Examples of Inscriptions Elsewhere in Europe.

10-A

SIGNIFICANT DIALECTIC VARIATIONS IN LATER PERIOD- PART A

The Changing Dialect of the Lagole Inscriptions

An archeological site at which a great number of objects with Venetic inscriptions have been found is that of the "sanctuary of Lagole-Calalzo" near Pieve di Cadore high up in the Piave River valley. This site has Venetic dedications from the late Venetic period, from the Veneto-Latin period, and fully Latin. They address a deity TRUMUSIA (See later discussion) A great number of the inscriptions are written on dipper handles. The large number of dippers, to me, suggests it was a facility with saunas (since saunas used dippers to throw water on stones) Otherwise, how would one explain such a large number of dippers? It seems that visitors purchased dippers upon arrival – it paying for the facility operation - and then left them at the end of their saunas as offerings. (And the facility then recycled them)



ON DIPPER HANDLES

- 10a.A) **voto.s.na.i.son.ko.s.tona.s.totribus.iati.n** - [MLV-154, LLV-Ca9]
 10a.B) **ku.i.juta.ametiku.ss.tule.r.** - [MLV-159, LLV-Ca12]
 10a.C) **o.p.po.s.aplisiko.s.dotodono.m.|trumusijatei** [MLV-211, LLV-Ca19]
 10a.D) **butijako.s.{- - -}kos.|dono.m.trumusijate.i.toler** [MLV-161, LLV-Ca17]
 10a.E) **suro.s.resun.ko.s.tona.s.to|trumus.iiatin** [MLV-152, LLV-Ca7]
 10a.F) **avirobro.i.joko.s.dotodonon.|\$.ainate.i.** - [MLV-157, LLV-Ca20]
 10a.G) **fovofouvoniko.s.dotodono.mtrumusijate.i** - [MLV-198, LLV-Ca66]
 10a.H) **futto.s.aplisikos.tri\$iko.s.toler.|[tru]musijate.i.dono.m** - [MLV-210, LLV-Ca15]
 10a.I) **le.s.satole.rdono.m.\$a.i.nate.i.** - [MLV-208, LLV-Ca68]
 10a.J) **fo.u.vo.seneijo.s.dotodono.m|trumusijate.i.** - [MLV-165, LLV-Ca21]
 10a.K) **fugene.s.inijo.nti[kosdoto|sono]m\$a.i.nate.i** [MLV-199, LLV-Ca67]
 10a.L) **turijonei.okijai.jo.ie.bos.kea.perou.teu.ta[m.]** [MLV-203, LLV-Ca24]
 10a.M) **trumu** [MLV-178-184, LLV-Ca36-Ca41]
 10a.N) **vot.tso.m.** [MLV-188, LLV-Ca46]

2. PROJECT IS ASSEMBLED

A FEW LATER ONES IN ROMAN ALPHABET

10a.O) **V.OLSOMNOS. ENNICEIOS | V.S.L.M. TRVM** [MLV-217, LLV-Ca58]

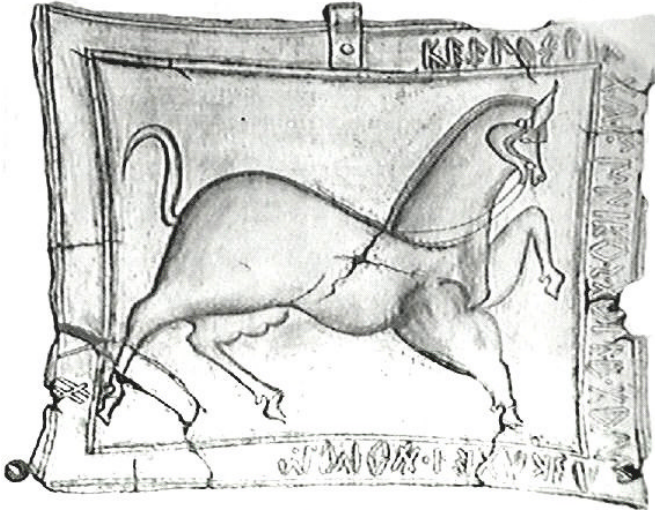
10a.P) **C.ENICONEIO . CATTONICA {V} | TRVMSIATE V.S.L.M.** [MLV-219, LLV-Ca73]

THERE ARE A FEW OTHERS IN ROMAN ALPHABET BUT ARE UNDECIPHERABLE DUE TO ROMAN INFLUENCE SUCH AS USE OF INITIALS, UNLESS THEY MAKE MORE SENSE FROM A ROMAN PERSPECTIVE: SEE DISCUSSION FOR ROMAN ERA URN INSCRIPTIONS

ON OTHER OBJECTS THAN DIPPERS

10a.Q) **ke.l.lo.s.ossoko.s.dotodono.m.|trumuijate.i.** - [situla of bronze MLV-158, LLV-Ca5]

10a.R) **e.s.kaivaliber.tos.a.rs.petija|ko.s.dona[s.t]o\$aina[t.|tr-u]sijate.i.** - [plaque of bronze MLV-212, LLV-Ca11]



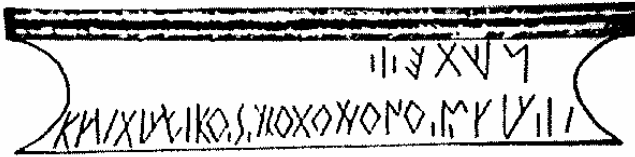
10a.S) **ke.l.lo.s.pi.t.|ta.m.mniko.s.tole.r.truusijatee.i.dono.m.** - [plaquette MLV-160, LLV-Ca14 Additional notes: this object obviously was hung from the top, and an eyelet at the bottom left held it steady to a wall. It was therefore functional – a part of the facility]

10a.T) **iion.ko.s.tona.s.|to \$a.i.nat. trumus.iiat. per. vo|.l.te.r. kon. vo.n.ta.r.**
--- [bronze plaquette MLV-151, LLV-Ca6]

10a.U) **broi.joko.s.|dono.m.doto\$a.i.nate.i.|trumusijate.i.** - statue of man MLV-167, LLV-Ca23]

10a.V) **.e.n.nodi|.jp.piko.s.do(to) truusija|te.i.** - [bronze statue of man MLV-205, LLV-Ca69]

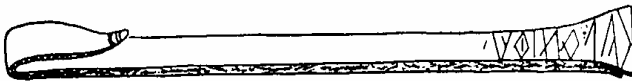
THE VENETIC LANGUAGE



10a.W) **trumujatei (t)oler fu.t.to[.]s. vo.l.to par iko.s.** [cup rim MLV-209, LLV-Ca65]

10a.X) **klutaviko.s.dotodono.m.\$a.i.|nate.i.** - [vase MLV-207, LLV-Ca18]

10a.Y) **trumujateiolerfu.t.to[.]s.vo.l.topariko.s.** [cup rim MLV-209, LLV-Ca65]



10a.Z) **kalodiba** --- [handle with hook MLV-162, LLV-Ca48]

10-B
SIGNIFICANT DIALECTIC VARIATIONS IN LATER PERIOD:
PART B

**Roman Alphabet Cremation Urn Inscriptions –
Abbreviations, Non-sentences.**

The inscriptions on urns done in the Roman alphabet, represent a time when the Veneti became citizens of a Roman province and come under the influence of Roman language (Latin) and culture. By then too, writing on urns were becoming more institutional, and increasingly the inscriptions ceased to be ad hoc personal messages from the living, and now began developing established conventions. My conclusions as I studied them is that at first sentences degenerated to an identification of the deceased, perhaps his/her country and kinship, along with funerary keywords (Volitio and so on). Then the repeated keywords were reduced to initials. For example volitio > VOL. > V. or v.i.rema > FREMA> F.

Originally I listed these sentences for my study in the sequence they appeared in MLV's cataloguing, however in the course of studying them I sensed some themes within them and grouped them according to these themes or patterns that will be described later. Because these inscriptions are so different from the inscriptions presented in section 5, most not even being proper sentences, they are not very useful in deciphering the original proper Venetic.

10b-1. STILL LIKE TRADITIONAL VENETIC URN MESSAGES

- 10b-1.A) FREMA .IUANTINA ••KTULISTOI UESCES - *[MLV-102, LLV-Es104]*
- 10b-1.B) FREMA - ENNONIA - *[MLV-117, LLV-EsXXXIII]*
- 10b-1.C) UANTAI | IUANTEIAI - FREMAISTINAI *[MLV-105, LLV-Es107]*
- 10b-1.D) GENTEI . IUANTIOI *[MLV-107, LLV-Es109]*
- 10b-1.E) . CANTA UPSEDIA *[MLV-115, LLV-EsXXVII]*
- 10b-1.F) CANTA – LOXINA ‘
- 10b-1.G) MOLTISA | CANTA - PAPHIA - C - []NI - VXOR *[MLV-120-23, LLV-Es XXIX]*
- 10b-1.H) LEMONEI | LEMONEI ENNONIOI *[MLV-106B, LLV-Es108]*
- 10b-1.I) NERCA - VANTICCONIS - F - *[MLV-120-35, LLV-Es XLI]*
- 10b-1.J) L. NERCA *[MLV-120-43, LLV-Es L]*
- 10b-1.K) FOUGO *[MLV-119, LLV-EsLII]*
- 10b-1.L) FOUGONTAI - FUGISONIAI - BRIGDINAI - EGO *[MLV-103, LLV-Es 105]*
- 10b-1.M) FO[UGON]TAI OST.INAI | FOVGONTAI TOTICINAI *[MLV-104, LLV-Es106]*
- 10b-1.N) FOUGONTAI - EGETOREI - FILIA - FUGENIA - LAMUSIOI - *[MLV-109, LLV-Es111]*
- 10b-1.O) ATAINA *[MLV-118, LLV-EsXLIX]*

10b-2. THOSE THAT APPEAR TO NAME PLACES IN MY OPINION

- 10b-2.A) IUANTINA TIRAGONIA *[MLV-112, LLV-EsXXIV]*
- 10b-2.B) IUANTINA
- 10b-2.C) IUANTA | CARPONIA *[MLV-113, LLV-EsXXV]*

THE VENETIC LANGUAGE

- 10b-2.D) **KONIA - CN- F – LIBONIA | QUATA C F (?)** [MLV-120-20, LLV-Es XX]
10b-2.E) **TERTIA - CRUMELONIA - TURSTIACA** [MLV-111, LLV-EsXXXIII]
10b-2.F) **IUSTA - CRUMELONIA** [MLV-114, LLV-EsXXVI]
10b-2.G) **T - CRUMEL** [MLV-120-46, LLV-Es LIV]
10b-2.H) **EGETOREI - CRUMELONIOI** [MLV-110, LLV-Es112]
10b-2.I) **CRETEILA - M - ENNIO - GRAICI - F -** [MLV-120-02, LLV-Es II]
10b-2.J) **ŪV - TINTENI - LOCVS - CVRONINI** [MLV-120-12, LLV-Es XII]
10b-2.K) **GAUIS RAUPATNIS MILES POLTOS OSTINOBOS FRIUI PATER -** [MLV-110bis, LLV-Es113]

10b-3. THOSE THAT I BELIEVE APPEAR TO IDENTIFY THE DECEASED BY THEIR PROFESSION OF ‘SHIPPER’ (ENNIUS)

- 10b-3.A) **VANTIO - ENNIVS - PVLIONIS - F -** [MLV-120-33, LLV-Es XL]
10b-3.B) **VANTI. ENONIO.TI.F** [MLV-120-07, LLV-Es VII]
10b-3.C) **L ENIUS - CANVS** [MLV-120-24, LLV-Es XXX]
10b-3.D) **L ENNIUS - P - F - FOUGO** [MLV-120-26, LLV-Es XXXII]
10b-3.E) **T ENNI T F URCLESONI** [MLV-120-13, LLV-Es XIII]
10b-3.F) **P. HENIVS - C - F -** [MLV-120-28, LLV-Es XXXV]
10b-3.G) **L.ENIVS.P.F** [MLV-120-29, LLV-Es XXXVI]
10b-3.H) **T. ENNIVS P. F -** [MLV-120-30, LLV-Es XXXVII]
10b-3.I) **C. ENNIVS -** [MLV-120-31, LLV-Es XXXVIII]
10b-3.J) **CRISPVS - ENIVS** [MLV-120-32, LLV-Es XXXIX]

10b-4. THOSE THAT I BELIEVE APPEAR TO IDENTIFY THE DECEASED BY THEIR PROFESSION OF ‘TRAIL-MAN’ (RUTILIUS)

- 10b-4.A) **NIRCAE - RUTILIAE - P - F -** [MLV-120-04, LLV-Es IV]
10b-4.B) **SEPTUMA - - SEX - F - T - RUTILI - UXOR | AEMILIAE** [MLV-120-03, LLV-Es III]
10b-4.C) **C - RUTILIUM Q F | C - RUTILI -** [MLV-120-17, LLV-Es XVII]
10b-4.D) **ŪV - RUTILI - L - F - | - IUA - AIDRIA - UOL - F -** [MLV-120-22, LLV-Es XXII]
10b-4.E) **T.RVTILIVS - L - F - MARSCVS -** [MLV-120-25, LLV-Es XXXII]
10b-4.F) **Q RUTILIUS - RUTUBA -** [MLV-120-27, LLV-Es XXXIV]
10b-4.G) **P - RUTILIU -** [MLV-120-40, LLV-Es XLVI]
10b-4.H) **CN - RUTILIUS M FIL -** [MLV-120-40, LLV-Es XLVI]
10b-4.I) **CN . RUTILIUS . Q . F Q** [MLV-120-42, LLV-Es XLVIII]
10b-4.J) **L - RUTILIUS - TI - F - PULLIO - TRIBU - ROMILIA -** [MLV-120-45, LLV-EsLIII]
10b-4.K) **ŪV RUTLI[-** [MLV-120-47, LLV-Es LV]
10b-4.L) **L RUTILIO PUSI[O]NI -** [MLV-120-06, LLV-Es VI]
10b-4.M) **C - RUT - MATID[?]** [MLV-120-48, LLV-Es LVI]

10b-5. THOSE THAT APPEAR TO NAME AMBER

- 10b-5.A) **IUANTA SOCCINA - PUSIONI - MA** [MLV-120-01, LLV-Es I]
10b-5.B) **FUXSIAE - RUTILIAE - SOCCI** [MLV-120-10, LLV-Es X]
10b-5.C) **FREMA RUTILIA P F SOCIACA** [MLV-120-21, LLV-Es XXI]

10b-6. THOSE THAT USE TITINI – A TERM OF ENDEARMENT?

- 10b-6.A) **ΛV TITINI -** [*MLV-120-15, LLV-Es XV*']
- 10b-6.B) **ΛV TITNI - UXOR - IUANTA** [*MLV-120-37, LLV-Es XLIII*]
- 10b-6.C) **L TINTINI C F** [*MLV-120-14, LLV-Es XIV*]
- 10b-6.D) **L TITINIO L F** [*MLV-120-08, LLV-Es VIII*]
- 10b-6.E) **FUXS TITINIA MANO MATREM** [*MLV-120-18, LLV-Es XVII*]
- 10b-6.F) **ΛV TITINI - MATER** [*MLV-120-36, LLV-Es XLII*]

10b-7 THOSE THAT USE AEMILIO – A TERM OF ENDEARMENT?

- 10b-7.A) **A AEMILIO Q F QUALTI** [*MLV-120-09, LLV-Es IX*]
- 10b-7.B) **[... A]EMILIO Q F** [*MLV-120-16, LLV-Es XVI*]
- 10b-7.C) **..]AEMILI[. .** [*MLV-120-49, LLV-Es LVII*]
- 10b-7.D) **C - AIMILIUS - C - F - SONIUS** [*MLV-120-39, LLV-Es XLV*]
- 10b-7.E) **AEMILIA – S[TL]APURN - UXOR** [*MLV-120-34, LLV-Es XLbis*]

10b-8. ROMAN STYLE INSCRIPTIONS

- 10b-8.A) **CASSIA ANNI F SECUNDA | CASSIA ANNI F | SECUNDA -** [*MLV-120-38, LLV-Es XLIV*]
- 10b-8.B) **MAXSUMA - DOMITIA CAESARIANAM** [*MLV-120-19, LLV-Es XIX*]
- 10b-8.C) **SEX . STLAPURNAE** [*MLV-120-05, LLV-Es V*]

Obviously there are plenty more of clearly Latin-language urn inscriptions after the Veneti became fully Latin-speaking. The above represent past analysts selecting anything and everything that appeared to have a Venetic word, even if at a later stage the Venetic word was added out of tradition and Venetic may not even have been spoken – which would explain why later writing on urns no longer wants to or is able to form proper sentences

(LATER ADDITIONS TO THIS LIST FROM VARIED SOURCES)

The following inscriptions are not from MLV and not in the initial selection, but were the result of a quick internet search near the end of the study of the Venetic inscriptions. My purpose was not to do an exhaustive search for inscriptions outside the Adriatic region but only to find a few examples to determine if the Venetic language was more widely used, as my theory (see Chapter 1) holds. The following offers these few examples, but I am certain that someone who searches archeological finds around Europe, where the ancient pre-Roman original (V)Eneti appear in the historical record, that more will be found.

10-C

**SIGNIFICANT DIALECTIC VARIATIONS IN LATER PERIOD-
PART C:**

A Few Examples of Inscriptions Elsewhere in Europe

10c-1. RHAETIAN HUNTING HORNS

There are many inscriptions in places away from the Veneti, towards Rhaetia; however unless the objects they are on offer some clear context as to their purpose, we have no way of judging our hypotheses. But in the case of these hunting horns we have a context that suggests the inscriptions should have something related to hunting. In these examples we found a suitable repetition of a word stem related to hunting-catching, as suggested in our interpreting of **pueia** of item 1A



10c-1.A)

[from Schumacher - MA1]¹⁰

piannehelanu

10c-1.B)

pianmelka

[Schum. MA 2; Mancini. IR 7a]¹¹

10c-1.C)

piiieikuizu

[Schum. MA 5; Mancini. IR 8]

10c-1.D)

piiemetinu/triahis

Schum. MA 6]

It is possible to investigate Rheatian inscriptions more, but our purpose here is only to scan them to see if there is some resonance with Venetic words

10c-2. BRITTANY GRAVE MARKERS

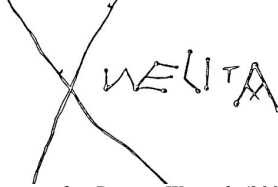
¹⁰ Schumacher S., *Die rätischen Inschriften. Geschichte und heutiger Stand der Forschung*, Innsbruck 1992.

¹¹ Mancini A., *Iscrizioni retiche*, in "Studi Etruschi", XLIII (1975), pp. 223-306

2. PROJECT IS ASSEMBLED

There were very very few inscriptions old enough in Brittany and Britain to look at. The following, using Roman characters, obviously date to Roman times, but the words are not Latin! In these cases we look for a single word repeated several times that could reflect the two major concepts on grave markers – resting in peace, and remembering. We found both. See later for our analysis..

10c-2.A) MELITA:.



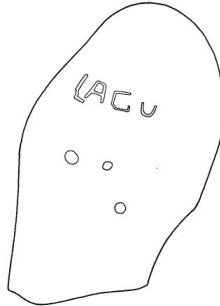
[image after Davies, W. et al. (2000)

The Inscriptions of Early Medieval Brittany.

*Les inscriptions de la Bretagne du Haut Moyen Age Andover and Aberystwyth
Celtic Studies Publications. DeanDavids/1892, Fig. 16.5]*

CONTEXT: Slate cist-graves were discovered in Retiers, a town on the eastern edge of Brittany, 30km south east of Rennes. According to Davies, W. et al. a year after it was found, a site assessment preliminary to constructing a parking lot revealed four dug graves and another slate-lined grave. Later, another three dug graves and a further slate-lined grave were revealed. The left-hand panel of the southernmost of the three graves found in 1994, bore the inscription, which was revealed when the panel was washed.

10c-2.B) JAGU:



[image after Davies, W. et al. (2000)

The Inscriptions of Early Medieval Brittany.

*Les inscriptions de la Bretagne du Haut Moyen Age Andover and Aberystwyth:
Celtic Studies Publications. DeanDavids/1892, Fig. M7.3]*

CONTEXT: Grave marker found in Brittany. The stone located near the chapel of Sainte-Brigitte on the Le Plec peninsula of Morbihan. Three incised ‘cup-marks’ are clearly visible on the north face of the stone below the inscription. Such cup-marks are incised singly or in groups of up to twenty, or more, on Neolithic and Iron-Age monuments, and on natural rocks, throughout Brittany. Such cup marks on stone are quite widespread. On this stone is only one word, and the only issue among scholars is the first letter. It has been interpreted by academics as

LAGU, JAGU and IAGU.

10c-2.C) A VENETIC MESSAGE IN MAGICAL WRITING:

In this case, in spite of its strange Roman alphabet form, once one realized that different Roman characters were combined, and took them apart, that there were recognizable Venetic words, I was inspired to proceed. Some may wonder if my reversal of the letter-jumbling is correct; but the result is so good it is hard to imagine this is possible from random chance. The analysis was only possible after the main body of Venetic inscriptions had been deciphered, as many of the words seem like dialectic developments from Venetic, thus proving that the Brittany Veneti were indeed a branch of the Veneti and not people with a similar name



- 6. VAUBAOS
- 5. IUVANTS
- 4. VOLTEO BO
- 3. GA CANATO
- 2. BODURN
- 1. FOGIA PO

CONTEXT: Gravestone, found at Plumergat in Brittany. Plumergat is in the southern Morbihan, the ancient Veneti area, 22km north of the coast. The stone was first identified in the cemetery there, but is now set into the ground outside the parish church of Plumergat, on the east of the path to the south door. At the time of drawing the first cadastral map (1832) the church and its churchyard were focal to the settlement; it is reasonable to suppose that there was a church on or near this site in the early Middle Ages, given the bourg's location at the centre of a plebs (an early medieval paroisse) and the cluster of religious buildings. One side of the stone has a newer inscription and cross, from the Middle Ages, since presumably the Church decided to make use of the unused side of the stone, placing a newer grave on that unused side.

Let us look at the very old inscription on the front side of the stone. The inscription obviously uses Roman letters, but superimposes them, in the manner we saw with the T and E in OPTERGN in section 1, except here it is done extensively and sometimes three letters are made into one symbol. That this is the case is obvious. What is not obvious is how to take them apart to reveal the Venetic words. Interpreting this inscription can only be done after we have determined words from the Adriatic inscriptions, and then the combined characters can be deconstructed into their original words.

10c-3. WALES GRAVE MARKER MESSAGE

Since Brittany was closely tied to southwest Britain such as Wales, I scanned the internet to see if I could find an article on very old grave markers in Wales. I found a particular words stem repeated and this word does not resonate with Latin. In these cases, the stem MELI- is repeated in a single word so often per found gravestone, that it cannot be a person's name but must be one of the two words – 'rest' or 'remember' and in these cases in my deciphering I saw the word 'remember'

MELITV_r

10c-3.A) MELITU: The following example was found at Caernarvonshire (Caernarfon), Wales. It reads MELITU.

[image developed from
The Early Christian Monuments of Wales,
Nash-Williams, V. E. (1950), Cardiff, University of Wales
Press, 88, plate II
Drawing inset derived from Macalister 1945 C.I.I.C.]



10c-3.B) MELI- Two seemingly abbreviated versions of the same kind of expression are shown below. The first one is found in Wales, at St Nicholas, Llandrudian Farm, Pembrokeshire.

[image from Nash-Williams, V. E. (1950)
The Early Christian Monuments of Wales.
Cardiff: University of Wales Press, p217, Fig. 249]



It appears to read MELI-. Gravestones of that period included a dash at the end of an abbreviation presuming that the reader filled in the blank, that is, to fill it out to MELITU or MELITA or some alternative similar ending that was common there. Any implication of abbreviation means the word must be a commonly used word (and not specific like a person's name)

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10c-3.C) MAILIS--



FIG. 18. No. 10.

[Figure in Nash-Williams, V. E. (1950)
The Early Christian Monuments of Wales.
Cardiff: University of Wales Press, 55]

11

MISCELLANEOUS ADDITIONS

This section adds some seeming complete inscriptions that could be included in the discussions, but did not fall into any of the previous categories. Note that we had to be selective, not just to only take complete inscriptions, not fragments, but also to avoid inscriptions that were transformed by the significant changes in Europe in the Roman era.

11-A) **ka.s.tiko.s.** [MLV-249, LLV-Gt9 – found in Carnic mts on a fragment of a vase]]

11-B) **.o..s.tiare.i.** [MLV-255, LLV-Tr1 – found in Carnic mts on a situla]

2.7 The Inscriptions in Their Proper pre-Roman Context

We should note that Venetic did not suddenly stop – they degenerated and disappeared into Latin, Slavic, Celtic, Germanic. . All languages that no longer exist would have had their transition stages. There are inscriptions here and there on the fringes of the Adriatic Venetic region, that could very well be more examples of degenerated Venetic, not just the Venetic that degenerated in the Latin direction towards the west side of the Adriatic , but also Venetic that degenerated in the direction of Slavic or other Indo-European language in the regions to the east and northeast of the Adriatic. Perhaps future investigations will also find more Roman era Brittany Venetic with some Celtic features too. It is very important to bear in mind that languages change, and one cannot simply go around collecting all kinds of inscriptions and then assume they all have the same language in them. Nor can scholars find Venetic in transitional forms as they assimilate into their surrounding peoples, and use that to claim that Venetic was originally of the same language family as the surrounding peoples into which they assimilated. It is not uncommon that even mature academics will use transitional evidence to ‘prove’ Venetic was Slavic, Germanic, Celtic, Latin, Slovenian, etc. The problem arises from the fact that written language did not arrive until after the Roman era, so that the written evidence does not begin to appear until after the assimilation was well under way. There is no Venetic writing between the ancient inscriptions we look at here, and the texts that appear around Europe after the end of the Roman Empire.

2.8 The Venetic Dialect To Be Studied

Because in this ancient times of relatively independent cities/colonies without any umbrella government, Venetic came in varied dialects, but we will look at the language found in most inscriptions – those that have been found mainly in the lower Adige River region between the Po and Brenta Rivers and beyond perhaps as far as the Piave, and which also came from the middle Venetic period when the language focussed on – as seen in our project inventory – is therefore the Venetic dialect centered around the bottom of the amber route from the Jutland Peninsula around a few centuries BC. From that core we will look at the others with a full awareness of corruption from Latin, and obvious dialectic peculiarities.

From that core, too, we will investigate the relatively few inscriptions outside this main area, such as the upper Piave inscriptions, the inscriptions in the Rhaetian mountains, and the inscriptions in Brittany and Wales

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where the “Veneti” name has been recorded in history. (The question has existed since the Roman times whether the Brittany “Veneti” were related to the north Italic “Veneti”. Several inscriptions in Brittany prove this true.)

The additional investigations outside the Adriatic Venetic region are supplementary to this project and seek only to demonstrate that the Venetic language was not local as suggested by the theory that Veneti were widely scattered in colonies because they were, like the Phoenicians, part of a long distance trade network across the northern seas and down through major European rivers.

3. METHODOLOGIES OF DECIPHERING ANOTHER LANGUAGE

Correct and Incorrect Past Approaches



ENONLONTELAPPOISSELBOISSELBOIANDETICOBROSECVPETARIS

[MLV-236, LLV-B1; image after LLV]

This inscription is engraved on a bucket found at Canevoi di Cadola, a village on the Upper Piave River. This bucket was 30 cm long with a 15 cm handle, made of lead, concave sides, with a handle. Object has been lost, but the drawing and information was preserved by canon Lucio Doglioni from Belluno, the author of several studies of Belluno inscriptions. Etruscanologist Elia Lattes was first to publish the drawing of the bucket and the inscription. This inscription is analyzed in this chapter.

3.1 WRONG vs RIGHT METHODOLOGIES

3.1.1 Introduction to the Problems of Past and Current Methodology

In recent decades amateur scholars have approached various ancient languages, and tried to hear their own language in them. If it is possible for anyone speaking any language to seem to hear their language in the other language then it should be obvious that this is not a valid methodology. It is analogous to hearing your own language being spoken in the songs of birds or the wind through branches – or visually speaking, it is like being able to see animals and objects in the shapes of clouds. And yet all the methods used for interpreting Venetic to date do just this – Venetic is assumed to be a particular language, such as ancient Latin, or ancient Slovenian, and then the analyst tries to hear Latin or Slovenian in the Venetic sentence. Hearing a sentence, they then try to identify the parallel words and thereby bringing something vague into focus. The analyst then does scholarly things, makes scholarly statements, and talks in a learned way that becomes a camouflage for the initial sloppiness.

The analysts believed that the methodology was all about finding those parallel words, and if they were all accounted for, that the result was valid.

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In their intense desire to find convincing results they allowed their imagination to see the similarities and to accept the vaguest parallels. It is like two children lying in a field looking at clouds. One child is determined that he will see elephant shapes in the clouds, and so his imagination will find them. 'Look', he says to the other child 'that one looks like an elephant.' The other child is puzzled. Because he has no obsession about seeing elephants, he will see the cloud in the vague form it really is. But then the first child finds justification. 'Look at that part to the right. That's his trunk. And that other part is his legs.' 'Oh yes,' says the other child finally. 'I THINK I see it.' So the first one draws a picture of the cloud and that picture looks like an elephant. 'This is how the cloud looked,' he tells other people later. In reality it is his drawing that looks like an elephant. The cloud was just a lot of formless white fluff with no particular shape.

Similarly if Venetic is analyzed from the point of view of vaguely hearing Latin or Slavic or Celtic, etc words the obsessed analyst will never admit there is nothing there, but go to great pains to identify the elephant's trunk, legs, tail, tusks etc from the vague sounds. So then, the analyst writes out this picture he has achieved – the purported Venetic sentence transformed into the language of choice – and hides the shapeless and formless original Venetic sentence, the actual cloud. Thus the error is made in the very first step, and if that first step is followed by scholarly jargon, debate, etc then even if you get an accomplished artist to paint a detailed portrait of the elephant, the fact remains that the first step is largely a great leap of imagination. A shapeless form transformed into an elephant simply because the analyst wants it. (I am using the cloud-elephant analogy of course to speak of transforming Venetic inscription sound patterns into a sentence in the known language of the analyst's choice, which is followed by intellectualization and rationalization.)

For example, in the tradition of forcing Latin onto the Venetic the original Venetic as written:

.e..i.k.go.l.tano.s.dotolo.u.dera.i.kane.i

Divided by analyst : *eik goltanos doto louderai kanei*

Latin (literal): *hic Goltanus dedit Liberae Cani*

English translation: *Goltanus sacrificed this for the virgin Kanis*

Note that the literal Latin barely resembles the original and requires the invention of two proper names *Goltanus* and *Cani*.

It is nothing more than a puzzle game that gives a row of letters and instructs the player to 'construct a sentence in your language from this row of letters'. It is like looking at clouds with the assignment: "These clouds are African animal shapes. Find the animals." Hence the analyst finds the elephant, the cheetah, the lion, the giraffe, and so on.

Slovenian analysts did exactly the same thing, except that they did not make mystery pieces into proper names. Instead they scanned tens of thousands of words in all Slavic languages to find the vague parallels for everything.

3. METHODOLOGIES OF DECIPHERING

Since the resulting sentence will always seem strange, even absurd, the final step in this methodology is to reword the result and turn it into a poetic sentence. Of course most of the inscriptions will not yield results, and they are hidden – the analyst only showing those few that produce reasonably tolerable sentences.

As any intelligent person today can see, this methodology can be used to find an interpretation through any language on earth. The only basis for using Latin (or more recently Slovenian) is the fact that the Venetic inscriptions have been found in the same vicinity. Similarly Celtic scholars try to force Celtic onto Brittany Veneti (If there had been plenty of inscriptions there, we would have heard much more from the Celtic theory)

The language forced onto the Venetic we will find is completely arbitrary or at least based only on the coincidence of being found in the same vicinity. There is no linguistic basis. Is this wrong? No. But it is very stupid. It is a blind approach. It is like the game of guessing a number between 1 and 100. The player guesses 5, then 55, then 76, then 17, etc. It is trial-and-error methodology. To arrive at the correct result for the language to which Venetic is related you have to test sentences with all languages with which the Veneti had contact – first you try Etruscan, then Illyrian, then Latin, then Celtic, then Germanic, then Phoenician, then Greek, then Egyptian, then Babylonian, etc. In order to use this methodology properly the analyst has to view it as a trial-and-error testing that look for the language that works much better than any other. But in reality, when the analyst goes in a particular direction and invest a great deal of time, they will not be willing to try another hypothesis, and they become blind to the horribleness of the results. It is like the boy who thinks he sees an elephant shape in a cloud – he will fight tooth and claw with other children to insist that it really does look like a cloud. If we were to use the current methods properly, and scientifically, we would list all the languages from which archeological and historical and geographical evidence suggests Venetic could have come, and then systematically rest a handful of highly representative test Venetic sentences with each of the languages, and then analyze which one gets the closest (least need for imagination and fudging) result and the result that best fits the object and its purpose. That is how it should be done,

Why are we human beings so accepting of a process of simply trying to hear our language within another language? Why are even distinguished linguists led up false paths? One reason is, as I say, that an analyst becomes obsessed and determined that his hypothesis is correct. Even a few tolerable sentences become convincing, since all those that he was unable to decipher into a reasonable sentence will be considered work in progress. Along with human endless imagination, there is the belief that great difficulty comes from problems not yet solved, and not from the hypothesis being erroneous.

Another reason analysts will not give up has to do with human

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experience in being able to understand dialects, even distant dialects, to one's own language. In human evolution we have all developed a natural talent of interpreting distortions to our own language. It was an evolutionary advantage. You could understand a related tribe who spoke differently. Imagine is the tribe you met said "WHO DI YI DO?" instead of your own "How do you do?" If you had not developed the talent for interpreting dialectic deviations, you would not be able to understand. It was an evolutionary advantage to look for and interpret unusual dialects. For example insofar as English and Swedish originate from the same Germanic language in the Jutland Peninsula, it is possible for an English-speaking person to understand a great deal of spoken Swedish. As two languages from the same parent diverge, humans are able, to process the divergence quite naturally. It was, as I say, and evolutionary advantage. Humans who were able to communicate with other tribes well, in spite of their languages having diverged from centuries of separation, were at an evolutionary advantage. But when the other language is completely different the human is not geared to accepting that maybe it is impossible to decipher it. Human experience has not developed a realization that languages can develop that are completely different and cannot be deciphered as a dialect. Accordingly humans believe that the other language is merely an extremely distant dialect and that with great effort he will be able to understand. And so it becomes a great challenge to try harder to 'hear' one's own language in the other language.

For example, the Finno-Ugric language branch split from the branch that lead to Indo-European languages already some 15,000 years ago or more, and the two language families are so different there is almost nothing in common between them (aside from recent loan-words). Thus if the listener uses an Indo-European language like English to decipher a Finno-Ugric language like Finnish or Estonian, it will in fact be impossible to find any similarity at all (other than recent loanwords). And yet instinctively the English speaker will simply see the Finnish language as a distant dialect and desparately try to find an English parallel sentence in the Finnish.

This is something we all understand well from our experiences in a foreign country. We will invariably translate words in the foreign language with similar sounding words in our own – for example an English speaker will interpret the French *grand* ('large') with English *grand* ('wonderful').

Because this behaviour is so common to human nature, when an English speaker hears a Venetic sentence, they will immediately hear some English words. Someone who knows Latin can similarly hear Latin and since archaic Latin.

I hope the reader grasps this reality, and the idea that most past interpreting of Venetic has been extremely naive and ignorant in just this way – as if the analyst were merely tourists visiting a land with those Venetic sentences and being compelled to interpret Venetic words with

3. METHODOLOGIES OF DECIPHERING

similar sounding words in their chosen language, whether it be Latin, Slovenian, Germanic, or some other language that the analyst knows well. But as I said, it is all naive and ignorant, and it also applies if the analyst is capable of using sophisticated linguistic terminology in the next stages.

While it is true that all languages branch from the same prehistoric parent languages, the reality is that the longer the branches have been apart the fewer and fewer parallel words can be found, until in the extreme there are absolutely none, and what the listener comes up with is pure coincidence and the results are therefore artificial.

The problem, thus, is that humans do not know where the limits of this natural ability to decipher dialects of one's own language lie, or do not even understand that there are limitations. They are more likely to assume the French word *grand* means 'marvelous' and go out into a 'large' storm because they think the Frenchman thinks it is a 'marvellous' storm.

The results that have been achieved by Latin and Slovenian interpretations of Venetic texts are the product of coincidences plus manipulations to make the results seem tolerable and not absurd.

In the next sections we will look at the different methodologies we can use – the direct hearing-things approach just described, formal historical linguistic approaches, traditional ancient inscription deciphering used in past deciphering of ancient texts, and the approach we will use. But we begin with the most abused methodology – that I call the 'hearing things' approach. It can be useful if the other language truly is closely related, but produces absurd and silly results is not,

3.1.2 A. THE 'HEARING THINGS' METHOD – Too Subjective

The 'hearing things' methodology, where the analyst simply listens to the other language, does work if we actually use a proper trial and error process where the Venetic sentences are tested with each language hypothesis and then a comparative analysis is done of the results.

How then would we compare the results? What results would tend to support the hypothesis and what results not? The simple answer is that wrong hypotheses produce absurd results.

As I already expressed in the introduction, humans appear to have a natural intuitive ability to adapt to and comprehend another dialect, and will try to do so even if the other dialect is really a completely foreign language. As I said above, humans have developed a skill to process shifts in speech and even shifts in meaning quite naturally, and be able to understand language that had drifted away from their own. This skill has obviously developed in humans as it would have had an evolutionary advantage over others who could not. As I have already stated: as a result of this natural evolution, by default people usually assume the other language is a dialect relative to their own and strain their ears to make sense of it. It goes well if the other language is close, but fails if the

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foreign language is distant. But has anyone ever investigated by experiment, how well it works, and what happens as the two languages/dialects are further and further apart? Can we perform some experiments to illustrate what happens? We can. Perhaps linguists can develop experiments like those suggested here, so that we can more accurately understand what properties arise when the other language departs more and more from our own. Then, by observing these properties, we can have a way of determining if we are actually producing false results. How would we experimentally discover these properties?

All we need is a person who speaks one language to interpret another language that is known in the world, but is unknown to that person. They then interpret the sentences, and we can check the results to determine closeness. (The results achieved by one person versus another will vary according to their imaginations; however, we only seek relative results, as determined if the same person performs the tests on various languages.)

For my demonstration, we begin with the example of a Swedish sentence arbitrarily taken out of a travel phrasebook, to be interpreted by a speaker of English who knows no Swedish. There is nothing special about the sentence chosen. I took the first one my eye settled on in a tourist phrasebook. If you repeat the experiment you can choose other sentences. The same observations will be made. Note it is helpful that the sentences are short, ordinary and are accompanied by some context, as human speech has evolved in real-world experience.

History and archeology tells us that English and Swedish have Germanic roots during and after the Roman Age. This means they are related languages, and this is what happens:

The Swedish sentence taken at random from a travel phrasebook, is “*Vär är bussen , som går till centrum.*”

The English speaker would correctly hear “*Where are buses*” and “*until the centre?*”, and with some intelligence may actually interpret it correctly as “*Where are the buses which go to the town centre (downtown)?*” Other sentence examples can be tested in this way, and, while there will be better results for some sentences and worse in others, generally English will form sentences that are sensible for the simple reason that most of the words will be correct and their meanings will have a logical relationship from which a logical thought can be expressed.

If most of the words are independently interpreted correctly then a logical total concept can be formed and adjusted according to other wholistic factors and context. By ‘wholistic factors’ we mean that the whole sentence provides feedback that allows fine tuning. In the above example, the feedback suggests that *som* does not mean ‘some’, and the person can propose an alternative meaning that fits, such as ‘which’.

What happens now if English is used to interpret a sentence in a more distant language? Let’s choose Finnish. Finnish is a Finnic language, part of the Finno-Ugric linguistic universe, and therefore in a completely

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different linguistic universe than English which is Germanic and in an Indo-European linguistic universe..

The Finnish sentence of the same meaning and from a Finnish version of the tourist phrasebook is:

“Mistä lähtee bussi keskikaupungille?”

The English speaker might only correctly identify the loan-word “bus”. Anything more will be a false interpretation. After some struggle, the English ear might hear the following, after breaking all rules about respecting word boundaries.

“Missed the lattice bus’s sick pesky cow, Pungilly”

Note that to even create a sentence we had to introduce a proper name “Pungilly” – there seems no other way of interpreting it. The reader can try their own versions. Note how difficult it is. It is even impossible if we must respect word boundaries of the original!! The reason for the difficulty is simple. While linguists are correct to say that one can often hear a word of any language in any other, when the words have to be combined into a rational and intelligent thought, the process fails because the imagined words do not have meanings that logically relate to one another. For example in the above, we have a lattice then a bus and a pesky cow. We cannot form a non-absurd sentence because the concepts do not have real-world relationships. The words heard are random in meaning, and do not combine into a logical total meaning. This is what happens in the past methodology of looking at Venetic with Latin, Slavic, etc. – the challenge becomes one of finding a meaningful sentence to tie together unrelated ideas. On rare occasions, though, a less absurd, more sensible translation may result by random chance and the analysts creativity, but this will be rare (but that does not prevent the analysts putting this rare example that is not absurd on display, and hide all the others from which nothing sensible was achieved.)

To summarize: when the languages are reasonably close, words are correctly identified, and the concepts in the individual words have some meaningful associations to one another. Results are meaningful even if the grammatical structure and the odd word is mysterious and guessed – such as the Swedish *som* being potentially misinterpreted with English *sum* or *some*... Conversely, if the languages are not close, as in the case of English vs Finnish, each perceived ‘word’ stimulates its own arbitrary meaning, resulting in a string of meanings that cannot be combined into a meaningful concept, because they arise from random chance, and are random in meaning.

We will repeat the two experiments again, this time using Estonian as our instrument.

Estonian, located south of Finland on the south side of the Gulf of Finland is related to Finnish, and Estonian is about as close to Finnish as English is to Swedish. So let’s see how Estonian will do, interpreting this same Finnish sentence (Once again we assume that the subject, in this case

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the Estonian, does not know the target language, in this case Finnish.)

The Finnish was: “*Mistä lähtee bussi keskikaupungille?*”

The Estonian will immediately detect “*Mis (what?) - lähe (goes) – buss(bus, a loanword) – kesk(center) kaubang(business-place)ille(to)*”. Only the last interpretation – ‘business-place’ instead of ‘town’ is somewhat off. Although modern Estonian practice does not express it in an exactly parallel way to Finnish, nonetheless a parallel ‘Estonianization’¹² of the Finnish version is still comprehensible—

“*Mist (=mis kohast) läheb buss kesk-kaubangille*”.

The interpretation is correct except that the last word is incorrectly interpreted as ‘center of the business-place’ or ‘the central business-place’ instead of ‘center of town’. A similar problem occurred with English interpreting Swedish, where *som* could create a problem as it meant ‘which’ rather than ‘some’.

(Note that it is not hard to create a more absurd sentence, too. A smart person can always act stupidly. Estonian can interpret *kaupunki* by *kauge punkt* ‘distant spot’ instead of *kaubang*, and produce a stupid interpretation with it. For example one might produce the absurd *Mist lähe tee bussi keske kauge punktile* ‘from where into the center of the bus, to the distant spot’ And then manipulate it poetically into something. Thus we have to add to this process that the interpreter must be trying their best and always seeking the best fit - closest to word boundaries, grammar, etc.)

Now to complete our investigation, let’s see how Estonian would interpret the Swedish, Swedish being now in a completely different linguistic universe to Estonian.

Swedish sentence was “*Vär är bussen , som går till centrum.*”

The Estonian ear will struggle and in the end hear something like “*vara bussina, s’ on kaardil seente ruum*” with the absurd meaning ‘as an early bus, it is on the map a mushroom room’. The Estonian reader may try something else, but all results will be absurd even when word boundaries are ignored.

Here once again we have an absurd sentence, just like English interpreting the Finnish, because the words we hear have unrelated meanings, and it is only through ignoring word boundaries, luck and imagination that we are able to connect the imagined words we hear into any kind of sentence at all! Still, the obsessed scholar can explain the absurd meaning of ‘as an early bus, it is on the map a mushroom room’ as “The early bus shown on the map is incorrectly shown as a mushroom growing place. Maybe someone was using an old bus for growing mushrooms and the mapmaker erroneously marked it as the early bus.” And this explaining is generally what we find in past interpreting of Venetic – the absurd results have to then be explained to make it less

¹² “Estonianization” means it is a valid sentence, but by being put in parallel with Finnish is not in the current Estonian style and idiom.

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absurd. But how do we define absurdity in meaning. If we can demonstrate that ancient Veneti has a custom in which scribes liked to write poetic nonsense, well then maybe the absurdity is intended, but the laws of probability suggest that most ancient inscriptions will have common sense meanings relative to the purpose and nature of the object where it is inscribed.

Conclusion: direct interpretation of one language with another is a valid tool if we are strict in terms of closeness of parallels, meaningfulness of the resulting sentence, adherence to word boundaries, and parallelism with stems and grammatical structure. Because closeness cannot be measured, this methodology needs to apply several candidate languages and then by comparative analysis judge which results are closest and produce least absurdity.

These examples illustrate, that while it may be true that one language can always 'hear' words in another, it is only when the other language is close, that the words one hears are more or less correct in meaning. That means for example, a word seeming to mean 'cow' may be followed by a word seeming to mean 'milk' and then a word for 'barn', and from these we can form meaningful relationships between the individual meanings to compose a meaningful total sentence such as 'the cow was milked in the barn.' Conversely if the other language is distant, the words one hears have arbitrary meanings that have no meaningful relationship to one another within the sentence. This means, for example that a word seeming like it means 'mountain' may be followed one seeming to mean 'cow' and that by one seeming to mean 'pencil', and so on; and it becomes impossible to put them together into a meaningful sentence, a sentence that is not absurd. As a result the analyst is forced to manipulate and distort the results to arrive at something that is even readable (and then claim it is poetic!!)

The presence of such manipulation and distortion is a flag signalling that the results are largely fantasy. Closer inspection will then reveal that word boundaries were not even respected, the parallelism in words is vague, no grammatical features are revealed, and the meanings have been greatly distorted to produce the final 'poetic' result. It also means that different analysis working independently will come up with vastly different results, and that such ridiculous results can be achieved using any language on earth past or present,

The above experiments with English, Swedish, Finnish and Estonian, can be proven with any other pairs of languages.

What is the applicability of this truth to our interpretation of Venetic? You may point out that, in the examples of English versus Swedish versus Finnish versus Estonian we are talking about modern languages. What happens if we use a modern language as our instrument and use an ancient language as the target?

The answer is that the rules that we discussed above with respect to

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interpreting a modern language with a modern languages still apply. Language is language, and the fact that Venetic is ancient is not relevant since languages evolve at different rates and the time frame is not relevant. We can actually perform experiments to illustrate. We can, for example, take a speaker of Spanish or Italian, who knows no Latin, and ask him or her to interpret a number of Latin inscriptions from the early Roman period. Spanish and Italian have evolved from Latin, and thus would satisfy the requirement of two languages being close.

We really do not have to perform the experiment to know that the results will be quite good using Spanish or Italian. On the other hand, if we used Estonian to interpret Latin inscriptions, the result will be absurd sentences, and the only words that matched would be loanwords from Romance languages, or from Latin.

The results from Italian or Spanish interpreting Latin would be better than one might initially expect. This is partly due to the fact that the ancient inscriptions froze the original Roman language. Thus the only linguistic change occurred on the Spanish or Italian side. Indeed, Spanish or Italian may be able to interpret Roman inscriptions better than they are able to interpret each other. Comparing Spanish versus Italian, represents 2000 years of change in Spanish and 2000 years of change in Italian, totalling 4000 years of combined evolution; while comparing Spanish or Italian with the frozen Roman, involves only 2000 years since the Roman inscription freezes the language so there is 0 years of change in the Latin. The above experiment can be done, and results assessed because the true meaning of Roman inscriptions are known. Venetic is not known, but the above experiments with known languages will predict the results will be sensible if the compared languages are related and completely absurd if not.

We note that Venetic has been frozen for over 2000 years, so the linguistic distance between a modern language and Venetic is considerably smaller than if Venetic had remained alive. If we try to use this 'Hearing things' methodology and try to use Estonian to interpret Venetic inscriptions, what happens then? If there is some kind of closeness between Estonian and ancient Venetic, then the results will be sensible, much like using Spanish, Portuguese, Italian, even French to interpret ancient Roman inscriptions. If not, the results will be seem absurd in meaning. And this principle would apply to any other candidate language that is compared with Venetic. If, for example, Slovenian was really related to Venetic, then direct interpreting should produce sensible results akin to if a modern Italian were interpreting ancient Roman inscriptions.

Unfortunately, unlike Spanish or Italian interpreting Roman inscriptions, where we know what the Roman inscriptions really say, and can test the results, we cannot know for sure how correct we are when Slovenian, Latin, Estonian or any other language is used to interpret Venetic. All we can observe is the quality of the results – whether one of

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them produces more realistic and sensible interpretations than the other. If the results are strained and absurd, we can be sure there is no connection between the languages; while if the results are elegant sentences, suitable for their context in the objects, then the probability is high that the two languages are close to each other. The key then is in the degree to which the resulting sentence is logical, simple, meaningful and appropriate to the context. Unfortunately, as I say, judging this is somewhat subjective. Unless the resulting sentence is absolutely perfect, or on the other hand absolutely absurd, different people will have different opinions as to validity.

That is the problem. Even if you and I think the results from Slovenian analysis are unrealistic and even absurd, the Slovenian analyst will say it is possible and offer explanations. They will claim that what they are doing is exactly the situation where two languages are related. Our instinct is to see another language as a dialect of our own. We do not have any instinct to warn us that sometimes the other language will be completely foreign and no amount of listening will make it comprehensible. Those who strongly believe the sentences are in their language will be blinded by their instinctive expectation that the unknown sentence will reveal itself if we simply listen hard enough – and that puts one in a frame of mind for imagining things and deluding oneself.

3.1.3 B. HISTORICAL LINGUISTIC METHOD –Not Suitable for Initial Deciphering

All linguists will agree that, unless it can be proven that a language and Venetic are indeed related, that deriving parallels by direct methods, only produces fictional results. However, in practice this has not been followed – and the reason is that the study of the Venetic inscriptions began long before languages were looked at in a more scientific, rationalized way. For a long time, the analysis of the Venetic inscriptions was at the mercy of the natural human inclination to ‘hearing things’ in another language, and to assume relatedness if even a few words looked quite similar.

Even later, seasoned linguists could not even imagine that Venetic could be something other than an Indo-European language, and steadily sought to find Indo-European language patterns in the Venetic inscriptions.¹³ The notion that Venetic was Indo-European, and to some degree like Latin, had by the 1960’s become so deeply entrenched, that everyone – even linguists – thoroughly believed that Venetic was Indo-European. That being the case, linguists thought that all that was necessary was to be more rigorous in the methodology. By the early 1980s, all the

¹³ And yet, the Veneti borrowed the Etruscan alphabet and Etruscan has been determined to be NON-Indo-European, so this assumption over the decades that Venetic had to be Indo-European, is puzzling.

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work done previously, based on analysts simply forcing Latin and other Indo-European languages onto the Venetic inscriptions, was reviewed and modified to adhere more closely to historical linguistic principles and methodologies.

Since assuming Venetic was related to archaic Latin or ancient “Illyrian” had not lead to any nice solution, the historical linguists simply said that Venetic was some unknown ancient Indo-European, and that it was not necessary that Venetic words or grammar should match anything known, but that by historical linguistics one could reconstruct valid possibilities or at least confirm choices made previously from forcing Latin onto it.

But that still preserved the basic problem – there is absolutely no way of ascertaining that Venetic was Indo-European in any manner to begin with. If Venetic was not Indo-European, then one is still forcing a presumed related language onto the Venetic without any proof it being correct. One is still using the ‘Hearing things’ approach, except dressing it up in sophisticated linguistic rationalizations and terminology.

What we have had is a situation in which analysts have arbitrarily made assumptions about what language group Venetic belonged to, and then proceeded to project it onto Venetic. And adding linguistics to it does not alter the basic fact that something is being forced onto Venetic. In other words the linguistic affiliation has always been presumed from the start when in reality it has always been a hypothesis. No matter what sophistication is added via linguistics means nothing if the basic hypothesis is incorrect. Has anyone ever considered that Venetic was NON-Indo-European related to neighbouring Etruscan, for example? The basic science at the foundation is what has been lacking. The methodology has always been to try to “prove” Venetic belonged to a particular language group purely from the quality of results achieved by the ‘Hearing-things’ approach. As a result there have been several different hypotheses over the decades and even centuries, each producing their own ‘Hearing-things’ results, backed up with rationalizations, and even linguistic jargon. The winner of the competition is the one that makes their work look most scholarly and who shout the loudest..

At this point I should emphasize that there really doesn’t exist any linguistic methodology that can actually decipher an unknown language. Linguistics is the study of languages, and as such it can only study languages that are known. If a language is unknown it is just meaningless sounds or letters. While linguistics can, from repeated patterns and some general principles regarding language, determine what patterns are word stems, and what are grammatical elements, there is no way it can find meanings to those words and grammatical elements directly. It is like sleep scientists studying dreaming. While science can determine from brainwaves when a person is dreaming, in order to determine what the dream was about the scientists have to wake the subject and ask. The same

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is true of language. If linguists study an unknown language somewhere, they can determine what is part of the language and what is just noise, but in order to determine what the sentence meant, they have to ask the subject or infer it from the subject's behaviour. Science in general looks at things from the outside in, and anything that resides in the inner realm of human experience – thoughts, dreams, impressions, feelings, etc – is inaccessible by any scientific means. That is why it is impossible to decipher Venetic by a pure scientific method. The content of language can only be either asked from the speaker, or inferred from how the language is used in everyday contexts.

In summary, linguistics is the science of language, and aside from observing the outward appearance of language – its repeated elements, its phonetics, etc – it cannot actually decipher any meanings. Linguistics can only function properly on known languages. Historical linguistics, which determines the relationships between languages, and their descent, needs the languages it compares to be known. It can then observe how, for example, two related languages diverged in different directions after they were separated from a common parent. Perhaps in one language an original final D became T in one language and S in another. That is the kind of thing historical linguistics wants to find – the systematic shifts. From these it can then try to reconstruct the ancient parent language – the “proto” language.

All that historical linguistics can do, is enhance the ‘Hearing things’ approach. Historical linguistics is mainly a field that compares languages believed to be descended from the same parent. Through the comparison, a good approximation of the ancient parent language can be reconstructed, and then that reconstructed languages can be ‘forced’ onto the unknown language by the ‘Hearing-things’ approach. It only makes the ‘Hearing-things’ approach look more sophisticated and scholarly!! Historical linguistics merely substitutes reconstructions for the use of an actual ancient language like Latin. The ‘Hearing-things’ approach discussed in section 3.1.2 cannot discover the meanings of words and grammatical elements. It can only PRESUME a relationship and FORCE the meanings of words of the presumed related languages onto similar-looking words in the Venetic language.

Basically, one is still arbitrarily making an assumption about linguistic affiliation, and then ‘Hearing things’ in that assumed language, language family or sophisticated linguistic reconstruction. If the assumption is wrong, then everything coming from it, even if linguistically sophisticated is the product of creative minds working hard to force a square peg into a round hole and achieving just enough results to look at least possible.

If our methodology did involved historical linguistics, we would still begin with a presumption at the start about what known or linguistically reconstructed languages are related to Venetic. Let us assume for example that we begin by assuming Venetic was NON-Indo-European, and more

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specifically Finnic - as suggested by our amber trade influence hypothesis. We begin with the hypothesis. What's next? The methodology then would be to a)reconstruct a "proto-Finnic" that was contemporary to ancient Venetic, and then b)compare the "proto-Finnic" words to Venetic words looking for parallels. The only difference between this approach and directly using a Finnic language like Estonian to look for parallels, is that the historical linguistic methodology reconstructs a Finnic language that existed at the time of the Venetic inscriptions, whereas using a modern language like Estonian or Finnish has to deal with changes that have occurred in the last couple of millennia. Otherwise, even if we add linguistic reconstructions of a past language, we are still employing a 'Hearing things' approach, where a hypothesis is tested by trying to hear parallel sounds in the target language, and then trying to see if a sensible sentence will result. No amount of linguistic reconstruction gets us around the basic problems of the 'Hearing things' methodology.

Thus whether we use sophisticated linguistics or directly project a known language, ancient or modern, onto the Venetic inscriptions, we are still making a hypothesis and 'Hearing things'. It is little more than looking at a picture of an elephant, and then looking at a cloud, and making a hypothesis from comparison that the cloud looks like an elephant. If the analyst thoroughly believes the cloud has to look like an elephant, he will accept practically any shape cloud!!!

To summarize, linguistics studies languages from outside in. It cannot directly ascertain meanings of words or grammatical elements, but can only force them onto the Venetic and evaluate whether it works or does not - which now takes it out of the realm of science into the realm of the subjective. Linguistics studies languages that exist and are known. It can compare languages to ascertain shifts from a common parent and even attempt to show family trees; but if a language is unknown, it is not penetrable by linguistics. Like the sleep scientists, the linguist has to tap the speaker on the shoulder and ask the speaker what his words meant.

At best, linguistics, insofar as it understands the characteristics of language, can be used as a tool to ascertain the validity of choices made as the unknown language is deciphered (by other methodologies). For example a word stem or grammatical element in a language generally has the same meaning and usage everywhere it appears. Exceptions are rare. This then is a basic test of validity. There are other tests as well that can ascertain the integrity of results, but as I said above, linguistics principles can only be applied when a language is at least partially known. We are still faced with the basic problem of at least starting the deciphering of the unknown language, and thereby revealing something that can then be studied by linguistics. Linguistics, I repeat, cannot decipher. It can only analyse a language that is already deciphered at least partially.

We need never ignore linguistics – as the language becomes deciphered and known, it is possible to apply linguistic principles to assist the process.

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But make no mistake about it – to begin with, if we wish to access the meanings of words without forcing them by presumption and manipulation, and we cannot find living speakers to use as informants, we have to find another way of determining meanings.

3.1.4 C. TRADITIONAL ARCHEOLOGICAL DECIPHERING-The Only Correct Method

An ancient language that is recorded on archeological objects offers the opportunity of allowing us to determine the meaning of the sentences according to their context in the archeological situation. We all know the methodology as it is how we learned our parents language when we were babies simply from observing the use of the language in context – except that we imagine that the parents did not speak but wrote everything down. A better example would be the experience of a tourist in a foreign country – a great deal of the foreign language can be learned from interpreting words and sentences in actual use on signs, on product packages, in advertising, in captions under pictures in newspapers, etc. Furthermore, once we know a few words of a sentence we can infer from the suggested meaning what the unknown words probably mean. (For example a sign says ‘Drink milk for ???’ and we can infer that ??? is ‘health’ or something similar which we can then confirm when we see the same word elsewhere in another context.

This method can be used to interpret ancient texts if archeologists manage to discover enough information about the contexts in which the ancient texts were made – were they written while making an offering? Were they written as a farewell to deceased? Who is sending the message? Who is the message addressing? And we could go on and establish hundreds of pieces of information that can reconstruct the archeological site and what went on. A modern crime scene reconstruction similarly develops a complete sense of context. Any writing in the reconstructed scene will then have a context which will to various degrees suggest what it says. At the very least we will have a general idea what it will not say, and that gives us a sense of when our results seem absurd. Once we identify some words, we can then begin to infer meanings for other words in sentences which contain those known words..

The beauty of this method is that we are inferring meaning from context both inside and outside the sentences and their archeological objects, and avoiding the pitfalls of presuming relationship to a known language. In other words this method could be used to even decipher completely alien languages for which there isn’t even a known related language. If we were to discover writings on Mars left by ancient civilizations, we could use this method – assuming their creators were human-like in order to give us a sense of what is to be expected in behaviour.

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This methodology is founded on reading context, and is not a linguistic methodology. It is innate and natural and is what babies use. But this methodology depends on our ability to reconstruct the ancient situation, so that the analyst can place himself in the picture. For example, how I would feel when saying goodbye to a friend, now in the cremation urn? That affects what the inscription on the urn might say (or what at least it will not say).

The the context of the objects with writing on them will suggest probable meanings. (For example the word on a container that contained barley grains is most likely to mean ‘barley’) Once we have identified a handful of such words, and are able to find them in other sentences, our deciphering is under way, and without any need to make reference to Latin, Slavic, Celtic, Etruscan, Finnic or any other known language. This process deciphers the language directly from the inscriptions, and IF the results begin to look like Latin, Slavic, or Finnic, etc, then we will have the proof we need to select one of those: it will no longer be an arbitrary hypothesis whose correctness is unknown.

Past interpreting of the Venetic inscriptions has not paid much attention to the context – other than perhaps in a most general way that the object was funerary, votive, memorial, etc. This lack of information was fine for the past deficient methodology since the less context information there was the easier it was to pretend that a silly interpretation was valid. (Indeed the greatest critics of past interpretations have been archeologists – those who actually pay a great deal of attention to the context of archeological objects and therefore are much more sensitive to absurdity than say linguists who only look at the words in near isolation.

Archeology is concerned with digging up ancient remains, carefully documenting everything and then reconstructing what went on there, how objects were used, etc. This allows the archeologist to reconstruct the scene and by doing so infer much more about the people and circumstances than would be possible from digging up objects without any reconstructing of the entire scene. When the entire scene is reconstructed, we acquire much more information than if we looked at objects (and sentences on them) in isolation. Another science that does the same thing but in a modern context is crime scene investigation, where detectives document everything, collect DNA samples, fingerprints, etc. They too reconstruct the scene to gain more information than would be possible from individual pieces of evidence isolated from details of location, timeframe, etc. The current thinking that a language can be deciphered purely from only one parameter such as linguistics, is analogous to, say a detective investigating a crime scene only asking for fingerprints and ignoring everything else. Indeed how can even a baby learn its parents language if he only experiences the language when, say, eating.

In all situations where language is in actual realworld use (and not isolated from reality) if there are objects with writing on them, the writing

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must fit the context in which the objects are used. For example, the detective finds a sheet of paper from a notepad in the trash container. The word on it becomes meaningful – how does it fit into the rest of the context? Or how about the archeologist finds a word on a door leading to a lavatory. Is it possible that the word simply means ‘the lavatory’? Or what is the word on a container that chemical analysis indicates contained barley – how about ‘barley’. While often there will be several choices of meaning, A, B, and C, the analyst then looks for that word in other sentences and from the context in which the other sentences appear can then determine which of the meanings, A, B, or C, work well in all situations.

The context should be primary in the methodology! It is the only true way of deciphering a language. It is how we learn our first language from our parents when we are babies – from observing the language in actual use, and constantly making inferences from the contexts in which it is used, as well as the baby’s memory and discoveries from trial and error initiatives. Like the baby’s learning his first language, or the adult learning a language by direct interaction with speakers, the archeological or modern detective approach is founded on what the context says. It is free from presumptions. The other methods described earlier presume a linguistic affiliation at the outset “Venetic is related to -----!” is the initial hypothesis. But this is an arbitrary hypothesis that needs to be tested by trial and error – but once begun the analysts forget that the hypothesis has an arbitrary foundation and the methodology is merely a testing. However, if we begin by deciphering some of the language directly from the context, and that reveals Venetic is close to language X, then it is no longer an arbitrary hypothesis and references to that language X is now valid and not merely texting a hypothesis. This then permits our initial steps to be expanded to references to the language X that it seems to be proving correct.

But the methodology is always rooted in the direct interpreting from context. It is difficult for some ancient inscriptions where there is a great amount of text on one object, but the Venetic inscriptions all exist in very short sentences on objects with a clear context, and thus Venetic inscriptions are ideally suited for this approach – as long as the analyst does indeed study the context in detail, absorbing every relevant piece of information that may reveal the meanings in the words.

If we imagine ancient people to be basically the same as we are still today, we can sense what the ancient people felt about death, the afterlife, the mystery of good fortune and bad, and the religious dimension of it. It allows words to be interpreted according to it fitting the context.

It is easy enough to determine that an urn that contained cremations probably had words relating to the deceased or his afterlife written on it, but how do we narrow it down to a precise meaning? Finding the words in other sentences is one step. It depends on the object. If there is a monument filled with text, we might only discover that it records some

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kind of event, but we cannot go further. On the other hand, if there are several ceramic containers each with a word on it, in an ancient granary, we can assume that the words are labels of what was inside the container. By remains of grains, and comparisons, we might determine that one of the containers said 'wheat' and another said 'barley' and so on. As long as the sentences are very short, and the function of the object very clear, and there are enough sentences with the same words, it is possible to achieve very precise results. Once we have some precise translations for a few words, we can begin to partially decipher other inscriptions in which those words appear, and begin to infer meanings of the remaining words, from the emerging context of the sentence itself. When we have three words of a four word sentence, it is sometimes possible to infer the meaning of the fourth word even if that fourth word does not occur anywhere else. More often though, the meaning of a word that appears only once in the body of the incipations will remain a little vague. The results, thus vary according to the amount of information supporting the hypothesis of its meaning.

I have already mentioned how a baby learns its first language in this way. But he experiences the language mostly in its spoken form. But how well does it apply when the language is all in written form? It works the same way. Let us consider a modern example. You are a deaf person visiting a foreign country. You do not know the language. But you take note of words on traffic signs, in shop windows, in advertising, on product packages, underneath pictures in magazines, etc. You begin to understand the meanings of words purely from context. If the meaning is vague, you look for the same word appearing in another context, and then narrow down the meaning from determining what meaning suits all the contexts in which the word appears. Aside from the language being in written form, used in all the ways writing is used, there is no difference in the natural methodology. A deaf baby too can learn to read his mother's language, if constantly shown sentences in their natural context of use – signs in shop windows, headlines in newspapers, captions under pictures.

Archeology does not revive the spoken language, but it does revive the contexts in which the written language appears. When the analyst projects himself into the minds of the people who wrote those sentences in those contexts, he can infer meanings quite well. The only shortcoming is that usually finding objects with short sentences on them is uncommon. In practice, determining meanings only from the context in which the archeological object is found, is slow and requires a great number of objects and contexts. That is why in traditional deciphering, an analyst wants to find at least a couple of sentences where there is a translation in a known ancient language, like Phoenician, or Greek. When archeologists find an inscription with a parallel translation, then the analyst can compare the inscription with what the parallel translation says, and easily determine a handful of very secure words with little effort. These then become the 'starter' words. He uses them now to partially translate other inscriptions

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that have those words but lack any parallel translation. The partial translations create an internal context that allows one to infer meanings for the remaining unknown words. As I said above, if you have a four word sentence with three known starter words, you can infer the fourth, and if the fourth can be confirmed by cross-referencing, that increases the number of words that can be inserted into sentences to infer unknown words. If done in a wise sequence a few starter words can be used to decipher the entire language!! If the methodology follows a wise sequence, the vocabulary steadily increases. Longer sentences are deciphered, and more unknown words revealed. Thus from a relatively small number of solid translations, achieved from the parallel translations, the entire body of inscriptions reveals itself. This is how ancient languages have been translated in the past – the only requirement is to acquire those starter words. Etruscan has been partly translated by the fact that archeology has found some inscriptions with parallels in Phoenician; but archeology has never found parallel translations in any known ancient language for Venetic inscriptions, and that is the reason the successful techniques of the past have not been used and instead the idiocy of simply forcing Latin, Slavic, etc onto Venetic has been adopted.

Venetic has lacked that magical long parallel translation in a known language that has provided the starter words. However Venetic, as I said earlier is rich with context, and the sentences are short. We can obtain those starter words from context analysis both from the environment of the inscriptions and internally within the sentences.

After the starter words, this methodology is about comparative analysis within the entire body of inscriptions, while continuing to keep sight of the overall context the sentence has to serve. The two together help decipher the languages without any reference to an external language at all – until at a later stage the results themselves may demonstrate the known language to which it is related. (In our study, you will see that increasingly the results point again and again to Finnic, and as the deciphering proceeds we even see systematic patterns that linguistically confirm the discoveries are not random.)

Archeology has provided numerous Venetic objects with clear context, and very short sentences. Why not try to acquire that handful of ‘starter’ words directly from the body of inscriptions? And then to follow the traditional methods of the past, of deciphering ancient texts from within, and thereby avoiding the pitfalls of hearing things or making wrong presumptions about linguistic descent? Instead of arbitrarily deciding Venetic is related to a particular language like Latin, and then spending decades going up a false path, and wasting time and effort, why not use the direct approach to deduce the linguistic affiliation directly from the Venetic itself, and thereby avoid the idiocy of an arbitrary choice followed by decades of wasting time and effort going up a false path?

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3.2. THE METHODOLOGY USED IN THIS PROJECT

3.2.1 Introduction

The correct methodology was described in the last section 3.1.4 except that we do not have the benefit of a parallel translation in a known ancient language and have to get the ‘starter’ words from interpreting context. This section will describe how we proceeded in greater detail, with some examples to give the reader some clear ideas of how it was done.

In the history of deciphering inscriptions, as I said above, it is the archeologist, reconstructing the entire context at the site of some writing that is the first to establish what some words probably say. A word over and entrance, might mean ‘entrance’. He now has to find it again elsewhere to see if that meaning still functions in that other location. For the archeologist, like the baby, one really does not know for sure until you have done the internal comparisons. The more ways you find for the use of a word, the more you will understand its usage, its meaning.

However, as we explained, unless an ancient environment is rich with examples of text and they all have varied contexts, interpreting the meanings from the context of the object itself is very difficult. And then, as explained above, by comparative analysis of all sentences in the entire body of inscriptions we can reveal more. As I said above, if we know two words for sure, and can apply those two words into a three word sentence, the third unknown word meaning is suggested. One can then apply this suggested meaning in other inscriptions. Back and forth, on the principle that a word will be consistent in meaning, we can refine the meaning, and then that word acquires a solid meaning. With comparative analysis ten words can serve as leverage for the discovery of a hundred words!!! The more sentences there are to study, especially short sentences with additional context in their usage, the greater the opportunity to infer meanings in this way without ever needing to consult any known language or uncertain reconstructed languages produced by linguistics.

Those solid initial words that can leverage the discovery of more words are what we aim at first. We look at the strongest materials for them. One word on an object can be obvious, such as a word on a handle of a container most likely means ‘handle’. If an inscription accompanies a picture that includes a duck, it is highly probable that one of the words are ‘duck’. One cannot learn this methodology, just as in detective work, it is a matter of shrewd observation and deduction.

How has it been done in the past history of deciphering inscriptions? As I said above, the key is to have some ‘starter’ words to use as leverage for more revelations. Often the analyst gets lucky and some starter words are handed to him. For example archeology discovers an inscription in the unknown language that is accompanied by a parallel translation in a known

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ancient language like Greek or Phoenician. This parallel translation then allows the analyst to obtain some solid words in this way.

These words, these ‘starter’ words, are then applied to the other inscriptions, to reveal more words. One revelation leads to another, and a mere handful of starter words can lead to a deciphering of hundreds of words.

Unfortunately for Venetic, archeology has not yet discovered a Venetic text with an accompany text in a known ancient language. And that has been the problem for Venetic from the beginning, and the reason the history of the pursuit of the Venetic language has gone the way it has – trying to force it into the mold of one presumed language or another, instead of looking for answers within the archeological objects and the sentences themselves.

The absence of an easy way to get a handful of solid words to start the process makes it difficult, but not impossible. One only needs to pay more attention to the context than has been done before. Above all we need a very shrewd and sharp detective – one who can see what others can’t. For example, I mentioned above how forcing Latin onto Venetic resulted in **.e.go** being thought to mean ‘I’. What would happen if we allowed **.e.go** to have its more probable meaning, something along the lines of ‘rest, remain, endure eternally, etc’ or the alternative ‘in memory’ (commonly seen in Latin as ‘in memorium’). The problem with past methodologies has been that the inscriptions have not been allowed to initially assume their most probable meanings. Little attention has been given to what the inscription context itself suggests the meaning should be.

We must allow all the information available from the archeological context, and within the body of sentences as a whole, to be accessible and have a primary role. Let us look more closely at the methodology, with an example:

3.2.2 The Methodology Described in an Example

Generally success in deciphering ancient inscriptions has been achieved when some parallel text has been found in a known ancient language. This has allowed the analyst to solidly establish some words correctly. Then, inserting those words into other sentences for which there are no parallel texts, those other sentences can be partially translated, and if the sentences are short, the meanings of the unknown words can be inferred. These inferred meanings can then be added to the known words and further tested in case the inferred meaning needs adjustment.

But when the body of ancient texts lacks any parallel translation, are we lost? Do we have to simply assume a linguist affiliation and begin to search for similar sounding words in a known language and force them onto the unknown ancient sentences? As we have already demonstrated

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above, the answer is no. If we have enough context to interpret, we can find our handful of starter words in ways other than finding a parallel translation in a known ancient language.

But let us consider the applicability of this principle. How possible is it to find solid starter words if we lack any parallel text and are entirely dependent on interpreting meanings from the context revealed by archeology? How possible is it to find truly solid, reliable, meanings to a handful of words?

Obviously it is impossible if sentences are in long texts on monuments or in books. But if the sentences are short ones on objects with a clear context revealed by archeology, then should it not be possible to infer the meanings to a high degree of probability? That is the question we will address here. While it is obvious when we think of a tourist in a foreign city surrounded by the foreign written language in actual use, do archeological objects and sites provide enough information about the context in which the words and sentences were used?

What if the context can only suggest some vague meanings, and we need more precision? The answer to that is that we can narrow down the meaning by comparing the word in different contexts. According to laws of language, a word or grammatical element must have the same meaning everywhere it occurs. Exceptions – irregularities – are rare. For example we will soon consider the word **.e.go**. While the word is used repeatedly on tomb markers, the few instances where the word is on other objects in other contexts are significant – we need to find the same meaning functioning well in those other contexts.

The methodology is one we all know, because it is how we learned our first language as a baby, or learned a new language as an adult from direct involvement with its speakers. It is about observing the language in actual use, in its actual context, and then inferring meaning from its context. It is a methodology all mothers with babies understand. It is the reason when mothers speak to their infants, they accompany their speech with exaggerated facial expressions, gestures and actions. If the mother says "milk" she will move the glass of milk towards the infant in an exaggerated fashion to show that she is talking about what is in the glass. The accompanying context is all-important. It is clear that a baby begins to learn its first language from just such exaggeration of context by the mother. The baby then begins to imitate, and the mother corrects mistakes. The baby remembers what works and gets a positive response, and what does not work and gets a negative or no response.

Imagine if a mother spoke with a straight expressionless face and monotonous voice, with no accompanying action. The baby would learn nothing! This would be analogous to archeology finding long texts on scrolls or monuments - the ratio of context to words is small, and one can infer little more than a possible purpose for the entire text. The Venetic

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inscriptions, thus, are wonderful for direct analysis because they are all short sentences on objects and in situations with a clear context. It is a wonder that nobody has previously discovered this approach to deciphering Venetic.

Although the baby observes spoken language in actual use, it applies equally to written text. If the text is in a phonetic alphabet, since the phonetic alphabet records the spoken language, the written text is equal to it being spoken. Even if one is deaf, the written language symbolizes actual things in the real world, just as the spoken language does. Imagine for example a person with laryngitis speaking around the house by writing his words down on a notepad and showing it to the person with whom he is speaking.

In archeology, phonetic writing was something magical – it made objects speak, or it preserved a spoken sentence through time. Thus we can interpret sentences on archeological objects as if the object is speaking to whoever is looking at it. And if the sentence is on a durable object and intended to remain someplace forever, then it is as if that sentence is spoken eternally – something quite significant for funerary objects.

Let us present an example of how we can translate the Venetic directly from context. Let us begin with the word **.e.go** repeated at the start of inscriptions found on obelisks marking tomb sites.

EXAMPLE TOMB MARKER

(see section 3 in INVENTORY OF THE INSCRIPTIONS ASSEMBLED FOR STUDY to see they all those that begin with **.e.go**)



3.A) .e.gone.i.rka.i.iiuva.n.t | \$a.i. [MLV-58, LLV-Es3]

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These obelisks would be like tombstones, and our first consideration is that there has always been a tradition of putting either of two concepts on tomb markers - either the concept of the deceased resting or sleeping eternally as in the modern R.I.P (Rest in Peace), or the concept of remembering as in the Latin *In Memoriam*. The concept of resting or sleeping is the oldest view of death because the deceased is as if sleeping, and since he/she is as if sleeping, he/she is living in the universe of dreaming. Heaven, the eternal afterlife, is easily associated with the universe of dreaming. Therefore the first interpretation of **.e.go** should be a word associated with resting, sleeping, enduring in an eternal rest, etc.

In the Venetic inscriptions we find the tomb markers repeating **.e.go** over and over again. We must consider a word like 'rest' first of all, Even though Latin had the word *iaceo*, used in Christian times in the form *hic iacit* 'here lies', the Latin analysts stupidly chose to use the Latin *.ego* 'I' and coming up with the unlikely interpretations 'I am [NAME]' as if dead people are egotists.

The interpretation of **.e.go** with 'I' as in Latin *ego*, is not very likely when we look at the Venetic without any prior presumption of its linguistic nature. That is to say, if we do not consider a relationship with any other language, whether an archaic Latin, archaic Slovenian, or any other known language, would our first guess be that **.e.go** on them means 'I'. Of course not! IF we were intent on viewing Venetic as an archaic Latin, the word *iaceo* would be more probable, but as I said above, past analysts paid little attention to context. If we scan other languages with which archeology and history suggests Venetic had a connection, another candidate would be Finnic. For example Estonian *jäätu* 'let remain, endure'. This one is actually closer considering that we determined elsewhere that the dotted e, as in **.e.** indicates a vowel similar to Ä, with an accompanying palatalization – J or H.

Our methodology thus makes a hypothesis based on what the context most probably requires. We then look to find the word **.e.go** in other contexts than on tomb markers. Will the other context confirm our hypothesis_

Note that this methodology is exactly the same as a baby uses to correct inferences it makes. For example if the mother hands a baby a glass of milk, and says "milk", the baby may assume that the word "milk" refers to any fluid in the glass. But another time, the mother hands the baby a glass of juice. When the baby says "milk", the mother says "No that is juice", and so the baby refines his hypothesis – "milk" refers to the white liquid, and "juice" refers to the orange one. Similarly, in interpreting Venetic, we do not need to arrive immediately at precise meanings. As long as the word or grammatical marker appears in other sentences in other contexts, we are able to make comparisons and arrive at the meaning that fits all situations.

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Sometimes our interpretation remains inconclusive for a long time.

Let us assume that **.e.go** means something akin to the deceased resting, sleeping, eternally. The next step is to look for other contexts in which the word **.e.go** appears to see if this meaning fits the other context.

It does occur a couple times in objects that do not seem to be tomb markers. For example the following image and inscription which includes **.e.go** occurs on a pedestal. A pedestal does not mark a tomb.

PEDESTAL WITH ILLUSTRATION THAT INCLUDES .e.go (see section 2 in INVENTORY OF THE INSCRIPTIONS ASSEMBLED FOR STUDY for others with **.e.go**)



2.A) **pupone.i.e.gorako.i.e.kupetaris** - [MLV- 130 LLV- Pal

From other similar pedestals with images and texts, most of which include the word ECUPETARIS tagged at the end, the pedestals, from their images, seem to celebrate an event, especially one involving horses and travel - seemingly departures. The fact that ECUPETARIS is tagged most often at the end of a sentence under an image showing horses, suggests something akin to 'farewell, good journey, bon voyage, etc'.

But to return to the question of **.e.go** - the word **.e.go** appears in the image here, and it does not even show horses. It shows a plain man with a fish at his belt, handing a duck to what looks like a distinguished looking important man. We can presume however that perhaps the duck is given to the important visitor upon his departure. Here is a duck as my parting gift, farewell.

Note that from their being repeated in other inscriptions we can establish **.e.go** and **.e.kupetaris** as two of the words. Applying both to

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the inscription, they reveal the remaining words.

pupone.i. .e.go rako.i. .e.kupetaris

It reveals that two further words are **pupone.i.** and **rako.i.**

Let us continue with our assumption that **.e.go** means something akin to 'rest'. Since **.e.kupetaris** occurs at the end, just like in the other pedestal inscriptions showing people and horses, we can add the assumption that **.e.kupetaris** means something like 'bon voyage', 'good journey' etc.

Our purpose here, however, is to determine if the concept of rest is still appropriate for **.e.go** here, even though there is no indication of any tomb or deceased.

The first word, which resembles the universal PAPA and which reflects the historic use of the word for the Catholic Pope, suggests that it refers to the distinguished looking gentleman, who is probably an important political or religious 'father'. That gives us some tentative interpretations. For example 'To the Father -- rests'. Certainly we might consider **rako** to mean 'duck'. It does sound like the quack of a duck and mildly resembles 'drake'. The duck is significant in the illustration, and I think it is practically certain that **rako.i.** means 'duck' with a case ending attached. Indeed, I found confirmation in the Slovenian word for duck - '*raca*'. Although Slovenian is Slavic the word can have survived in its substrata. (It is likely the *Veneti* to the Slovenian side assimilated into Slavic just like *Veneti* on the Latin side assimilated into Latin in the Roman and post-Roman era.) The fact that *raca* is not found in other Slavic languages tends to confirm that the word was carried on by the Veneti speakers after they assimilated into the growing use of Slavic in their regions.

With the *raca* parallel as further evidence it is almost certain that **rako** meant 'duck' and that gives us the meaning 'To the Father, rests a duck.' The last word, **.e.kupetaris**, is the end tag found on all the pedestals, and so we can interpret that as meaning 'have-a-good-journey'.

It all seems very natural: The representative of the people, gives the visiting elder or 'father' a duck for his journey. In my opinion, because the peasant has a fish on his belt, this is a real duck and not a statue. Perhaps it was a custom to take a duck for a journey to kill along the way to eat as was the practice for long journeys. Or the waterbird was very important in Venetic culture and this action had important symbolic value.

What this interpretation reveals is that if **.e.go** meant 'rests, remains', the word had a sense of leaving something with someone else. This nuance is significant because that nuance exists in Estonian *jäägu*, where the word can mean everything from 'let it be so' as in *jäägu ni*, to 'let it remain' as in *jäägu* to 'let it remain with him' expressed by *jäägu temale*. The Estonian meaning and nuances fit the Venetic context perfectly. On the one

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hand on the tombstones it means the deceased 'endures, continues' while in the inscription with the duck it means the duck 'is left with (remains) with the PAPA'

Thus we arrive at a quite good interpretation that fits the use of **.e.go** also found in the tomb markers. The **pupone.i.** and **rako.i.** have endings with dotted i's that are found frequently in the inscriptions. We can presume they are endings. Here we have assumed the ending **ne.i.** indicates 'to, towards'. We will eventually confirm from the appearance of **ne.i.** in many other inscriptions that the best interpretation is 'physically towards' as opposed to the more general Dative 'to'. The **.i.** on **rako.i.** is possibly a Partitive. Eventually we will discover that the Venetic Partitive can be explained by an original -T ending such as found in Estonian becoming a **.i.** (-J). (For example Estonian *tivat* 'wing' (Partitive) vs Venetic **tiva.i.**) Initially we can be vague about grammar. Grammar will become clearer once we have translated sufficient numbers of sentences with a particular grammatical marker in order to infer what meaning best suits all locations in which it occurs. A grammatical ending is treated in the same way as a word – we test our presumed meanings everywhere it occurs, and adjust our meaning until it fits everywhere. The grammar does not become clear until we have good interpretations of sentences, and when a grammatical marker becomes clear, we have to go back to all the interpretations and make small adjustments to more accurately reflect the meaning suggested by the grammatical marker.

Just as we need not yet accept the conclusion that **.e.go** meant 'rest, remain' we need not yet accept the hypothesis that the vowel-.i. ending is a Partitive. We never make a firm decision until the accumulating evidence has confirmed it.

For example, we can test other alternative meanings such as the idea of remembering? Isn't it possible that **.e.go** on tombstones may mean 'remembering [the deceased]'. That then requires the above inscription could be 'The Father remembers the duck..' But this seems strange and unlikely. The inscription is most likely to caption the picture. The inscription is most likely to state exactly what is shown – the PAPA is being given a duck. Hence we can reject the notion of 'remember'. In this way this inscription with a duck confirms our earlier belief that **.e.go** meant 'Let rest, remain', since 'remember' is unlikely for the duck sentence.

As you can see, decisions are made according to the choices that are most probable. Clearly many interpretations are possible, ranging from absurd ones to simply possible, but the objective is to choose the interpretation that is most probable. In our methodology we always choose what is not just possible, but most probable. By the laws of probability, if we do that, we will tend to be most correct, most often. If you have studied probability and statistics, you will know exactly what I mean. For those who are not familiar with it, it is worth taking a few paragraphs to discuss

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this.

Today all sciences handling large amounts of real-world data – other than some older sciences that are still resting on old fashioned non-statistical methodology – use statistical analysis and plot results on statistical bell curves. The bulging part of the bell curve and describes the most common events, and the trailing sides the rare events. When we experience the real world, we unconsciously take note of what events occur again and again in particular circumstances. We can then say that if those circumstances arise, the event will probably be the one that occurs again and again. If for example at a funeral one sees people expressing sadness, then when someone dies we can say “friends and relatives will probably express their sadness at the funeral”. But there can be a rare person who is happy – an enemy of the deceased, perhaps. But that event will be rare. The first event thus will form the bulging part of the bell curve and the rare event the trailing edges. What we are describing is how our experience of life tells us what is most probable to happen. Common events are most probable to happen. Thus to use the above example, when a person dies, he appears to sleep and endure eternally, then the most common sentiment reflects this – to rest in peace eternally. But this does not mean that some peculiar sentiment cannot occur. Experience tells us only what is most probable. Thus if we always make the most probable choice, then our results will tend to be most probably correct. If we make errors, they will be rare.

How does this apply to the interpreting of the Venetic inscriptions?

Insofar as the Venetic texts were written by real humans in common human circumstances, we can claim that the Venetic texts will most probably translate in very natural, expected, normal ways most of the time. Therefore if in our interpreting we are faced with two choices of interpretation, the law described above requires we choose the more natural, expected, believable, common interpretation above the other one that, although possible, is less believable. Thus if the interpreting of Venetic produces consistently peculiar, unusual, and even absurd results, the laws of probability and statistics will declare that these interpretations are for the most part false – the results we get should for the most part be of a character that we would expect. For example we would expect tomb markers to speak of the eternal rest so that if they don't the interpreting must be erroneous.

Yes it is possible for Venetic texts to say something peculiar, but according to the bell curve that governs common human life, such peculiarities – which would be connected to the trailing ends of the bell curve – will occur very rarely. In interpreting the Venetic inscriptions, we can allow some rare unusual meanings, but for the most part, the interpretations must be appropriate, natural, believable, relative to the nature of the object and context in which the writing was found.

The laws of statistics and probability, thus favour a methodology that

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constantly selects the most natural, common, expected, believable interpretations, even if there are other possible ways of interpreting. Past interpretations of the Venetic inscriptions have simply assumed that if they come up with merely a possible interpretation, that it is valid even if that interpretation is peculiar given the nature of the archeological context. Thus the laws of statistics and probability favour our approaching the interpreting of Venetic from what is most probably suggested by the archeological context. If we first establish the most probable meanings from the context, then we will always seek to find meanings that most closely suit the context.

Our methodology, thus, respects the laws of probability and statistics which say that the truth most probably lies with the interpretations that – among alternatives – seems to fit, seems to ring true, based on our experiences in human society.

Human nature changes at an evolutionary pace, and the Veneti peoples were as human as we are today. The Veneti were very much part of Mediterranean and European civilized culture. If today we can still relate to ancient Mediterranean poetry, art, and philosophy such as produced by the Greeks, then we cannot expect the Veneti to have been strangely peculiar people. We cannot justify interpreting inscriptions in peculiar ways.

A good indicator of how human nature does not change, can be seen in the way in which throughout the past centuries, European explorers have visited and lived with primitive tribes in Africa, North America, South America, and Asia, and within a short time the visitor from Europe can relate to his hosts, laugh with them, play with children, and so on. Human nature is universal and timeless (or at least changes only at the slow pace of evolution).

Thus my message here is that our methodology, of seeking the answers most consistent with human nature as we understand it, is by far the correct one. As I already mentioned, according to the bell curve, there will always be exceptions, but the laws of statistics and probability demand that these exceptions be appropriately rare. For example, while it is possible that the tomb markers all have the deceased saying ‘I am -----’, it is possible and probable that the tomb markers are actually beginning with the sentiment of ‘rest (eternally, in peace)’

One can easily come up with a thousand interpretations that we can explain away as possible. but only one of those possible explanations lies at the highest points of the bell curve, and are most probable.

In summary, the methodology used here in interpreting the Venetic inscription is based on most of the inscriptions saying more or less what seems suitable and believable. The moment we begin to come up with strange meanings, we must begin to look for errors. We can allow a rare exception that seems peculiar, but if most of the results are peculiar and not what we would expect, we must begin to look for errors.

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3.2.3 Looking Beyond into the Linguistic World

I have in section 3.1 demonstrated and argued how the traditional method of assuming Venetic is related to a known language, and then forcing that known language on it, is a wrong methodology.

I have pointed out that merely assuming that Venetic belongs to a particular known language group achieves nothing more than a hypothesis which then must be tested, and then rejected if the tests produce poor results.

But what if we can determine the correct known language? What if we can prove at the outset that Venetic was indeed “archaic Latin” or “an archaic Slavic” or simply “an ancient Indo-European”? If we could prove this choice at the outset then we would not be simply arbitrarily forwarding a hypothesis for testing. What if we could prove that Venetic was related to language X, and then validly use information from language X to help in the deciphering?

As I described earlier, this is possible if we begin with interpreting the Venetic from direct analysis. As we proceed we may notice that the results seem to resemble a particular known language. The more results seem to resemble a known language, the more we can claim that Venetic is indeed related to that known language.

If as we proceed, we consistently discover remarkable parallels in Finnic languages, particularly Estonian (which is descended from amber trader “Aestii”) then at some point we can say “the evidence has accumulated that points to Estonian being distantly related to Venetic.” At that point when we find parallels in Estonian, we are not projecting Estonian onto the Venetic, but projecting Venetic onto Estonian. When Venetic is projected onto Estonian, the newer words in Estonian are not even recognized. Venetic will only ‘see’ the ancient words in Estonian. We must not forget that a modern language contains its history, and so an ancient language projected onto a modern language will ‘see’ the ancient aspects of the modern language.

Thus, if we steadily find Estonian parallels to Venetic, it becomes possible to use Estonian to assist in the deciphering project. It becomes an additional tool. But this does not change the methodology. The methodology remains to have Venetic reveal itself. Additional references to Estonian for genetic connections, or to Etruscan, Germanic, etc for borrowed words, becomes additional evidence. It would be like a crime scene investigator determining how a crime took place, and then managing to get the accused to confess. The confession is not available at the beginning, but when it arrives at a later stage, it becomes an additional confirmation on top of all the other evidence.

When I make references to Estonian or Finnish, bear in mind that the direct analysis of the Venetic still rules, and those references are like confessions – additional welcome confirmations. As we continue with our

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interpretations, and it becomes increasingly apparent Venetic was Finnic, we are increasingly able to draw from our established knowledge about Finnic to add more revelations about Venetic.

If we take only the examples given above, we already find that we have remarkable resonance with Estonian. Although we can only look at modern Estonian, we recognize that ancient words still reside within Estonian, notably in the most common language as first learned by children,. The word **.e.go** resonates with Estonian *jäägu* 'let remain' and the word **.e.kupetaris** can be construed with Estonian *jäägu pida reisi* 'let remain to journey!' **Pupo** is universal PAPA, so that is no problem. The meaning of the ending **-ne.i.** wherever it occurs in the Venetic inscriptions seems to be well represented in the Estonian terminative case *-ni* which means 'till' (ie 'up to a destination'). The only failure is the word for 'duck', Estonian says '*part*' while related Finnish says '*anka*', which shows that the word for duck had many forms, each related to characteristics. **Rako** seems to reflect its quack, while Finnish *anka* seems like it reflects a goose's honk, suggesting Finnish originally did not distinguish between a goose and duck. I have no idea for what Estonian *part* represents.

To make references to another language, such as our reference to Slovenian to find *raca*, or our reference to Estonian to find **.e.go** = *jäägu*, is not linguistics, but merely observations. Since the final judge will be within the body of Venetic inscriptions themselves, the references to known languages are merely additional evidence to add to all the evidence obtained from all the other sources - object context, internal comparative analysis, etc.

3.3 EXAMPLES OF PROPOSING MEANINGS FROM CONTEXT FROM SOME SIMPLE OBJECTS

3.3.1 INTRODUCTION: Reality instead of Fantasy

When I began my project, all the Venetic inscriptions were gibberish. Some words did seem familiar and initially when I had no idea of what methodology would apply, I considered simply imitating what had been done traditionally – projecting a presumed language onto the inscriptions. But the reality is that even that project is not easy. In recent decades, scholars have been spending countless hours trying to force Latin or Slovenian or something else onto the Venetic inscriptions – trying to identify pieces of the inscription that resemble words in these language, and then trying to join the ideas together into a tolerable sentence. As described in 3.1 the methodology will work using any human language on earth. However unless the language is actually very close to Venetic, the task will be very difficult since one will be actually forcing false patterns onto the Venetic – something which is not impossible because human

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languages all use similar sounds and structures.

My investigations indicated that the past analysts, such as those trying to find Latin within the Venetic inscriptions, had to spend countless hours on every inscription to get even any acceptable result at all. I imagined an analyst spending months on a single sentence. While it may be easy to hear one or two words of one's own language in an inscription, the real challenge would be to rationalize the rest and then figure out how to join the thoughts to form a logical sentence (See section 3.1.2 for a demonstration of how an incorrect choice of language produces a major challenge just forming a logical sentence)

For example the problem is merely a puzzle game such as for example "Find an English sentence in KOPIFERIMATONIGOBSTEPSOMIK" We can immediately see "ON", "GO" and "STEPS" and then begin to imagine "FERI" is 'very' and "KOPI" is 'copy' and so on. It is easy to see that solving this puzzle could take days and weeks and maybe months just to arrive at something that sounds tolerably sensible.

The other problem was that even if the ancient amber trade allowed the possibility that the Venetic colonies were established by Finnic-speaking traders in the north, to facilitate access to the Mediterranean markets, there is no language that can be considered ancestral to Venetic to use. If Venetic was Finnic, the closest known language is modern Estonian. That not only introduces the issue of a modern language bearing two millenia of changes, but also of ancient Estonian of the east Baltic coast, which is a considerable distance from the Jutland Peninsula, and was in a different dialect than the language of the west Baltic from which archeological information about the amber trade from there suggests would have been ancestral to Venetic.

In short, I thought I would be wasting my time trying to force Estonian or Finnish onto the Venetic inscriptions. I could see the same problem as found in the past Latin or Slovenian methodologies – the possibility I might spend years on it and have only a handful of tolerable sentences. What a waste of time it might turn out to be!!

But then I noted there were some inscriptions often consisting of a single word, with objects that can be easily identified. Why not try to translate these single words DIRECTLY? Surely, this methodology would be a much more useful use of my time, since this analysis will be oriented to the reality around the object and not the imaginings around words.

The following presents most of these initial selections and how I interpreted meanings from the context. These examples come from all categories of object, and many of them are isolated finds and appear to be used of Venetic in normal everyday life. (Just because archeology can only find inscriptions on hard objects and in concentrations at ancient cemeteries or sanctuaries, does not mean the Veneti did not use the writing on ordinary everyday objects and on soft materials like paper or wood that have disintegrated in the ground, vanished from archeological discovery.

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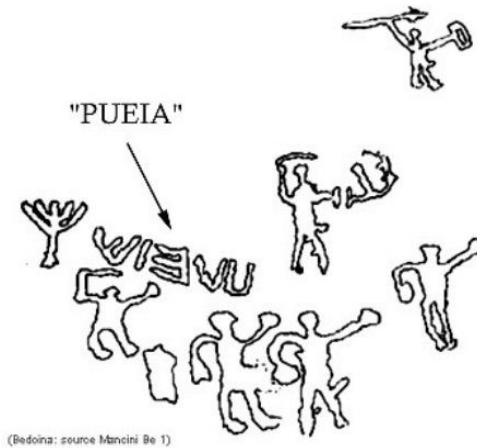
1.A THE ILLUSTRATION ON THE MOUNTAIN:

An Example that Interprets an Illustration:

Figure 3.3-1.A below represents an isolated find on a rock face in a mountainous area (Bedoina) in north central Italy. The image shows five men with fists raised shouting “**pueia**” while a man in the distance seems to be running away. The treelike symbol with the five branches in my opinion says five foreground men shouted it in unison.

Directly from the context we can propose it means either “Get away from here!” or “Catch him!”

Fig. 3.3.1 – 1.A



Shrewd detective-like analysis: It is important to note that the foreground men have their fists raised. This suggests anger. Three of them have no weapons. If they had weapons and did not have raised fists, then we might propose it is a group of warriors heading off and the word may be “charge!” or something. So please study the picture. Use some shrewd analysis. For example I would choose “Catch him!” because two foreground men seem to be holding swords. If they were merely saying “Go away!” perhaps the artist would show all the foreground men with expressions of anger and raised fists only – no swords involved. Thus the image as it is, is slightly leaning to the discovery of an enemy, and a community setting some armed men to chase after him with the others encouraging the armed ones onward. It would be consistent with chasing him into the mountains and the picture would then have been created at the place in the mountains where this event occurred.

We thus have a hypothesis derived from shrewd analysis of context. The most likely choice is that **pueia** means ‘catch him!’ with ‘go away’

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being a secondary possibility.

The next step in the methodology described earlier, is to look for this word **pueia** in another inscription and hope the context of the object and other words support this same meaning.

But this word does not occur elsewhere, and in this case we are unable to multiply such a starter word into more words, as described earlier. Our methodology requires, as in the case of **.e.go** and **.e.cupetaris**, in the example with the duck, that the word occurs several times in other contexts.

Thus for **pueia** we lack the ability to crossreference with other inscriptions, but still, the picture itself narrows down the most probable meaning to two choices.

We can however look further afield and see if there is a known language that has a word like **pueia** that in that other known language has the appropriate meaning.

We noted earlier how we found apparent confirmation for our decision that **rako** meant ‘duck’ by looking further and finding *raca* for ‘duck’ surviving in Slovenian. In that same demonstration example of section 3.2 we also discovered that **.e.go** strongly resembled Latin *iaceo* ‘rest’, and Estonian *jäägu*, with an appropriate meaning ‘let remain, rest’.

What parallels might we find in known languages for Venetic **pueia**, Slovenian, Germanic, and other languages would offer words that sounded similar, with all kinds of meanings. Latin offers *pugno* ‘fight, contend, clash’ which isn’t too bad. But then we discover that Estonian *püija!* is closest both in sound and the meaning we determined non-linguistically from context.

Thus IF we choose to view **pueia** as ‘catch him’, and that the Latin *pugno* is too dissimilar in sound, and requires an image that looks more like a clash of swords not raised fists, we will have to conclude that the context suggests that of candidate known languages Estonian *püija!* ‘catch (him, her, it)!’ is actually closest to the most probable meaning.

It would be nice if the word appeared in more Venetic inscriptions as that would add support to the hypothesis. If you disagree with our interpreting **pueia** with ‘catch him!’, what other possibilities are there? It is certainly possible that the men are shouting a peculiar word – maybe swearing - but science does not deal with rare exceptions. Scientific methodology has to assume it is dealing with the most probable human behaviour for the circumstances. It is a situation exactly like the earlier problem of interpreting **.e.go** with Latin ‘I’ and not as ‘Let remain’. If we made choices randomly and based only on their being possible, then we would achieve nothing, since there are always a thousand possibilities. Scientific methodology needs to identify the most probable. It is always necessary to identify the most common events so that the rare events are not given the same credibility as the common ones.

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1.B HANDLE ON CONTAINER – PIIS

An Example that Illustrates a Part on an Utensil

Let us now look at **PIIS** on a handle.

Fig 3.3.1 -1B



ENON!ONTELAPPIOISS ELBOISS ELBOIANDETIC OROSECVPETARIS

The long inscription is engraved on a container found at Canevoi di Cadola, a village on the Upper Piave River. This container was 30 cm long with a 15 cm handle, made of lead, concave sides, with a handle. Object has been lost, but the drawing and information was preserved by canon Lucio Doglioni from Belluno, the author of several studies of Belluno inscriptions. The author said that he had seen a couple more identical objects, suggesting it was part of a set. Etruscanologist Elia Lattes was first to publish the drawing of the bucket and the inscription. We will look at the long inscription later. Right now we will look at an often overlooked word, the one on the handle that seems to read in Venetic script **PIIS**. The handle is shown separate from the container, and it does not seem to be a handle attached to the top, but probably was pushed into holes into the container, and held by the structures at the ends – forming the handle of a mug or tankard.

Thousands of meanings are possible (a person's name, a trademark, a salutation, etc), but if we studied all kinds of containers with handles, what would a word on a handle most probably, from our experience, mean? As I said earlier, odd meanings are possible, but the exceptions. The most common meaning will be the one that is most probable, and vice versa. In my view, 'handle' is more probable than anything else. Nothing can be more perfect for writing on a handle than a word meaning 'handle'. It resonates with human nature. Even today manufacturers of product might put words like 'tab' or 'handle' or 'spout' on parts of a product – not because the user needs it, but because it is fun to name things! It is a natural inclination. To prove it, give someone a gift of a labelmaker, and watch them get carried away labeling everything they have! A word on an object lifts the object to a higher dimension. Thus, while certainly other interpretations are *possible*, human nature and experience indicates that the *most probable* interpretation is 'handle'. Our methodology must systematically choose the most probable meaning of all possibilities.

When we look at other languages – Latin, etc – what resonances can we

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find that may indicate ancient genetic connections or loanwords? The reader can explore other languages like Latin, Slavic, Germanic, but from an Estonian/Finnic perspective, the word *pides* means ‘handle’ which could easily have shortened to *piis*.

Note that this methodology does not require we absolutely accept it is ‘handle’. We give it conditional acceptance and keep our eyes open for another sentence that will confirm it. In fact none of our choices are to be considered final right away. We need continued confirmation of our choice, given that there are possibilities it could be something else. Can PIIS on a handle be interpreted another way, that is still suitable? One possibility is that it means ‘mug’ or ‘ale’, but when my mind scans all possibilities a word on a handle has a very high probability of meaning ‘handle’. The fact that via Estonian, *piis* does mean ‘handle’, this coincidence represents additional evidence for that interpretation. But note in this methodology not all evidence is required to be correct. We make our decision on what all the evidence as a whole suggests. Doubters may say we can narrow down the probable meaning to ‘handle’, ‘mug’, or ‘ale’, while optimists will say that definitely it means ‘handle’ and the Estonian *piis* (a reduction of *pides*) is genuine supportive evidence.

Our intent here is not to claim anything, but to introduce the reader to the methodology, and challenge them to apply the methodology themselves to these objects. See if you can do better. In this methodology no choice is final. Every decision welcomes additional supportive evidence or even evidence that suggests another interpretation.

The strongest conclusions always come when the word is repeated in several places, as it is difficult for a false meaning to work in all locations. The more we discover a meaning that works in other inscriptions, the more certain – by the laws of probability – that meaning has to be. Accordingly, there will be words occurring in many inscriptions whose meanings are close to 100% certain, while there will be others that may or may not be correct, but we simply do not have enough evidence to give it the same degree of certainty. The probability landscape that determines how certain our results appear is very complicated.

1.C A FIBULA - **augar**

(no image)

augar

[bronze fibula(pin)-MLV-248, LLV-Gt8]

This object was a bronze fibula – a pin used to hold clothes together in ancient times. The word **augar** in Venetic writing was written on the back. The fact that it was written on the back means that the word was not intended to be seen when worn. It was seen when not in use, when in a box with other jewelry. We can propose that perhaps the word actually identifies the object. Could it be a Venetic word for the object which

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Romans called *fibula*. Another alternative is that it was a stamp or signature of its maker. But I would think in those ancient times craftsmen signing their work was not a developed practice yet. Thus I think **augar** simply means ‘fibula’ or as we would say today a ‘pin’ to pin a toga together.

As always we do not fully accept our interpretation but make it conditional in the hope we will later find confirmation in further evidence. What other meaning could it have that is very probable? Does it resonate with the English word *auger*, meaning to ‘drill a hole’? Is it a Germanic word? Germanic contains some Finnic, and modern Finnic languages contain some Germanic, but we are not concerned with the origins of words, but rather whether at the time of the Veneti the word was found in another language. A further location in which it occurs is Estonian *auk* meaning ‘hole’. In general what we are finding is that **augar**, whether a loanword or genetic in origin, has a high probability of meaning ‘pin’ as derived from the concept of ‘hole-maker’

1.D A BOUNDARY MARKER - *itura|makno.s*.

This inscription on a piece of stone has been found in two places. The one shown, found a short distance north of Este at Migliaro, is a piece of stone 89x49x43 cm, which is quite large and not easily moved. Aside from the text, it is just an ordinary very large rock. The other inscription (*MLV-143*) was found in a necropolis of Este (Capodaglio)

Figure 3.3.1-1.D



itura|makno.s.

[*MLV-75bis, LLV-Es21; image after LLV*]

The fact that the inscription was found in two places would support the idea that there may have been more such stones. But what would their purpose be – without archeology finding any other associated artifacts? If

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there already existed the custom of obelisks marking tombstones, it couldn't be a tomb marker. Moreover the stones are large – 89 cm is close to three feet – and without any particular shape. The text seems to have simply been inscribed on a suitable large stone gathered up in the environment.

In our methodology, which pursues the most probable, most likely, interpretation given all the circumstances, cannot give just any explanation. While it is possible that it could have been, say, like graffiti, is it possible, if two of these have been found (and hence others remain, unfound)? But if it is graffiti and far apart, they ought not be similar. We must look for a use where someone would leave such huge stones lying in the field in locations far apart. My thinking is that these stones are like signs – they make some kind of statement about the location.

A good use would be to identify an area of land. Perhaps they mark boundaries, perhaps simply identify some territory. From that point of view, we can perhaps consider part of the inscription to name the land. Since the word **ituria** sounds – with its **-ia** ending used in Latin – to name some land, we can propose that the **makkno.s.** probably describes the district – ‘county’, ‘district’, ‘province’ or whatever. Perhaps when Romans took control, they set to work defining boundaries. Thus we can conclude that there is a high probability that these large difficult-to-move stones identified a surveyed area of land. If we seek more evidence we can again see if there is any resonance with Latin, etc. I can see a resonance with a reduction from Estonian *maa-konnas* ‘(in) the district, county’. What resonances do other languages like Latin or Slovenian offer? Are they better? I welcome the reader who knows Latin, Slovenian, Germanic, even Greek, to refer to words in these languages as well. We always first determine highly probable meanings from the context, and then see if there are resonances in the proposed meaning in one of the candidate languages (languages with which Venetic had contact). If there are more than one possibility, science of probability requires we choose the possibility that fits the context best, which is most probable. Without doing further investigation, it seems to me **ITURIA** might be a word that lies at the roots of the word ‘Italy’. If we follow the resonance with Estonian, the word is a declaration that the land is ‘**ITURIA** country/province’. Nobody can question the fact that such enormous stones, sitting on the earth some distance apart were installed by the same people to identify the land. Perhaps they were installed by Roman surveyors as they took over the lands and surveyed boundary lines. They used the prevailing Venetic language and writing because it had to be readable to people who did not yet read Latin. (If the intent had been to write it in Latin, it would also have been written in the Roman alphabet.).

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1.E A DESIGNED VASE TEXT - **voto klutiari.s. vha.g.s.to**

Fig. 3.3.1 -1.E



voto klutiari.s. vha.g.s.to

[MLV- 128, LLV- Pa16, image after LLV]

This example introduces the art of comparative analysis as there exist two inscriptions in the same context – written on vases.

On a Padova vase collar the inscription reads **votoklutiari.s.vha.g.s.to**. Padova is north of the Este region and on the Brenta River, just west of the Piave. Because its text is integrated into its design, it looks like it must have been manufactured to sell at a market with the inscription being part of the product and therefore the message must be something general and appropriate to anyone.

What common idea could there be on a vase? What could be put on a vase today? But let us first look at another inscription on a vase to see if we can find something in common between them.

It so happens that among the inscriptions I selected for study, there is another one that is on a vase. Archeologists think it is a vase even though it has a decorative handle. An image of the other one is given below.

Fig. 3.3.1-1E(2)



[MLV- 207, LLV- Ca18; image after LLV]

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The text on this other one reads **klutaviko.s.dotodono.m.\$a.i. nate.i.** If both are vases and the subject of a vase inscription will probably be the flower arrangement or bunch that goes inside, and not the container of flowers, we should expect the word for the flowers, etc. has a high chance of being in both inscriptions. Note that the word appearing in both this and the other vase inscription is **klut-** In the earlier vase we see **klutiari.s.** and in this one **klutaviko.s.** We can propose that the meaning of the word stem **klut**, is something in common with both. What do they have in common – both are vases, and both therefore will contain flowers, etc. Thus either **klut** most probably means ‘vase’ or it means ‘flowers, etc.’

Because the second inscription is too long to look at yet as a whole, let us look at the first. While the second inscription looks like a custom inscription, the first, the Padova inscription is integrated into the design, and therefore crafted for general sale. It is easy to imagine that it was crafted in quantities and sold at a market. It has only three words. The middle word is **klutiari.s.** Let us begin assuming **klut** refers to the flowers. What kind of sentence could this be, that is a universal message suitable for a vase?

What might be a universal message associated with a vase that would be appealing to all people and allow this object to be manufactured in many copies and intended for the general customer at a marketplace?

The purpose of these examples is to invite the reader’s thoughts. What do you think would be a good general message? ‘Decorate your home’, ‘Beautiful flowers’? What is the most probable? If you bought a vase today and it had a sentence on it, what might it say? If you watch a television show on gardening, what is the most common advice?

Judging from all the gardening shows on TV I have seen, the greatest concern for any indoor plants is forgetting to add water, and the flowers dry up and shrivel.

One has to add water regularly. So a very strong possibility for the meaning is ‘Don’t forget to keep it watered.’ Is it possible that **voto klutiari.s. vha.g.s.to.** integrated into the previous vase is just such a reminder?

With this in mind we can, if we want, check known languages. If we assume the idea of keeping the flowers watered, then it happens we find some resonance with Estonian *veeta klutti-hari vägevasti* ‘water the arranged-bunch strongly (liberally)’ To modern Estonians this sounds a little contrived as it is not in modern idiom, but it is readable. For example in today’s Estonian the word *klutt* would be used for example for a clump of dishevelled hair. But it is easy to see how a hundred generations ago such a word might generally have meant the same as in English translation ‘bunch’ or ‘clutch’.

The second part of **klutiari.s.** seems to resonate with modern Estonian

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hari In today's Estonian it is most commonly used for '(hair)brush', but the word actually originates from the idea of putting in order and generally cultivating. Hence the somewhat contrived *klutti-hari* is not to be translated as 'the brush made of a clump', but rather as 'the arranged – flower-bunch'

My purpose in these examples is not to claim I am right about the resonance with Estonian, but to challenge the reader to discover highly probable ideas on their own. For example, will Slovenian or Germanic provide a parallel that has this highly probable meaning? How about Latin? Will their results fit the Venetic words closely, and produce the most probable meaning? That is the question.

Our candidates for looking for resonance include Latin (from possible origins in archaic Latin), Slovenian (from possible origins in an ancient Slavic-like Indo-European such as might have been found in the Alps), Germanic (from the strong trade ties towards the north, that archeology had found), and Finnic (from the connection with the amber trade and the evidence the original amber traders in the north were Finnic-speaking whose closest surviving language would be Estonian, then Finnish..)

For example one might see Germanic for 'water' in the initial **voto**. But we are not concerned with the ultimate origins of words, only in words that were available for Venetic to inherit or borrow over 2000 years ago.

SOME OTHERS IN BRIEF (studied further in Part Two)

If you look at section 1 of our inventory of inscriptions we used, there are a few more objects with very few words, non-religious, and with unique contexts to study.

The analysis is the same – we decide what the object is and what it was used for. Here is a summary without as much discussion as in the previous examples:



1.F) **lah.vnahvrot.a.h** [small container with round bottom- MLV 252-253, LLV Is -1,2]

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In this case we note that the object is small, with round bottom, designed to be carried. What is it? The handle shows it is meant to be carried around, and the round bottom too suggests it was not intended to be set down. What kind of object is used by carrying it around and then not set down? Was it an oil lamp – but an oil lamp is set down. What use could there be where carrying it around was its only use, and then it was put away? There aren't many possibilities. The most probable use, considering how common it has been down through history to keep a house smelling good, is that it contained something to perfume a house. If this suggestion is right, then the inscription might be an expression of this use, or name the object, or name what was put inside. Because another small container of another shape exists with the same words, the words would have a universal, quite obvious, meanings. Like the vase earlier, the interpretation should be very simple and obvious. What can you find with Latin, Slovenian, Germanic, etc, that might sound similar and relate to perfuming for example? It just happens that the words resonate very strongly with the Estonian expression for 'aromatic herbs' today *lõhnav roht*.

Another find on an object with obvious purpose is the following. It is a lead projectile used by slingers in the defense of the Venetic city of *Opterigum*, with writing on each side – in both Venetic and Roman letters. In this case we questioned why lead projectiles used by slingers would have text on them if they were thrown away at the enemy. Conclusion, the words were supposed to both inspire the slingers and intimidate the enemy.



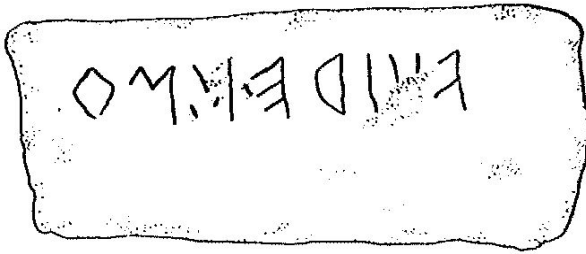
1.G) **.o.te.r.g - OPTERG N** [on lead projectile used by slingers in war at *Opterigum-MLV-75bis, LLV-Es21*]

The Roman side seems to have nothing more than the name of a recorded city in Roman times known as *Optergium*; however as we discussed earlier, ancient town names were descriptive, and therefore we should be able to interpret the descriptive meaning from the Venetic. Why would slingers simply have the name of the town. Why not something

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more like ‘long live the city’ . If for example in Venetic **terg** means ‘market’ and **op** means ‘up’ (as we will confirm later) then the one side reads ‘up- the market-city’ and the Venetic side (see later interpretation of the **.o.** means ‘Be! Live! the market-city’) In Estonian today ‘market’ is given by *turg*.) (Thus we need to find the other instances of **.o.** and **.o.p** to confirm that the town was simply the ‘market’ and Romans included the OP in the name of the city – however it is possible that the OP was really in the name and *Opterigum* had the descriptive meaning of ‘upper market’ or ‘high market’.

The following object was found at the entrance of a grotto. It is a strong possibility that the grotto itself or the quality of the setting was called this name.



1.H) **v.i.re.n.mo** [stone at entrance to grotto - *MLV-126, LLV-Vi1*]

To interpret this we have to study other inscriptions using **v.i.re**. I think this word simply names this grotto area, and we only need to think of possible ways we can call this area – ‘garden’ etc. My own choice, as you will see is ‘Vital Place’. This too needs crosschecking with other sentences in which **v.i.re** occurs.

The next object looks like some kind of spatula, and that prompts us to wonder what would someone write on a spatula. Or is it something else tht is similar to a spatula.



1.I) **(--?)-es(--?)-niiuikuru** - [spatula-like object - *MLV 236A, LLV B12*]

The wear on the handle suggests this object obviously was well used, but how? Could it be a cooking spatula? Would that not cause wear on the front and sides? We only see wear at the place it was held. We only have to enumerate all the commonplace ways in which a flat object like this

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could be used. For example, if it was not a spatula it could be a washing stick. In those days laundry was done by hand, and a wash-stick is a very strong candidate. In any case, the most probable meaning of words on a practical object that is often used is that it is a label for the object. Does the word mean 'wash-stick'. We can leave our analysis at this stage and state that the meaning was most probably 'wash-stick', and then see if portions of the Venetic word appear elsewhere to confirm this meaning. If we wish to go further, we could scan candidate languages for words with similar form that may have a meaning suitable for this object. I will not scan Latin, Slavic, etc, but only note that we can find the meaning of 'wash-stick' via Estonian. Estonian will produce *nui* (club, stick) *kuri(kas)* 'wash-stick'. Here is a very interesting coincidence, but it works. We only have to find that Estonian produces far too many coincidences to consider it a random chance event to find this to be validating.

By the bell curve, we must always expect the answer that seems most natural, most expected, and most probable, because peculiar results according to the bell curve must be very rare exceptions. By always selecting the most probable meanings relative to the archeological object in its original context, we will always come close to the actual meaning, which we can then begin to confirm by crossreferencing the words with other sentences and contexts in which they appear.

The above examples are intended to illustrate just how much can be revealed about the inscription by analysing the object and the context in which archeology found it. I was only able to analyze the limited amount of context provided in my source materials (MLV and LLV) and it is possible that if I explored all the archeological details, there might be even more clues.

This approach to deciphering is ideally an extension of archeological investigation. The archeologist, upon finding an object with writing on it should immediately gather all information about the context that may suggest what is expressed in the investigation. The methodology used here is not a linguistic methodology that begins by separating the sentence from the object it is on. How can anyone determine that for example the pot with the round bottom might say 'aromatic herbs' when one only looks at the words removed from the context?

The proper methodology for Venetic is a direct interpreting of the object in context, applying the laws of probability, and only then extending observations outward to other languages which from historical and archeological information had contact with the Venetic language and therefore preserve within, even if distorted, the resonances we can find.

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3.3.2 SUMMARY OF METHODOLOGY OF DIRECTLY INFERRING MEANING FROM CONTEXT

The above examples show how, to varying degrees, the meanings are suggested by insightful analysis of the object and its context. Note that this is detective work mostly. As everyone knows there are good detectives and bad. There are detectives who are very sharp and analytical who see things others don't (like the fictional Sherlock Holmes). To use this methodology you really have to be a keen observer, a good analyst, and also able to reconstruct alternative scenarios (ie have imagination). If one employs the detective approach, there is no limit to how much an object can be studied. For example, containers should be analysed to detect what materials they contained. There is much more that serious detectivelike analysis could carry out on objects to generate even more evidence about its original use.

What further experiments can be done is only limited by the ingenuity of the detective!

In the above examples some, like **pueia**, are so obvious in meaning, that we did not have to do any more. Others produced only general ideas as to what it was or how it was used, and that would mean several probable possibilities. Even a rough idea is better than none as it narrows down the probable meanings. If we find the word elsewhere too.. As we continue, we may make a new discovery later that is applicable to it, and allows us to narrow down the meaning and make the meaning of the originally vague interpretation a sharper more secure one.

In other words, we may begin with several probable meanings derived from analysing the context, but later we may discover other inscriptions with one or more of the same words, which now allow us to narrow down the original several meaning to one.

The methodology use in this project is nothing unique. It is how we all learn language. We do not learn our first language by first learning linguistics. A baby deciphers his mother's language by observing its use in context, makes hypotheses and by comparisons across observations accepts, rejects, or narrows down the hypotheses. The more the mother exaggerates facial expressions, gestures, and actions while speaking, the more quickly the baby learns the meaning of these spoken noises the mother makes.

Our understanding of precise meanings and usage of words is related to the amount of experience we have with them – hearing them in use and attempting to use it ourselves.

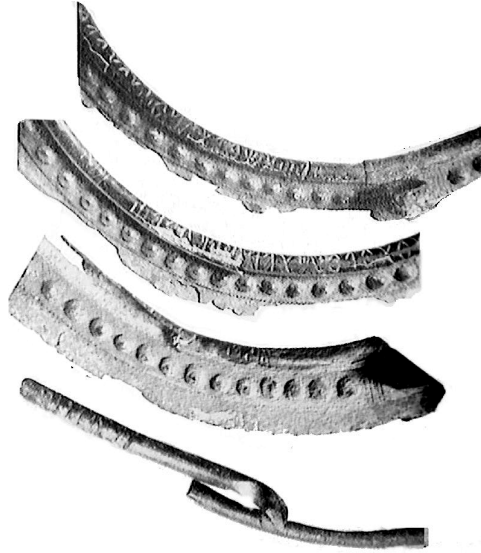
I cannot stress enough that this methodology, is very much like detective work, looks for evidence from all places it can be found. This methodology also permits us to respond to intuition, to 'hunches'. Just like a detective may use a hundred sources of information ranging from hard evidence to intuitive 'hunches' It handles information, evidence, from all

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sources, and the reference to known languages is only a small part of the overall evidence. The detective-like approach is of course what the archeologist uses too – he collects information about what he is finding in the earth from every possible source. An archeologist may even find ancient fingerprints and DNA! The proper way to decipher an ancient language inscribed in short sentences on all kinds of objects is to approach it like an archeologist-detective, except extending the observations to details that may add additional evidence useful for interpreting the texts.

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Continuous Text with Pronunciation Marks



.e..i.k.go.l.tano.s.dotolo.u.dera.i.kane.i

[*MLV- 242, LLV- Ca4; illustration developed from LLV*]

This is an inscription that seemed to reveal itself when read according to the phonetics suggested by the dots.

4. 1 INTRODUCTION

4.1.1 Understanding How The Language Sounded

While in the past chapters we have been introduced to the body of complete sentences that was used for this project, and a few pointers as to how the sentences were pronounced, it is important, before we begin interpreting meaning, to become even more familiar with how the language should be read.

Up to now, it has simply been assumed that the Venetic letters, converted here to small case Roman with dots here and there, are read with :Latin pronunciation. But how do the dots figure into the Venetic writing scheme?

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The following shows the most common sounds of Venetic letters from *MLV* by LeJeune, as represented by Roman letter approximations (ie with Latin phonetics)

Figure 4.1

THE BASIC VENETIC PHONETIC ALPHABET WITH ROMAN EQUIVALENTS (with small modifications from current thinking)

Q, Λ = A	X, ⊙ = T ¹	⊗ = D	ζ = S
ϑ = E	J = L ²	ƚ = V	⊖, ⊕ = R
= I	⋈ = J ³	Ⓜ = ISS ⁴	SH
	Ⓜ = H		V+H = F
○, ◇ = O	1, 7 = P	⊖, ⊕ = B	ϣ = M
V, Λ = U	χ = K	Υ = G	γ = N

NOTES ABOUT SMALL ISSUES

(discussed later)

- 1 - The X-like character is most common, but in the round stones of Padua, the T is represented by a circle with a dot inside.
- 2- The L- character we think sometimes has a form that can be confused with one of the P- characters. Watch for two possibilities in some inscriptions.
- 3 - Traditional Venetic interpretations have assumed that the I with the dots on both sides is an "H". This is correct only if the H has a high tongue, as it is an 'over-high' "I". It actually sounds either like a "J" (= "Y") or an "H" depending on surrounding phonetics.
- 4 - I believe that the big M-like character is probably an "ISS" as in English "hiss", and not really the "SH" (§) that has been assumed. We show it when transcribed into Roman small caps form with \$

(SEE LATER IN THIS CHAPTER FOR HOW THE SOUNDS ARE MODIFIED BY BEING SURROUNDED WITH DOTS)

The Venetic alphabet explicitly designates the i with dots around it as a common alphabet character, but what is the effect of dots around other characters?

Etruscans and Romans used dots to mark word boundaries – that is clear from the dots appearing at intervals consistent with normal sizes of words, such as after on the average every 5 characters. But the Venetic texts are continuously written with dots throughout, before and after letters. In the past history of interpreting Venetic inscriptions, analysts have

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proposed that the dots were a kind of syllabic punctuation. But to what end?

We can use the same common sense methodology to explore the meaning of the dots as we do in interpreting meaning of words.

Our methodology, as outlined in Chapter 3, is that we consider the entire context, human nature, practical considerations, etc. We choose that which seems most natural most believable – that is what the laws of the statistic bell curve demand. In other words, the laws of statistical probability dictate that the meaning of the dots must be natural, must make common sense, be easy to interpret.

THE CONTEXT. Phonetic writing, unlike pictographic writing, has one main objective – to reproduce the sounds made by humans. That means the purpose of the dots, like the purpose of the letters themselves, is to reproduce the spoken language. Secondly, judging from the variety of contexts in which the writing occurs – from slingers projectiles to graffiti on cliffs to formal texts on memorials – the phonetic writing must be easy to understand so that the scribe does not need formal education to be able to do it. It is clear that the letters can simply describe sounds used to form words; therefore the dots too must be equally natural. It is clear from this information, that the dots cannot be complicated. The scribe must be able to add them easily even without thinking.

THE POSSIBILITIES. One of the uses of marks above or below letters today, is to alter the sound of the letter. For example umlauts raise the sound. In some written languages today a line above the letter represents added length. And so on. Thus it should be obvious that the dots in the Venetic texts alter the sound of the associated letters. In the Venetic alphabet given in the **oeka** bronze sheets described earlier, it appears that aside from the undotted letters, the Veneti considered an “I” with dots around it to be a sound distinct from “I”. It was probably the sound of “Y” in English or the “J” in other written languages. It was in fact a ‘palatalized I’ – an I made with the tongue pressed up on the palate. The other way of looking at the dots comes from the way a linguist will record a language he or she does not know, using apostrophes, spaces, lines, etc to indicate length, stress, pauses, palatalizations, tone rises, etc, etc. Thus it is possible that the Venetic dots described modifications of the sounds to which they were associated. But what modifications would they cause?

THE SOLUTION: The dots may have been all-purpose phonetic markers; and it was because the dots were applied most often to the “I” to create **.i.** that the **oeka** actually set it apart as a letter in its own right. But it seems to me that the same way the dots altered the I, it would alter at least other vowels. For example, would **.e.** sound like YE or JE?

I hypothesized that perhaps the dots primarily represented palatalization (ie the addition of the Y or J sound). We will explore this hypothesis later in this chapter. But first let us review the nature of written language. What is

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it that we are dealing with when looking at written language compared to spoken language?.

4.1.2 Written Language vs Spoken Language

Phonetic writing generally strives to reproduce the actual speech, so that the person familiar with the language need simply convert the symbols to sounds and respond to it as if it was actual spoken speech.

However speech produces more sounds than the language uses. It produces not just the parts that language needs (phonemes), but also patterns of inflections, silences, and other sound-features the human mouth is capable of making that are not relevant to the language but necessary to speak it.

Humanity originally did not rationalize what sounds were necessary to understand the language and what were not like linguists do; and therefore early phonetic writing recorded more of the sounds made than was necessary for that language, or even less, if the reader was able to recognize the word even if abbreviated, incomplete, etc. But let us assume that the writing recorded more than was needed. Then if it simplified itself at all, it was not through any linguistic analysis but through trial and error to see how much could be left out and still the text be readable.

The reader of this text will be familiar with phonetic writing because this text is an example of it. But the phonetic writing of English and many popular modern languages no longer present a good correspondence between the way a word is written and spoken. This is because the phonetically written language became a literary one, and assumed an unchanging form while the spoken language continued to mutate and develop into many dialects. If the written English had to correspond with the real dialects of modern English found throughout the world today, it would have to be written in numerous different ways. The version recording British English would look very different from the version recording American or Australian English. Thus written English is a departure from phonetic writing, and the entire letter pattern of a word becomes like a graphic that each dialect of English will reproduce slightly differently. For example MOTHER is not pronounced as the Roman alphabet phonetics of Latin indicate, but different forms of English will read it differently, from MUH-THR to MAH-DER. Thus, for English, literature has frozen the phonetics of words at some ancient dialect. It makes it more difficult for children to learn to read English, because they have to learn how to partially ignore the phonetics. If you recall the first time you learnt to read English, that you first read the word according to Roman alphabet phonetics, then recognized what it was supposed to be and corrected it to your modern English dialect.

But there are many other languages today that do not have this problem. They are languages whose written form is recent, and there has

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not been time for the language to deviate into different dialects while the written language remains unchanged. In these languages the Roman characters used, still have close correspondence to how the language is actually spoken. Estonian, Finnish, Swedish are examples of languages that acquired standardized written language only a few centuries in the past, and the Roman alphabet phonetics is quite close to how it really sounds - with a few additional characters added, as needed..

This study uses the Latin pronunciation for the Roman alphabet used here, instead of employing the linguistic phonetic alphabet which is not as widely known. The reader however must have a good grasp of the basic Latin phonetics: A as in *father* (**not** as in *happy*), B as in *boy*, C as in *car*, D as in *dog*, E as in *elephant*, F as in *far*, G as in *good*, H as in *her*, I as in *ill* (**not** as in *idle*), K as in *koop*, L as in *language*, M as in *man*, N as in *number*, O as in *old*, P as in *pat*, R as in *run*, S as in *stand*, T as in *top*, U as in *tune*, V as in *value*, W as in *word*. Note that in ancient Latin the V was pronounced like W and F more like V, so that words expressing ancient Latin, using V or F would not be pronounced according to the more recent Latin phonetics. For example the Latin *Veneti*, would be written in our Roman phonetic alphabet as WENETI (or WEENETI, if we use letter doubling to capture the longer initial E).

Extensions are made to the Latin phonetics in languages like Swedish, Finnish, Estonian. Notably when a character is doubled, it indicates additional length. Thus for example “OO” sounds as in *o-old* not as in *moon* (“MUUN”). There are additional characters as well, which strictly speaking may not be needed for the reader to grasp what is intended. For example the following characters in Finnish could be all represented by an E sound and still be recognizable. Ä (as in *happy*), Ö (as in *word*). The Estonian Õ (same as Ö except drop the tongue to the A position, is probably better represented by the A character).

Since we frequently refer to Estonian in our project whenever we make references to them, here are some ways in which its phonetics compares to Latin phonetics.

1)Estonian hard consonants (K,P,T) are softer than in English, almost G,B,D, and truly hard consonants are shown doubled (KK, PP, TT). That also means that G,B,D are softer than English G,B,D.

2)Estonian, like the other Finnic language always place the emphasis on the first syllable (ie HELSinki, **not** helSINKi)

3)Estonian identifies vowel length by single versus double vowels, as in VE and VEE. Venetic and ancient languages were not particularly attentive to marking vowel length. It was often assumed that the reader, recognizing the word, would give the vowel the required length.

A modern dictionary of Latin words will show long vowels with the line above it (macron), used by some languages. For example the Latin *vendo* ‘sell’, actually has a long first E, so we could describe it with VEENDO.

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Thus to conclude:

1. Standardized written language tends towards being economical, and therefore in its history, by trial and error, writing tended towards writing sentences with as few letters as possible. It is a question of what makes the reader understand what word is meant more easily. Hence many languages using Roman alphabet have extended the alphabet in unique, and not always intelligent, ways. For example, many languages have palatalization in their language, but it is not shown. On the other hand, current written Livonian, goes all out in explicitly identifying its palatalized sounds. Whether it needs to go that far is open to question. The language has to have some history of development to determine how much it can be simplified and still be readable.

2. The standardized written language relies on the speakers of that language recognizing the words and sentences in spite of the economization. However, someone who does not know the language needs a more detailed description of the sound. In the extreme this would be phonetic writing which adds all kinds of punctuation to an extended alphabet of sounds in order to accurately reproduce actual speech.

3. Insofar as the Venetic writing would have striven to being economical like any other written language, the presence of the dots suggests there was something dramatic going on in the nature of the speech that demanded dots be used. But there is also the fact that the Venetic writing did not mark word boundaries. It treated a spoken sentence like a piece of music – continuous speech. Did Veneti speak in such a fluid way that people were not inclined to explicitly identify words, not inclined to punctuate the ends of words with spaces or dots? One possibility is that the Veneti spoke very fast. Is that why it was written continuously?

4.1.3 Raw Phonetic Writing and Word-Boundary Writing

Because modern writing is broken up with spaces, thus forming separate ‘words’, it is easy to assume that all phonetic writing has to identify word boundaries. But that is not so. When we listen to a foreign language spoken, we realize that if we do not know the language, we cannot tell where the word boundaries lie, because the speaker does not give systematic pauses between words. The truth of the matter is that this convention of putting spaces is a device to help in the reading of the text for the reader who is already familiar with the language.

Ancient peoples generally wrote down sounds in order to reproduce what was spoken as closely as possible. In the beginning – as seen even in early Etruscan – there was nothing else than a string of letters representing sounds. But, given the varied placement of stress, emphasis, length, pause, etc how should that be read? For example *how should we read this?* Obviously if you know the language, you can read the string out loud and recognize the words: *how should we read this?* And that was the case with

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early Etruscan, and some early Venetic too. But it was inconvenient. One had to say it over and over before one realized what it was saying. Thus there was wisdom in adding something to the string of sounds in order to give the reader some guidance. One way was to mark every sound feature – pauses, intonations, etc. The trick with which we are familiar today is to show word boundaries. This exploited the fact that in language words are spoken in consistent ways. For example the language may always emphasize the first syllable. Thus if you knew the word boundaries, when you read it, you would emphasize the first syllable, and the sentence would be read correctly without further puzzling. But it all began with a desire to record actual spoken language. Writing without word boundaries, but indicating with punctuation marks, the changes in length, pauses, palatalization, etc. was the original intention. It was later that it was discovered writing could be simplified by simply showing word boundaries.

4.1.4 Raw Phonetic Writing

Phonetic writing, thus began in the raw form that recorded everything, like the modern electronic recorder does, doing nothing to simplify the text and the reading of it. The earliest phonetic writing was purely recording what the spoken language sounded like. Phoenician and other trader peoples, recorded common phrases in the language of their customers in a raw phonetic fashion so that when needed they could read it back. They did not have to know anything more about the language. Similarly, a modern linguist who does not know a language will write it down in a raw phonetic fashion too, exactly what he hears, using the modern standard phonetic alphabet. Not knowing where the word boundaries are, they will add marks to indicate length, pauses, emphasis, etc. This is raw phonetic transcription.

Other than the few inscriptions done in the Roman alphabet following Roman conventions (like the Canevoi bucket inscription), Venetic writing, has the hallmarks of raw phonetic transcription: It is written continuously and filled with dots that seem to function like the markings a linguist makes when transcribing speech phonetically.

Thus Venetic inscriptions can be viewed as transcription of what is actually spoken, using the dots as an all-purpose marker for pauses, emphasis, length, etc. Because the written language was not standardized this dot-device must have been a very simple intuitive tool. In my interpretation of the writing, I believe dots were simply applied where some kind of tongue-related feature (like palatalization) was applied in the speech. Such a simple concept – a dot-marker serving many purposes – was something that could easily be applied and understood by anyone.

One may wonder why the Venetic writing was written in this way, when the option of marking word boundaries would have made it easier. I suggest that perhaps Venetic was so highly palatalized that the Veneti

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wanted to mark those palatalizations even if it was not necessary to do so. But there is another explanation. If the Veneti originated as traders, then it was very important to record the languages of customers. The problem with word boundary writing is that it relies on the reader already knowing how the language was spoken – where the inflections, stresses, lengthenings, palatalizations, etc were applied. For example while Latin was used throughout the Roman Empire we have no idea from Roman texts how it actually sounded when spoken in different places and times in history. Like English today, there could have been many accents/dialects. Word boundary writing does not capture it.

Word boundary writing is fine if you already knew the language, but if you needed phrasebooks to use in foreign markets, you needed to record a whole phrase (such as ‘Would you like to buy this beautiful necklace?’) without knowing how it broke down into words. In that case, the phrase had to be written down completely phonetically – a continuous string of sounds, with marks used to indicate pauses, emphasis, etc.

Perhaps the dots were such phonetic markers, which became guides to how to speak the whole sentence, without having any idea about what were the words and grammatical elements within it.

If writing was used by traders, it did not have to be carved in stone or bronze. Thus, the writings archeology has found on stone, bronze and ceramics in the earth may thus be only the tip of the iceberg. How much more is there that has disappeared because it was written on paper or other soft media? For example Phoenician practices included not just writing on paper, but also on wax tablets that could be melted and reused.



Remains of Phoenician writing tablets which originally contained wax and was written upon by styluses. Note it has a hinge in the middle, and the user could fold it up and slip it into his pocket. If the Veneti used such wax tablets, a great deal of writing may have been done that has been lost.

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Writing on wax, paper and other perishable media would not have survived for archeologists to find. We do not have here a situation such as existed in ancient Sumeria, where all everyday writing by everyone was done onto flattened pieces of clay, resulting in the survival in the earth of thousands of cuneiform clay tablets of usually mundane content, such as inventories of goods and shopping lists.

4.1.5 Word-Boundary (Rationalized) Phonetic Writing

While we write texts (like this sentence) with blank spaces between words – and Romans and Etruscans used dots – in speech these spaces do not appear as pauses. They are there mainly to assist the person who knows the language in reading it, without the need for detailed phonetic punctuation. If we know what the word is, then from our familiarity with the systematic characteristics of the language, we place all the stress, emphasis, etc in the right places **automatically**. It simplifies the phonetic writing. A dot or space added after every several letters adds no effort, while pronunciation markers do. Furthermore, with word boundary shown, the readers could also view the word as a graphic symbol. The only drawback of writing using word boundaries, is that the reader has to already know the language, to reproduce it properly, whereas raw phonetic writing could be read as it sounded by any reader.¹⁴

Among the Venetic inscriptions, the Canevoi bucket example given earlier, is a rare instance where Venetic was written in the Roman fashion, with dots serving as word boundaries in the Roman fashion, rather than indicating phonetic features. Note that when the Venetic was written in the Roman fashion, there was no more need for the dots. This helps confirm that the dots were phonetic pronunciation guides when written continuously, and were no longer necessary for those who knew the language, once word boundaries were defined.

4. 2 PHONETIC WRITING USING DOTS

The ancient peoples of what is now northern Italy, known historically as the *Eneti* or *Veneti*, adopted writing around 500BC borrowing and adapting the Etruscan alphabet. The only problem for understanding Venetic writing has been the fact that it was written continuously without any marking of the word boundaries.

The Venetic writing borrowed the Etruscan letters, but did not acquire the Etruscan method (later used by Romans too) of marking word

¹⁴ This makes Venetic writing, using the dots, extremely valuable – it allows us to reproduce the actual sound, once we know more about the use of the dots.

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boundaries. Instead, Venetic writing simply began to add dots to the original continuous strings of letters. These dots have puzzled analysts of Venetic for centuries. They realized that it was a scheme to make the continuous text easier to read than continuous writing without any spaces or makings, and proposed it was a “syllabic punctuation” and that the reader determined the word boundaries from it. On the other hand there are also analysts who – failing to figure it out – like Slovenian analysts, claim that the dots are all decorative and meaningless. From the point of view of the probability bell curve, such a claim, although possible is not probable. In our methodology everything has to be very realistic, natural, and acceptable, and bizarre interpretations – according to the bell curve – have to be so rare they are negligible.

When I first looked at the Venetic texts, and wondered what the dots represented I realized it had to be something very simple, not requiring special education for either reading it or writing it. But it could not be mere decoration either. That would be utterly silly as decorations are an aesthetic matter and if it were true then every scribe would put the dots in slightly different locations for the same word. This did not happen. For example **dona.s.to** always had the dots around the **.s** and the **n** never had dots for this word but it appeared in other words – the dots were clearly purposeful.

It is obvious how in Etruscan and Roman texts the dots were word boundaries which the scribe could easily insert from either small pauses in actual speech, or an understanding of where words began and ended. But what simple feature could the dots in Venetic represent? What could there be that any writer or reader could understand almost intuitively without any major formula needing to be applied?

The answer for me was inspired, by the initial analysis I give earlier in section 4.1; but, then, looking into the real world of languages, I noted the differences between written Estonian and Livonian. Livonian is probably descended from the same east Baltic coast *lingua franca* of a millennium or two ago, but Livonian has been subjected to influence from the Indo-European Latvian language for the last half millennium or more. I noticed that while Livonian had words similar to Estonian, but that they were more extremely palatalized. The extreme palatalization has prompted the written Livonian to develop a host of letters officially described as palatalized. (In Estonian palatalization is not explicitly marked but is still there – although the palatalization is not as strong.

I was thus motivated to entertain a very simple concept – that Venetic was highly palatalized like Livonian was. This palatalization would be caused by considerable contact with Indo-European languages that were spoken with tigher mouths. The action also resulted in vowels sounding higher (which we can roughly express by U>O, O>A, A>E, E>I, I>H or 'break)

The palatalization in Venetic, I proposed, was indicated by dots on both

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sides of the normal letter, the most important being the “I” where .i. would sound either like “J” (=“Y”) or “H” with palatalized tongue. But then I saw the dot to be applied in all places where the tongue pressed to the palate had an effect. It could indicate sounds like “SH” and a trilled R, and indirectly even mark a pause or an emphasis.

This made understanding the dots very important to the project. We cannot simply go by the Roman alphabet equivalents. We also have to know how the dots alter the sound.

Thus while the basic sounds of Venetic would have been as suggested by the alphabet, the actual sound of Venetic speech was reproduced by the dots serving an all-purpose phonetic marker. The dots, could be viewed as tiny “I”s and probably began that way – the scribe inserting tiny I’s where he felt the tongue pressed upward

If the use of dots lasted for centuries and was even used by ordinary people writing graffiti, then it had to be a very simple concept – not some complicated formula. Figure 3.1.1 shows an example of an inscription and the dots. Here the dots are created like short i’s. Is that how it began?

For an English speaker, our best example of palatalization is the ñ in Spanish, but weak palatalization is not uncommon in all languages. Most sounds made by the human mouth can be found in all languages to some degree, even if the language does not explicitly recognize it.

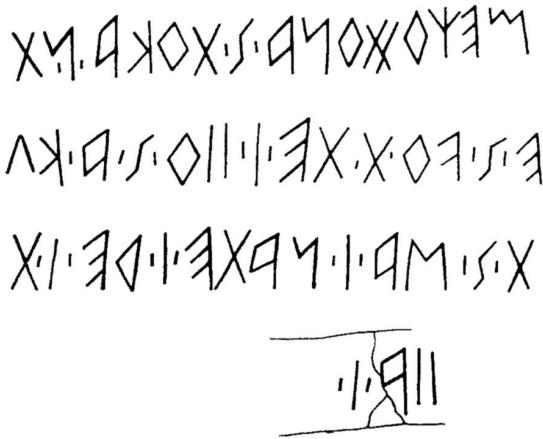
For example, although Estonian, unlike Livonian, does not explicitly define palatalized letters, there is weak palatalization where Livonian has strong palatalization. Estonian does not indicate the palatalizations, and any student of Estonian has to learn these.

Another modern example of a language that is weakly palatalized in one and strongly in another is Swedish versus Danish. Swedish has the rounded mouth (like Estonian) while Danish is strongly palatalized (like Livonian) This observation will also be significant later.

When Venetic was next written in the Roman alphabet for a while, with word boundaries shown, all these dots were abandoned.. If the reader knew the word boundaries, they could insert the proper pronunciation – the palatalizations, etc – from their knowledge of the language.

Once I had made the discovery, and knew most of the dots marked palatalization, I began to take notice of the dots around letters which we do not normally palatalize. I discovered that in all instances there was some kind of significance of the tongue. For example .r. was a trilled r.

Figure 4.2



[reference at *LLV* Es64] (these references indicate their locations in the cataloguing books - the French *MLV* and/or Italian *LLV*)

**megodona.s.toka.n.t|e.s.vo.t.te.i.ii.o.s.a.ku|t.s.\$a.i.nate.i.re.i.t|
ia.i.**

Venetice text is read in the direction the characters are pointing, in this case right to left. When it gets to the end of the line it goes to the next, starting at the right again. In other inscriptions the letters may simply turn and come back – one follows the direction the letters (such as the E) are pointing. The convention of writing down Venetic text in Roman alphabet is to write them in Roman alphabet small case, in the modern left-to-right, adding the dots in their proper places. New lines, changes in direction, continuation on the other side are shown with a vertical line. In reality these new lines or changes in direction mean nothing. It is done purely from the scribe running out of space. Mostly they are irrelevant to reading the script. Often they do not even respect word boundaries – as if the scribe did not even have a concept of word boundaries but wrote what he heard – which sometimes resulted in variations in spelling and dot-handling. Note in the above example the dots appear almost like short I's and that may be how the practice got started – trying to write palatalizations with short I's

4. 3 CATEGORIZATION OF DOT USE IN VENETIC: FINAL RESULTS

4.3.1 Introduction

The secret of the dots cannot be solved independently of the rest, and the following conclusions were arrived at piece by piece throughout the project. However they only affect how the Venetic sentences were pronounced and we can describe it independently here, to give the reader an idea of pronunciation right off and then not have to deal with them further. As I already said I made a hypothesis that the dots were phonetic markers, and subsequently the hypothesis was proved correct. The most obvious use was to mark palatalization, but it marked more.

The dots, mainly served to indicate the common palatalizations we know well today in languages like Spanish, or more extensively in Livonian and Danish, appeared to have been applied to all circumstances of the tongue and palette being applied. Whether a proper palatalization or not, it altered a sound from its original form as it was in Etruscan (and presumably in Latin). Furthermore, it took me a long time to realize that past analysts have been wrong in claiming the Venetic character that looks like an “M” was a “SH” sound. The “SH” sound obviously has to come from a ‘palatalized’ S. As you will see, I interpret the sound of the character that looks like an “M” as a long hissing S, possibly with an “I” at the start. Thus, once one grasps that the dots mark any intrusion of the tongue in the sound, questions about the correctness of past interpretations are resolved.

4.3.2 The “I” with dots on both sides - .i.

The modern custom in showing Venetic writing is to convert the Venetic letters to small case Roman and then to add the dots as well with periods. We begin by considering dots on both sides of the “I” character. According to the **oeka** bronze sheets, this was so common, the Veneti actually recognized it as one of the basic alphabet letters. As I mentioned, traditional scholars of Venetic inscriptions have decided from various evidence, that this new character of the “I” with two short lines on both sides, represented some sound akin to an “H”. A few analysts have proposed a “J” sound. Since some early inscriptions show the dots as short lines, almost like small “I”s there is merit in considering the dots to represent tiny short I’s. (see Figure 4.2) The purpose of that, before and after a sound, in my view is to show palatalization. These short lines then developed into dots.

If we put small faint I’s around an “I” sound we tend to arrive at the “J” which is the same as the sound of “Y” in English usage – short and

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consonantal. The new character, the Venetic **.i**, was therefore actually an ‘overhigh’ ‘I’.

The reason traditional studies of Venetic inscriptions have regarded the **.i** as an “H” sound instead is because the Venetic characters **v.i** were represented in Roman times with the character “F”. But those scholars were not benefiting from the realization the dots marked palatalization effects. As palatalizing the “I” sound will demonstrate, the resulting sound is a “J”, but following a consonant like “V” it sounds like an “H” too – but an “H” produced at the front of the mouth, not back. Thus I disagree with the Venetic **v.i** always being rewritten **vh** and assumed to sound like “F”. It was certainly similar, but one must not forget its origins in the palatalization of “VIR” (as I will propose). I think it is wise to leave the **.i** alone, write it exactly as written, and not convert in the small case Roman representation into an “H”. Don’t arbitrarily alter what Veneti wrote. If the **v.i** sometimes was written with a new character assumed an “H” and later as Roman “F” well we may be dealing with slight variations in dialect, or the scribe’s habits. In other words the “F” sound could have developed in the dialect from an earlier “VJ” sound – especially when the people began to adopt Latin which had no “VJ” sound. Changes in sound are not new. For example history is filled with examples in which an original “W” sound develops into a “V”.

The simple idea behind putting dots on both sides of letters that everyone could quickly understand was that wherever short I’s on dots were placed on both sides of a letter, the reader simply pushed up the tongue to the “I” position ahead of the sound, and the sound of the letter was altered accordingly, it becoming “J” or “H” according to its environment.

4.3.3 Dots around the “E” - **.e**.

The word **.e.kupetaris** allows us an opportunity to prove the above theory that the dots recorded palatalization. The effect of dots appears to be explicitly demonstrated in **IAEEQVPETARS** in the following inscription (When we show Roman capitals, it means the original is in the Roman alphabet)

The word appearing as **.e.kupetaris** in inscriptions in the Venetic alphabet is shown here as **IAEEQVPETARS**. It is clear that **.e.ku** sounded like “IAEEQU” as given via Roman alphabet phonetics. Here we see both the palatalization suggested by the “I” and also a lengthening of the vowel. It demonstrates that the all-purpose dot could indirectly mark vowel lengthening or pause too.

Note in the illustration the **IAEEQVPETARS** down the right side in smaller letters suggests it is an added tag-line. This has helped us conclude that the word means something like ‘goodbye’ ‘have a good journey’, etc

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Figure 4.3.3



[**-GALLE**]NI.M.F.OSTIALAE.GALLEN | IAEEQVETARS

[MLV-134, LLV-Pa6]

4.3.4 Dots around Initial Vowels – In General

The above example showed the dots around the initial vowel E proving the palatalization.. Similar effects can be expected on the other vowels. We begin with the basic I with dots also discussed earlier. The phonetic representations use Roman pronunciation (J = English Y).

- .i. = “J”
- .e. = “jE”
- .a. = “jA”
- .o. = “jO”
- .u. = “jU”

Perhaps Venetic put the stress strongly on the first syllable, and this feature may be the result of needing to ‘launch’ the initial vowel strongly. Such a need would produce a consonantal feature at the start – a J or Y or H or other similar launch sound. This could simply have been a feature arising from the manner of speech, accent, etc, a para-linguistic feature not part of the language itself; but if it was strong, the phonetic writing needed to record it. A good modern example would be that if we found a dialect of English in which all E sounds were pronounced I, a writer might want to show it explicitly – especially if writing dialogue – instead of normal writing. For example if there were people who spoke “*Hippy Dey ti yeh*”,

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a writer transcribing this might want to write it phonetically like this (or in other phonetic writing) instead of writing “Happy Day to you” . Early phonetic writing was not aware how languages only need certain sounds called “phonemes” in order for the text to represent the language, and therefore early phonetic writing tended towards being literally phonetic, capturing even strong paralinguistic sounds even if they were not part of the language. Similarly if ancient scribes used too few characters for the sounds, a reader who knew the language was still able to read the text. Consider the Livonian language. Linguists have identified many palatalized sounds, and determined that many of them are phonemic; but if Livonian were written without the identified palatalized letters, a Livonian would still be able to identify the words. They might however read it more like Estonian where palatalization is weaker and needs not be marked.

The reason Livonian has been assigned many additional palatalized letters is largely because of the influence of linguists. In the actual history of written language the written language naturally reduces to a form that is readable, regardless of whether it agrees with linguistic representations. English is a good example – it is filled with letters wherein we cannot tell the sound without looking at the whole word. For example, we can only tell that the word “where” is pronounced with the final e silent, only by recognizing the whole word. Thus the more history there is in a phonetically written language, the more it departs from strict phonetic representation, and the more the reader determines words from experience with the full words.

To summarize, early phonetically written language like Venetic, naively tries to record the actual spoken language and captures many features which may not really need to be written down. Conversely there have been many written languages that minimized the alphabet, and the actual sound of the language has been lost.

In the case of Venetic, therefore, we must recognize that, since the Venetic writing had very little history, for the most part, it is highly phonetic. It is valid to read Venetic phonetically, following the Roman alphabet equivalents, and expect it to quite closely reflect how it was actually spoken. This would obviously not be true of written English today, or some ancient written languages like Latin or Greek, that endured and were used for quite long periods of time. One clear example might be how to pronounce the Roman character “V”. Early Romans, they say, pronounced it as “W.” At the height of the Roman Empire it is certain that the way Latin was spoken varied from one region to another while the written language remained unchanged.

But we should recognize that Venetic writing expresses the sounds more than needed. While the dots strictly speaking are not needed and a Venetic reader could do just as well with dots only marking word boundaries, if we initially know no Venetic at all, the dots certainly give us a vivid idea of how the Venetic sounded. Perhaps it sounded like Danish

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relative to German, or Livonian relative to Estonian. It is a blessing in disguise!! Furthermore as the dialects changed, the scribes who recorded it, captured significant changes in pronunciation. That is why we will see variations on some words, and especially with the application of the dots. If we regard the Venetic writing as phonetic we cannot view the variations as erroneous, but that some words were spoken a little differently between two locations and two periods in time. For example if there is an inscription that shows **.e.petars** instead of **.e.kupetari.s.** that does not mean the scribe made a mistake. It simply means that, just like in English good-bye can become g'bye, so too a commonly used **.e.cupetari.s.** could reduce to **.e.petars** over time.

When Venetic at the beginning of Roman times was written with Roman alphabet letters, the dots vanished, confirming that the original Venetic written language was more a phonetic recording of actual speech than its Roman alphabet form. We also have to bear in mind the fact that Romans explicitly showed word boundaries, which reduced the need for additional phonetic punctuation.

The additional dots, the continuous writing, and the lack of history all point to the validity of our looking at Venetic inscription as pure phonetic writing that actually attempted to reproduce the speech, even if it captured some sounds that were paralinguistic and not needed.

What then was the original word from which Romans obtained *Veneti* and Greeks obtained *Henetoi*? There is a very good probability that the word is represented in the body of Venetic inscriptions in the stem **.e..n.no-**.

For example it appears as **.e..n.noniiia**. The **iiia** ending suggests the Venetic way of saying the Roman “Venetia”

moloto.e..n.noniiia

[urn-MLV 91, LLV-Pa90]

Instead of showing any V-character (=W-sound), it shows the E surrounded by dots. When we compare Greek *Henetoi*, Latin “WENETI” it is clear that the initial sounds in the Greek and Latin versions are indicated by the initial dots. Venetic itself does not explicitly show anything like an “H” or “W”, which suggests the Veneti scribes themselves recognized it was a paralinguistic feature to be described with the dots, rather than introduce an additional character before the E. It may have sounded something like “WHEI-NO-NII-A”

This helps us reproduce the sound of other Venetic words that begins with dotted vowels. For example there is one sentence in which the scribe has added plenty of dots - **.e..i.k.** It must have sounded very unusual, such as WHEIHK, YEIHK, etc.

Note that the above discussion is a good example of determining the meaning of the dots through looking at evidence. starting from our first observation that showed **.e.ku** sounded like “IAEEQU”. It puzzles me how

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earlier studies of Venetic writing failed to identify the dots as punctuation that modified normal Etruscan letter sounds, and that it has nothing to do with syllables (which someone proposed earlier.) It is nothing more than added information on pronunciation. The fact that it was added is evidence the Venetic language was pronounced with extreme palatalization – maybe like Danish or southern Swedish speaks its Germanic language today – and the Venetic scribes were motivated to introduce the dots simply because their language was extremely different from the pure round sounds of neighbouring Etruscan.

We will look at the effect of the dots on consonants in the next sections. But first, for comparison, let us look at something similar with respect to initial vowel treatments in Estonian versus Livonian, where Estonian has weak palatalization and rounder sounds like in Latin, while Livonian is extremely palatalized like Danish.

4.3.4.1 Examples of Palatalization on Initial Vowels in Livonian and Estonian

To illustrate the above phenomenon of consonantal features appearing with initial vowels in a language in which there is stress on the initial vowel, we can look to some examples in Livonian, a Finnic language that was located on the coast south of the related language of Estonian. Perhaps you know of other languages, One might for example look at highly palatalized Danish versus standard Swedish, for example. I use these examples that compare Livonian and Estonian, since my greatest familiarity is with Finnic languages.

Since Livonian is highly palatalized and Estonian considerably less, it is possible to compare Livonian words with Estonian equivalents, and then compare what we witness with the above described circumstances visible in Venetic initial vowels with dots.

While Estonian does have palatalization it is mild and not explicitly noted in the written language. However, in Livonian, as I say, palatalization is strong and significant. Livonian explicitly shows the palatalization with diacritical marks. However, this applies only to situations commonly viewed as ‘palatalization’. As I indicate here, the Venetic use of dots seems more broadly applied to all situations in which the tongue modified a sound, and even side effects like length or pause.

Let us see what we can discover from Livonian compared to Estonian. Estonian like Finnish, in putting stress on the first syllable, commonly adds some consonantal feature at the start that helps launch the initial vowel. Note it is impossible not to have something consonantal on an initial vowel, in any language – but it is so weak it can be ignored in languages that do not put a stress or emphasis on the first syllable. For example in English, stress is applied later in the sentence. For example English people will mistakenly pronounce *Helsinki* with “HelSINKi” instead of the

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Finnish “**HEL**-sinki”. In fact this is a good example of a word in which the initial H probably appeared as a result of the emphasis on the first syllable in Finnish. There are other words in Estonian and Finnish where an “H” or “J” has been explicitly recognized. But the consonantal sound launching an initial consonant is there, and its strength will vary with the dialect. In the following, we see some examples in which the Livonian is shown with an explicit J at the start, where it is not explicitly noted in written Estonian:

Table 4.3.4.1

initial vowel	Estonian	Livonian
E	<i>ema</i>	<i>jemā</i>
A	<i>ära</i>	<i>jarā</i>
I	<i>iga</i>	<i>jegā</i>

What can we derive from this? It suggests that in pronouncing Venetic too, we should place the emphasis on the first syllable, and this will help us understand the reasons for the Venetic employment of the dots in various locations. Having observed similarities with Finnic initial vowels, we will continue to make reference to other coincidences with Finnic languages.

The reader is always welcome to advance examples of other languages with emphasis on the first syllable. It is possible that a consonantal launch for initial vowels, is quite common for all languages – not just Finnic – that place the emphasis on initial syllables. The observations in the following sections will probably be found in those as well. The reader is welcome to investigate other languages. Our discussion merely observes phonetic parallels with Finnic purely as examples, and at this stage it does not imply anything of a linguistic nature.

4.3.5 Palatalization of Consonants.

Besides the vowels, the Venetic inscriptions are also liberally sprinkled with dots on both sides of consonants. On sounded consonants, the resulting sounds are our familiar consonant palatalizations such as the Spanish palatalization of the N written as Ñ. In Livonian the palatalization of sounded consonants L and N involve the use of diacritical marks in the form of a cedilla underneath. Livonian palatalizes the D and T and R and shows it in this way as well, with the cedilla underneath. Other written languages that actually show palatalization, may have other markers. If palatalization is weak and not linguistically significant, it will not be shown. For example Estonian has palatalization in places similar to Livonian, but they are weaker, and so not explicitly indicated.

But there is more to the Venetic dots than simply the common palatalizations of consonants we know in modern languages. They appear to have a broader more general application than what is meant by the

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modern conventional idea of ‘palatalization’

Dots around the Venetic N and L have easy comparison to modern Spanish or Livonian. And dots around Venetic D and T are analogous to those in Livonian. But there are other applications of dots in Venetic. After completing my project, it was very clear that the dots marked all situations in which the forward, upward, tongue modified a letter sound from its normal relaxed-tongue state. And that results in the dots marking consonants in other ways than what we might normally consider palatalization. We already saw how the dots modified vowels – introducing a J or H sound. That too is not what we normally associate with the term ‘palatalization’. The scheme of dot addition in general makes things very easy. It is also the reason the dots were even used – it was a scheme that any writer could understand: For any tongue action up to to the top of the mouth, add a dot!!! Let us explore additional application on consonants:

From all the evidence so far, if the dots in the Venetic writing surround a consonant like an “S” we should discover its sound very simply by adding our faint “J” (“=”Y”), where the dot appears, and interpret the result. For example **.s**, sounding like “JS” can be considered the sound of the *ss* in English *issue*. In modern languages this sound is represented in many ways, beginning with the English “SH”, which is described in other languages with “*š*” Currently a Venetic character that looks like an **M** is assumed to be “SH” but this dot scheme suggests the current view about the **M** is wrong and that the “SH” is the dotted s as in **.s**. What then should the M be? I will give the argument later, but for now I believe it to be an unpalatalized “(D)SS” as in English *hiss*. I therefore represent the character in the transcriptions to Roman alphabet with **\$**. (See table 4.1 of letters)

The following table shows some palatalized consonants, and Venetic examples. In addition, I selected some Estonian words that are similar to the Venetic, where Estonian has palatalization in the same locations. Livonian will have similar examples. A more comprehensive study might also look for parallels in other palatalized languages, like Danish. The reader is invited to investigate if these locations of palatalization are more or less universal, and a function of preceding and following sounds.

Table 4.3.5

PALATALIZATION OF CONSONANTS COMPARISON

Consonant	Venetic	Venetic example	Compare with palatalization in Estonian words like this:
N	.n.	ka.n.te.s.	<i>kanti</i> ‘into the region’
S	.s.	dona.s.to	<i>hästi</i> ‘well’
T	.t.	vo.t.te.i	<i>võtteid</i> ‘takings’
R = trilled	.r.	.u.r.kli	<i>uuri</i> ‘investigate’
L	.l.	mo.l.ta	<i>muld</i> ‘soil’

The table shows another consonant that we would not normally

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consider a palatalized consonant. I propose dots around the Venetic R represent a trilled R. The R with dots does not appear often in Venetic, but there is an inscription in which a trilled and non-trilled R appear together - **.a.tra.e.s. te.r.mon.io.s**. The R in the first word, by our theory, is not trilled and in the second it is trilled. We can find that in languages that have the trilled R, the trilling strength is also dependent on its situation within the word – the letters preceding and following. For example, Estonian uses trilling, and we can find that a word like *adra* produces the R in a weak position that does not have to be trilled, while on the other hand, *tarvis* places the R in a stronger position that promotes strong trilling. Estonian will, like Venetic, similarly strongly trill the loanword *terminus* (is it from Greek?) which is similar to the Venetic **te.r.min.io.s**.

I believe that for a person who already knew the language, the dots as representations of all tongue-effects was enough for the reader to recognize what sound was intended. **The dot was an all-purpose phonetic marker.**

4.3.6 Dots in Venetic Around Silent Consonants Representing a Stød?

Let us consider now, what happens if we “palatalize” a silent consonant (if dots surround a silent consonant). That would be represented in Livonian explicitly with the D or T with the cedilla mark beneath it. But in Venetic we see it also around other silent consonants, such as G (.g.). How can silence be palatalized? The Livonian palatalized D,T might be actually be palatalizing the preceding vowel. The true palatalizing of a silent consonant should result in more silence, and that would be represented by the break in tone called “stød”. Represented by a mark similar to an apostrophe, stød is found today in the highly palatalized languages of Danish and Livonian. Stød can be viewed as palatalization on a high vowel so that the high vowel disappears from being ultra high. For example “I” > “J”. Indeed the Venetic dotted “I” is an overhigh “I” that becomes silent while the tongue positions are the same as with “I”. Normally it appears as the “J” or a frontal “H”. But what if we have “MIN”? Then raising the “I” in this case becomes “MJN” or “M’N”. This is in Danish called “stød”

In Livonian an example of a word with stød would be *jo’g* ‘river’ where ’ marks the stød. Estonian, without the stød would say it *jõgi*. Based on our view of the Venetic dots, if we used Venetic writing to write the Livonian it would probably look like **jo.g.** except that Venetic “j” would be written **.i.** (palatalized “I”) so it would be **.i.o.g.** or simply **.o.g**

Another example in Livonian would be *le’t* ‘leaf’. If we wrote it in Venetic writing, by our theory, it would be **le.t**. In this case the Estonian equivalent without the stød would be *leht* and the Finnish would be *lehti*.

Another Livonian example would be *tie’da* ‘to do’. The Estonian equivalent would add the H here as well – *teha*. In Finnish *tehda*

Perhaps one can find similar situations when comparing Danish words

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and equivalent words in related standard Swedish or Norwegian which are not highly palatalized. It appears that palatalization arises from the general movement of a language upward towards tighter mouth and more involvement of the tongue on the palate.

The addition of the H by Estonian suggests the Livonian *stød* can be seen as an ‘extreme palatalization’. If a culture in general develops a dialect in which they push all vowels upward (which means pushing vowels forward-upward while relaxing the mouth) then we get a general shift that can roughly be described by **U>O O>A A>E E>I**. But what about the **I**? What is higher than the **I**? Obviously it is the “**J**” or frontal “**H**”. But then what happens with the “**H**” or “**J**”? That is when the *stød* appears. Already silent, where can it go? The only direction it has would be to create a break, a stop. Thus, to continue the shift we would have **I > H** (tongue in “**J**” position) and then **H, J > stød**. If we start with a word like **SOMAN** it can evolve as the speaker’s tongue grows. Follow the rise in vowels: **-SOMAN > SAMEN > SEMIN > SIMHN > SIM’N**

Thus in general palatalization and upward shifts of vowels are related to the same shift in speech. It follows that highly palatalized languages also display upward shifts of lower vowels too. For example Livonian presents the suffix for agency as *-ji* while Estonian and Finnish use *-ja*. It may explain the name Roman historian Tacitus used for the nations along the southeast Baltic coast in the first century – “*Aestii*”. If these people were ancient Estonians, and the reason Estonians have always been called *Eesti*, then maybe if the word was highly palatalized, we could rewrite it **ESTJI**, which when lowered becomes **OSTJA** of low palatalized Estonian and Finnish, which means ‘buyer’, ie ‘merchant’, which is how surrounding peoples would have viewed the managers of the market port near the Vistula mouth. It is never a uniform shift because many other factors are at play as well. A speaker cannot change a word so much it becomes unintelligible. Some crucial features, such as grammatical endings, may resist being changed. The changes will mostly manifest in the word stems.

In Venetic, this shifting of vowels upward described above, can explain words in which no vowels are shown between consonants where one would expect it. In the body of inscriptions we see **vda.n.** and **mno.s.** If the above is true of Venetic then we can expect that earlier **vda.n.** may have been **vhda.n.** or **v.i.dan** and before that **vida.n.** Similarly **mno.s.** may originated from **m.n.os** and before that **mino.s.** In other words the progressions are **v.i.dan > v.d.a.n. > vda.n.** and **mino.s. > m.n.o.s. > mno.s.**

We have possible proof of this in the Venetic inscriptions, where a word written several times as **vo.l.tiio.mno.i.** appears in another dialect . **vo.l.tiio.m.minna.i.** thus revealing the original “I” between M and N. (One of the advantages of Venetic writing is that the scribe actually records actual dialect and in this case, a less palatalized one!) The occurrence of two vowels together as in **vda.n.** or **mno.s.** was rare in Venetic as these are

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the only two occurrences in the body of under 100 complete inscriptions available.

4.3.7 Solitary Dots

Sometimes dots appeared only once, not around a letter. Solitary dots probably are to be interpreted in the following manner: After a silent consonant they could produce a pause. After a vowel they could lengthen the vowel. We have to use common sense and put ourselves into the mind of the scribe. The writing system has no other way of indicating length or pause.

Sometimes scribes treated each palatalized character with a dot on either side, but if there were two palatalized characters in a row, often the dot between them was shared. In our arbitrary division of the continuous Venetic writing with spaces to show word boundaries, a shared dot can become separated from one of the adjacent characters using it. Bear this in mind when I break up a continuous Venetic inscription by introducing word boundaries to make our analysis simpler.

4.4 ANCIENT PHONETIC CONNECTIONS? VENETIC AND DANISH

4.4.1 Venetic at the South End of the Jutland Amber Route Implications on Danish

All in all, from the use of the phonetics of regular words (which we assume were pronounced like Latin) plus the additional effects indicated by the dots, we can sense how the Venetic actually sounded – strongly palatalized.

As already mentioned, two languages with strong palatalization and *stød* is Danish. Livonian lies south of Estonia and was dominated by Latvian (an Indo-European language that is a cousin of Slavic languages) and therefore we might propose that Livonian palatalization arose from the influence of Latvian. Another possibility is that Livonian was actually strongly influenced by traders from the west Baltic who spoke in a palatalized way who regularly accessed the trade river known in Livonian as Vaina, but today as Daugava.

But let us look at Danish instead, because Danish is today spoken by descendants of peoples who lay at the north end of the trade route that reached down to northern Italy where the Venetic inscriptions we are studying have been found.

There were two northern sources of amber – the southeast Baltic, and the Jutland Peninsula. Most of the amber to the Venetic regions at the north end of the Adriatic Sea came from the Jutland Peninsula. The amber from

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the southeast Baltic, coming down via the Vistula and Oder went mostly directly to Greece. With the rise of the Romans, there appears to have been a detour of the Vistula trade path westward however, coming down the Piave River Valley. But inscriptions from the Piave Valley and eastward are few, and the body of Venetic inscriptions we have listed for this project, mainly represents language of the peoples who received amber from the Jutland Peninsula route. Most of the inscriptions, thus, have the high palatalized dialect, and it is likely it was also found at the Jutland Peninsula source of amber, which we can perhaps identify with the language of independent peoples Roman identified as “*Suebi*” who we will here say spoke “Suebic”

As we have already noted, archeology is clear about the intimate connection between the Adriatic Veneti in the region of most of the inscriptions, and the Jutland Peninsula.

According to Grahame Clark (*World Prehistory*, Cambridge Univ Press) based on the archeological data, the early amber route went up the Elbe, then made its way south by using both the Saale and upper Elbe to start. But then, ... *in the second phase of the central European Bronze Age, a distinctive bronze industry, associated with tumulus burial, arose among descendants of Corded-ware folk [Indo-Europeans ancestral to the Celts or Germans] occupying the highlands of south-west Germany...* These are identifiable in my view with the true Germans - those Tacitus (see his *Germania* of 98AD) calls *Chatti*. They were sedentary farming and pastoral peoples and hence customers for traders.

Thus their growth caused the traders from Jutland to develop in their route an additional westward detour or loop to that area.

Then, after that, another center of industry developed east of the Saale River by people of the same Corded-ware origins (Germanic). The growth of the Germanic culture in central Germany is evident, which in turn promoted traders to create markets for them. The impact of this on the traders is that the trader colonies at the terminuses in northern Italy and the Jutland Peninsula developed as well. As Clarke indicates: *Another distinctive industry developed in Northern Italy adjacent to the south end of the overland route, and at its northern end the Daneswere importing bronze manufactures both from central and also from western Europe* This information affirms the connection between activity in northern Italy and Jutland Peninsula. The “Danes” were receiving bronze wares in exchange for their supplying amber to the southern civilizations. The “Danes” at this time were not Germanic. In general, *The amber route formed a veritable hub around which the Early Bronze Age industry of much of Europe revolved*

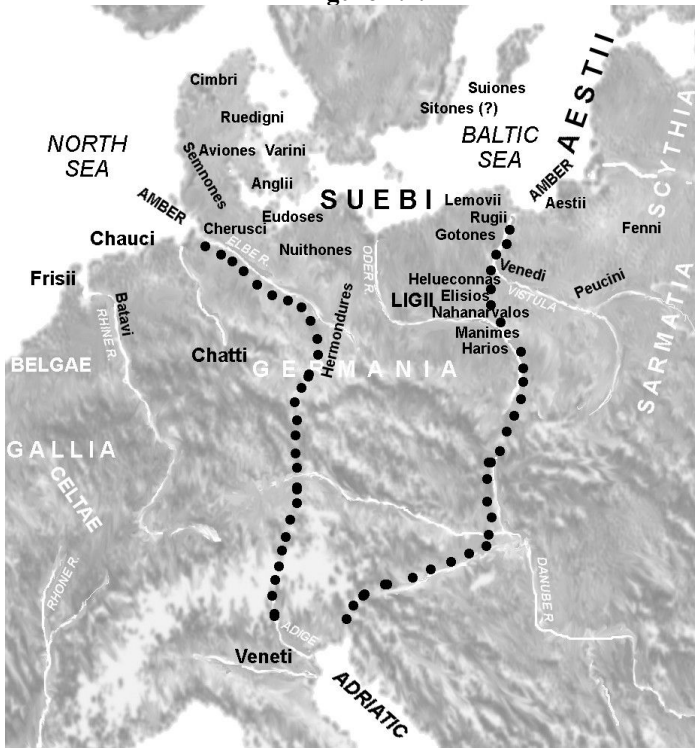
It is thus clear that the Danes of ancient times spoke another language, one that may even have been analogous to Venetic, and there is a distinct possibility that their trader peoples were the initiator of Venetic colonies to serve a newly opened up way of carrying Jutland amber south back around

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1000BC. Then when they were conquered by the German-speaking Goths (*Chatti, Göta*) since Roman times, some centuries later, they adopted the Germanic language of their conquerors, but spoke it in their original highly palatalized fashion. A new language is initially always spoken in the accent of the old. If one does not experience an environment of ‘correct’ speakers, one will continue to speak it with the accent, and transfer the accent to subsequent generations. Danish can be seen that way – as an accent originating from Suebic of the Roman era, carried down through the generations.

Southern Sweden (Skåne) has a highly palatalized dialect as well, and it indicates that the palatalized Suebic language was found also in southern Sweden.

Figure 4.4.1



Amber routes to the Adriatic circa early Roman era with tribe names from Tacitus' work "Germania", surperimposed. Note Tacitus' "Chatti" and neighbours would be the true Germanic speakers, the "Goths" and had only begun their military conquests in Tacitus' time, meaning the expansions of Germanic Goths from the interior of Germany occurred only from about 0 AD

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Little is known about the Suebic language other than from what is implied in ancient writings. According to Tacitus' *Germania*, it seems the Suebic language covered vast part of the geographical region of *Germania*, like a trade language. Some have been tempted to see it as some early form of Germanic, except that analysts of Venetic have found very little Germanic in the Venetic inscriptions, and Tacitus wrote in his *Germania* that the *Aestii* were like the *Suebi*, but their language was 'closer to' (not 'different'!!) to that of native Britain, thus tending to point to a possible interpretation that there were Finnic-like trade languages across the northern seas in the Pre-Roman period.

See the Appendix for the article "**ANCIENT LONG DISTANCE TRADE & THE VENETI**". In the section BK 1.2 I investigate the nature of the Suebic language from the tribe names given by Roman historian Tacitus in his work *Germania* of 98AD. It appeared to me that Suebic was a Finnic language that seemed to have raised vowels and palatalization, and therefore consistent with the people speaking the same way when in the subsequent expansion of the *Göta* (*Chatti*, Goths) they began speaking the Germanic language of their military conquerors in the early centuries AD.

The connections between what is now northern Italy, and the Jutland Peninsula are very significant in arguing that the Veneti colonies were initiated by amber trader tribes/families attempting to establish an alternative route to access the Mediterranean markets. We will not only find evidence of similar palatalization and vowel raising, but also a religious connection in terms of the worship of the goddess Rhea (see later.)

Since the purpose of this project is to decipher the inscriptions and not to study the archeology or history; hence we leave further discussion of it in the above-mentioned article.

4.4.2 An Example – Written for Aestic Traders/Merchants?

Traditional thinking has been that the traders at the sources of amber were "Balt" (ie like Lithuanians) or Germanic. And yet, both are rooted in agriculture. Finnic peoples arose from the northern aboriginals. Archeology has found their environment filled with adzes for making dugout canoes and harpooning and fishing gear for harvesting lakes, rivers, and seas. If early trade went by water, then the probability that the sea-traders across the northern seas, and river traders travelling up and down the major river, were derived from these aboriginal boat-using cultures, should be greater than the notion farming peoples took to boats. This is discussed in detail in the Appendix "**ANCIENT LONG DISTANCE TRADE & THE VENETI**".

There are other coincidences that cannot be ignored – such as the

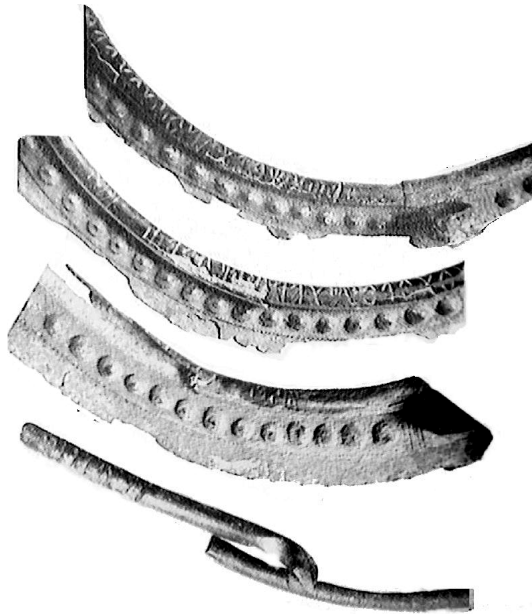
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peoples along the southeast Baltic amber coast Tacitus called *Aestii*, had a name that has endured among Estonians as *Eesti*, for as long as there has been historical proof of it in Latin texts. It is therefore more probable that the *Aestii* spoke an ancient Finnic, and that their dialect travelled south with the amber from the southeast Baltic source.

While most of the inscriptions in our project were found at the south end of the amber route from the Jutland Peninsula, during the rise of Rome, Rome became a consumer of amber, and I believe the eastern amber route that came down from the southeast Baltic, which originally continued south along the east coast of the Adriatic, turned westward, and descended the Piave River to more easily access Roman markets.

Not very many inscriptions have been found in the Piave River valley, but those that do have a remarkably strong resonance with Estonian. If the *Aestii* at the southeast Baltic were ancestral to Estonians, this would not be a surprise.

The following inscription from the Piave Valley when read out, strikes the Estonian ear almost like a dialect to Estonian.



.e..i.k.go.l.tano.s.dotolo.u.dera.i.kane.i

[*MLV- 242, LLV- Ca4; illustration developed from LLV*]

It was found on the rim of a container of some kind, only pieces of the rim having been discovered. But what is peculiar is that the text is written

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tiny right along the rim. One wonders why it would be written so tiny and on a rim. What would be the point of it?

When read according to what the dots require, it sounded like it was in a dialect of Estonian. We present it here at this stage only as a demonstration of a remarkable coincidence. Coincidences do not become truth unless we are able to accumulate plenty more evidence. The following does need a little more evidence; nonetheless we present it here as remarkable parallelism with Estonian.

The result begins with the following word boundaries

.e..i.k. go.l.ta n o.s.dot olo.u. dera.i. kane.i

Which can be exactly paralleled with Estonian

ehk kulda,nii ostad õlu(t), terve(t) kanne(t)

Note the palatalizations are in the same places as follows:

1. The initial dots on the **e** producing the H in Est. *ehk*

1a. The dot after the K in **.e.i.k.** is a pause to separate the initial word from the second introduced by a G/K

2. Palatalization on the L in Estonian *kulda*.

3. S in *ostad* is sometimes palatalized in Estonian, but will definitely be palatalized if the dialect raises vowel levels.

4. In *õlu(t)* according to what we discover later, Venetic replaced the – T as a Partitive marker with palatalization if the vowel was a low vowel, and stronger palatalized I (**.i.** = “J”)after higher vowels

5. The same as 4 applies to **dera.i. kane.i terve(t) kanne(t)**

What does it say? In literal English, *‘In case (you have) gold, then (you) buy some ale, a whole container’*

This makes sense if the container is used for drinking ale in a tavern along the Piave Valley route, as the drinker will put his mouth on the text and clearly see this tiny text.

It has a resonance with the Estonian in sound and grammar including palatalization and the **.i. >H** pattern.

This is only one case in which the interpretation is largely from the sound and observing remarkable parallelism with Estonian. Normally our interpretations are made directly and without language reference according to the methodology described earlier . Had it not sounded much like an Estonian dialect, I would never have discovered such a peculiar message, and yet is it believable.

Having come up with an interpretation in a direct manner, it is now necessary to gather more evidence from where it was found – just like a crime scene investigator would – to determine if there was a tavern located there, assuming the object was not removed from its tavern location.

This object reminds us of the other object that was also found along the Piave Valley, which seems it was an ale tankard. Certainly travellers on horseback needed places to stop to water their horses and give themselves a break. There were no doubt several of them along the route down the

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Piave Valley.

Linguists who read this, thus, should realize, that the interpretation via Estonian, *ehk kulda,nii ostad õlu(t), terve(t) kanne(t)*, is not a declaration of absolute claim, but merely a suggestion, which so far is backed up by an explanation of the tiny letters, and the high probability that the Aestic language there was a major ancestor of modern Estonian. A further observation is that in this case there is no need to lower vowels, as we would expect on a route from the Aestic regions.

But most of the inscriptions come from the south terminus of the western amber trade route that came from the Jutland Peninsula. See the map of figure 4.4.1 where the main amber routes by the beginning of the Roman era are shown. The inscriptions at the south terminus from the west Baltic area will have the higher vowels and palatalization, and the few inscriptions at the south terminus of the route from the southeast Baltic region will not have the raised vowel dialect nor the strong palatalization. They represent dialectic difference between east and west Baltic. Yet the two trader peoples – east vs west Baltic – are connected by a common way of life. We will later find them to also be connected via the goddess Rhea.

4.5 FURTHER NOTES ABOUT PHONETICS

4.5.1 Venetic Alphabet Sounds vs Roman

The previous sections have focused on the mystery of the dots, and we have in doing so so far implied the sounds of the Venetic characters through the representation of the Venetic with Roman alphabet characters. For more about these investigations into interpreting the original Venetic character sounds see *MLV* and *LLV*. Bear in mind, that these books do not know that the dots were palatalization, etc. and there may be some errors. The Roman equivalent to Venetic characters have generally been determined by scholars over the decades, from former interpretations of the sounds of the Etruscan alphabet. The Roman alphabet was born from the Etruscan so that Latin phonetics is close too. Since in Roman times some Venetic words are given in Roman characters, it is possible to compare the Roman characters with the Venetic in the same words from earlier writing. However one has to be cognizant of a general degeneration of Venetic through Roman times. It seems reasonable to believe that Venetic sounds moved closer to Roman in those times, such as losing the original palatalization. It is one of the reason we do not pay too much attention to the Venetic inscriptions written in Roman times in Roman characters..

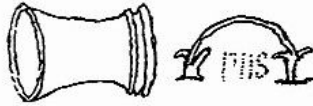
While sometimes the Venetic dots produced peculiar sounds, as demonstrated in the example given earlier to assess the sound of an initial **.e.** (see **IAEEQVPETARS** in section 4.3.3), it appears from the better Roman alphabet inscriptions that the dots lost their role once the sentences were

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divided in Roman fashion, explicitly showing word boundaries. As I stated earlier, when a speaker of a language knows the word boundaries in their language, they will naturally apply the phonetic features correctly. The palatalizations, etc, may still be there, but no longer need to be explicitly marked when there are word boundary divisions. But of course the reader must already know the language to place the phonetic features correctly. The following, a long inscription, if not the longest, is one example of how Venetic looks when written in Roman fashion where the dots give word boundaries and the Venetic pronunciation dots are absent, and presumably no longer needed to comprehend the text.

The inscription is shown in the following drawing. The actual object is lost. Note the dots, plus a small space between ANDETIC and OBOSECUPETARIS where there must have been a dot. It follows the Roman convention of actually showing word boundaries with dots. I separate the SSELBOI's arbitrarily. The result, divided into words, is already given in the Roman style original.

Fig 4.6.1



ENONI . ONTEI . APPIOI . SSELBOI ANDETIC OBOSECUPETARIS

ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETIC
OBOSECUPETARIS

If written in Venetic script with added dots, it would probably look approximately something like this (This is my own guesswork based on other inscriptions and must not be taken as factual, since no Venetic alphabet version actually exists):

.e.n.oni.o.n.te.i.a.p.pio.i.\$e.l.bo.i.\$e.l.bo.i.a.n.detikobos.e.kupetari.s.

Because the original Venetic writing showed the actual pronunciation, it picked up the actual accents and dialects that were in use in the environment of the writer. In the past, as we see in *MLV*, when the analysts saw a particular word written in a slightly different way, they presumptuously add a [sic] which implies the scribe made an error. **No**, he may not have made an error but phonetically recorded the way people said a particular word in his region. For example **vo.l.tiiomno.i.** in **.e.go vo.l.tiiomno.i. iuva.n.t iio.i** [obelisque- *MLV-59 LLV-Es4*] appears alternatively as **vo.l.tio.m.minna.i.** in **e.go v.i.u.k.s. sija.i. vo.l.tio.m.minna.i.** [obelisque-

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MLV-57 LLV-Es2] . The latter sentence shows other differences like **v.i.u.k.s.** and **siia.i**. It is not wrongly written but records another dialect!!

If a language has not developed literature, has not developed standards, then we cannot presume that there is a particularly universal correct way of writing a Venetic word. If it was a trade language then it had many dialectic versions – different in each significant trade route and region. The situation is not unlike where in one part of the English speaking world *Mother* sounds like “*mah-thah*” and an American “*mah-thrr*”, and it sounds still different in Australia. Venetic writing is a purely phonetic one that will show differences like this explicitly. There could therefore be many written Venetic languages, which are yet the same language spoken with different accents and which are in actual use mutually understandable. It would be similar to how an English-speaking person will be able to understand English spoken in an extreme accent (such as Cockney English or Southern drawl of America). Venetic was not like Latin or Greek, which had developed standards of both speaking and writing it. Latin eventually was written more or less the same throughout the Roman Empire because of standardization from widespread and constant use including literature. In practice, there may have been different dialects in different parts of the Roman Empire.

4.5.2 Implications of the Dot –Palatalization Markers on How Venetic is Transcribed to Roman Alphabet.

I follow the form employed in *MLV* with modifications as described in the notes given under Figure 4.1. Because the dots now have a significance, I feel it is important not to tamper with them. For example an **.i.** should not be rewritten as an **h**. Nor should a later **h**, be converted back to **.i.** either. Leave the Venetic way of writing it, as is. These differences could actually reflect, for example a shift from the ‘J’(=’Y’) sound of **.i.** to a frontal ‘H’ that can develop from increased palatalization in the speech.

In the body of Venetic inscriptions we will see to introduction of an “H” character. With some words an initial **v.i.** represented with **vh**, and then in Roman alphabet as **F**. But this does not mean **.i.** = **h**. It may simply be that the dialect shifted from originally a “VJ” sound written **v.i.** to saying “F” sound written **vh**. Leave it as it is written, and don’t arbitrarily change **vh** to **v.i.** or even to **F**. They could actually reflect small changes in dialect, and they are not necessarily all equivalent.

In addition, I have a disagreement with the assumption that the Venetic character that looks like an **M**, be interpreted as an “SH” (**Š**).

This character that looks like an **M**, came with the Etruscan alphabet, so the *Veneti* did not invent it. But, whoever invented it, it raises the question – why is a character whose sound is in the S-family, written in a fashion that resembles their M-character? Shouldn’t the “SH” character be derived

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- .s. - palatalized as in English *issue* or Estonian *uss* ('snake')
- \$ (Venetic **M**) - NON-palatalized as in English *hiss* or Estonian *issand*

4.5.3 Systematic Shifts Observed

We have already shown in this chapter on the phonetics of Venetic, some many strange coincidences in terms palatalizations in Venetic also appearing in Estonian words, about the addition of H for the Estonian parallel when dots surround a consonant, about the addition of a J (=Y) in the Estonian and Livonian parallel when dots surround an initial vowel, and more.

In the final results we discovered remarkable parallels between some Venetic words and Estonian, especially in regards to how Estonian words wrote the locations where the Venetic had dots.

The following table illustrates some Estonian words that are quite parallel to Venetic words, with the Estonian showing an H, in locations where the Venetic shows dots.

This repetition of the same pattern is very revealing, and evidence that by the laws of probability these are not likely to be pure coincidences

Earlier I gave some examples of how palatalization could introduce the J sound (=Y) where otherwise it was too weak to palatalize. Such as between highly palatalized Livonian and mildly palatalized Estonian.

I have bolded the H or J on the Estonian side.

Table 4.5.3

<u>Venetic</u>	<u>Estonian</u>
a.kut	h akkud
.e.i.k	e hk
la.g.sto	la h kustus
.e.go	j äägu
.e.no	j änu

These are a few examples. There are others within the inscriptions studied. Estonian does not mark its normal palatalizations. But if Estonian were written out phonetically we would find the more common palatalization parallels too. See examples in Table 4.3.5 where the Estonian palatalizations are not marked, but we point them out by underlining the letter.

Palatalization can be viewed as pushing sounds upward with the tongue. We have already noted that the ancient northern language called Suebic did it as well. This upward shifting of sounds would be a dialectic event, much like someone in English saying "HIV EH HIPPY DEY!" for "have a happy day!" These observations of higher vowels relative to

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Estonian words that appear similar, of course must be done in conjunction with interpreting the sentences, since we also have to ascertain the meanings of our words first, before we look for parallels in known languages, as discussed in the next chapter.

4.5.4 How Venetic Sounded

In looking at examples of dots in Venetic as indicators of palatalization, *stød*, and other effects caused by the forward tongue, we must first find word boundaries in order to relate the Venetic text to our familiar modern word-boundary writing. It is important for us to know the word boundaries, otherwise we cannot even discover similar palatalization in known languages like Livonian or Estonian since palatalization is dependent on location in a word.

Once we have identified the words, we can then observe other languages for examples of the sounds occurring at the location of the dots. To use an example, let us assume we have separated an inscription into words as follows **vda.n. vo.l.tii mno.s. dona.s.to ke la.g.s.to** Let us explore how it sounds, when we interpret the sound modifications created by the dots. While the sounds can be found in various languages, we will refer mostly to Estonian for no other reason than that is familiar to me.

The first word **vda.n.** shows a palatalization of N at the end. Can we find such palatalization of N in the final position in Estonian? Yes, for example in *vann* ‘bath’. By comparison – for demonstration of an example other languages – English does not have such palatalization in a final position. French on the other hand has this, as in *gagne*.

Next, the word **vo.l.tii** shows palatalization at *LT* that exists in Estonian. For example *tuld* ‘fire (Partitive)’. English for example does not have it. Its *LT* is not palatalized.

Next we see **.s.** in **mno.s.** Does Estonian have palatalization situations for a final s? Yes, it occurs. Estonian *uss* ‘snake’. This palatalization of a final S is not very common in languages.

Next we have the **.s.** inside, preceding a T, in **dona.s.to** and **la.g.s.to**. Once again Estonian provides a good sound parallel in *hästi* ‘well’.

Next we see **.g.** in **la.g.s.to**. This presents the dots on a silent consonant, which in actual speech, probably presents itself as *stød* as described above, and which written in Livonian fashion would appear as LA’GSTO but, - to follow the patterns described here with words like *le’t* vs *leht* – with the Estonian adding the H (or Livonian losing the H for a *stød*) would if expressed in Estonian, sound like LAHGSTO perhaps somewhat like Estonian says *lahkust* ‘gift’.

These examples and others show that Estonian has phonetics that parallels the phonetics indicated by the dots. Here are my rough suggestions (representing the sounds with Latin and English phonetics)

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WITHOUT DOTS	WITH DOTS (The first interpretation if at start of syllable and second if terminating a syllable) <i>*invented English representations to mimic sound not naturally in English</i>
<p> a = "A" as in "f<u>a</u>ther" e = "E" as in "e<u>ss</u>ence" i = "I" as in "i<u>ll</u>ness" o = "O" as in "o<u>ld</u>" u = "U" as in "m<u>oo</u>n" l = "L" as in "l<u>a</u>nd" s = "S" as in "s<u>ee</u>" \$ = "ISS" as in "h<u>is</u>ss" r = "R" as in "a<u>r</u>e" m = "M" as in "m<u>e</u>" n = "N" as in "n<u>o</u>" v = "V" as in "v<u>e</u>ry" t = "T" as in "t<u>oo</u>" p = "P" as in "p<u>a</u>t" k = "K" as in "c<u>u</u>t" d = "D" as in "d<u>o</u>" h = "H" as in "h<u>o</u>ld" b = "B" as in "b<u>a</u>t" g = "G" as in "g<u>o</u>t" </p> <p style="text-align: center;"><i>These are relatively accurate Venetic existed into the beginning of Roman alphabet use and there exists Venetic written in the Roman alphabet</i></p>	<p> .a. = "JA" "AH" as in "c<u>ough</u>", "<u>ahk</u>"* .e. = "JE" "EH, as in "k<u>eh</u>"* "<u>ehk</u>"* .i. = "J"(="Y") as in "y<u>es</u>" .o. = "JO" "OH" as in "j<u>oh</u>"* "<u>oh</u>" .u. = "JU" "UH" as in "y<u>ou</u>", "p<u>oo</u>h" .l. = "LJH", "HL" as in "l<u>yiss</u>"* "a<u>pp</u>le" .s. = "SJH", "HS", as in "s<u>he</u>", "i<u>ss</u>ue" <i>Dotted one not found (?)</i> .r. = "RJH", "HR", as in "r<u>ough</u>"(trilled) .m. = "MJH", "HM", as in "m<u>yh</u>"* "i<u>hm</u>"* .n. = "NJH", "HN", as in "n<u>yh</u>"* "i<u>hn</u>"* .v. = "VJH", "HV" as in "v<u>yh</u>"* "i<u>v</u>" .t. = "TJH", "HT", as in "t<u>hoo</u>", "a<u>ht</u>"* .p. = "PJH", "HP" as in "p<u>yh</u>"* "a<u>hp</u>"* .k. = "KJH", "HK" as in "k<u>ute</u>", "a<u>hk</u>"* .d. = "DJH", "HD" as in "d<u>ew</u>", "a<u>jd</u>" <i>No dotted - h is derived from .i.</i> .b. = "BJH", "HB" as in "b<u>yh</u>"* "a<u>hb</u>"* .g. = "GJH", "HG" as in "g<u>yh</u>"* "a<u>hg</u>"* <i>These are rough guesses. It is possible for linguistics to study the final results more carefully and with additional Comparisons with Danish and Livonian discover precise phonetic rules.</i> </p>

If we are searching for a known language that is related to Venetic, then a study to find parallels to palatalization, will be very important, since as linguistics states – phonetics changes slowly over time, and where we find good parallelism in some aspect of phonetics such as location of the palatalization, we also find a good candidate for a related language, even after so many centuries of passage of time.

Linguistics also says that grammar changes more slowly than words. This is understandable – grammar is like the structure of a building. While one can change the cladding of a building easily, it is difficult to change the structure itself. But at this stage we have not identified any grammar which we can compare against the grammar of a known language. We will do it later.

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The survival of phonetic and grammatical features should be stronger than lexical features. The reality is that words can be easily changed during usage, or borrowed from other languages, and a language can become filled with foreign words. But grammar – the structure of the language – cannot be borrowed.

Phonetics is analogous to accent. It is preserved unconsciously and is unconsciously transferred to another language. Others perceive it as a ‘foreign accent’. For example immigrants to North America will speak English with an accent, and if they maintain a community among themselves in which they preserve their original language, they may continue to speak with that accent for several generations. Danish, I believe represents the preservation of an accent from their previous language, that was carried over when the people adopted Germanic language; and from that we can conclude that the original language of the Jutland Peninsula was just as palatalized as Danish.

Amazingly, with the dots as phonetic markers we can reasonably easily reproduce how the language sounded. The reader, with reference to the sounds in Danish or Livonian, can explore how Venetic actually sounded. It is a side project best done in a sound medium rather than in written form.

4.5.5 Conclusions: An Efficient Alternative Writing System

Past thinking about the dots has ranged from ignoring them and considering them as decorative, to viewing them as a syllabic punctuation with mysterious rules requiring scribes to be educated to their use. But both these extremes are ridiculous. There are many Venetic inscriptions on ordinary objects obviously not requiring any priestly scribe.

The Venetic scheme of using dots, is an ingenious way of writing a language phonetically while using only one phonetic marker – a dot.

And it was simple. The writer would have become accustomed to simply throw in a dot wherever the speech pushed the tongue up for whatever reason. This gives us our required simplicity that permitted the dots to be understood and used by anyone. It was so simple and intuitive that there is no evidence of any Venetic writing copying the late Etruscan or early Roman use of word boundaries, until Roman times.

While many inscriptions were made formally for memorials and urns, the body of inscriptions offers evidence of ordinary people writing texts when at a sanctuary to the Goddess, or writing text on round river stones, or in some examples on everyday objects like a stick or hunting horn. Venetic writing was not anything restricted to a priestly class. Anyone could master it quickly, and did. One simply sounded out one’s sentence and wrote down the letters, adding dots whenever the tongue pressed up to the palate, for whatever reason.

5. THE FIRST STEPS IN THE DECIPHERING

The Natural, Investigative, Methodology Demonstrated



pupone.i.e.gorako.i.|e.kupetaris

[2.A, MLV- 130, LLV- Pal]

An inscription accompanying an image is the perfect one for our methodology as we know that the inscription is most probably describing what is shown in the image. We already quickly looked at the above inscription earlier. We will review it again in more detail.

5.1 A METHODOLOGY THAT AVOIDS MAKING PRESUMPTIONS ABOUT LANGUAGE

5.1.1 STEP 1: Breaking the Continuous Writing with Word Boundaries.

The Venetic texts were written continuously with dots that we determined in Chapter 4 signified various phonetic features, mainly palatalization. But it isn't possible to translate the inscriptions unless in one way or another we can determine the word stems and grammatical endings. The first step, therefore is to identify as many word boundaries as possible before even beginning any translation.

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The list of inscriptions used for this project presented in Chapter 2 shows the inscriptions as written – except converted from the Venetic alphabet to small case Roman, with added brackets and vertical lines for further description. But obviously when beginning the analysis we should try to find right away as many of the word boundaries as possible. As we saw from our examples in Chapter 3 of interpreting, say, Finnish with English, if we were forced to respect word boundaries, false translations are much more difficult than if the analyst is free to divide the sentence as they please.

It is possible to identify many words from studying the entire body of inscriptions and identifying repeated patterns. These repeated patterns, then represent the word stems and grammatical elements without our needing to know anything yet about meanings and grammar. The more word boundaries we identify the more difficult it becomes for the analyst to make arbitrary divisions. Past analysis by naive analysts using Latin or Slovenian would avoid such a first step in order to facilitate forcing false interpretations on the Venetic by choosing word boundaries to suit imagined words.

Let us investigate how we can identify the words before even beginning any interpreting. In the example below in 5.1.1, we first establish (with underlining) some words that can be established from such analysis of all the inscriptions. For example **vo.l.tii** occurs many times and therefore we can put word boundaries before it and after. (Note that the bracketed parts are reconstructions already achieved by scholars from comparing with similar words occurring in some other inscriptions.)

Figure 5.1.1



[vda.]n[.]vo.l.t[iio.n.]mno.s.[do]na.s.tokela.g.[s.]to
\$a.i.nate.i.re.i.tiia.i.o.p[vo].l.tiolen[o]

5. THE FIRST STEPS IN DECIPHERING

This inscription is chosen because it demonstrates nearly all the kinds of applications of the dots in Venetic inscriptions as well as enough words repeated in other inscriptions to identify word boundaries even without any attempts to translate anything.

Square brackets represent reconstructions based on other similar inscriptions – removing the brackets we have:

vda.n.vo.l.tiimno.s.dona.s.tokela.g.s.to\$a.i.nate.i.re.i.tiia.i.o.pvo.l.tiio
[ref. *MLV-12A, LLV-Es27*]

We now separate the continuous Venetic text into words from the repeated appearance of portions in other inscriptions

Thus the underlined words below are significant patterns repeated very often. By identifying from its appearance in other inscriptions the words **vo.l.tii**, **dona.s.to**, **\$a.i.nate.i**, **re.i.tiia.i.**, **vo.l.tiio** the pieces between them are identified as words.

**vda.n. vo.l.tii mno.s. dona.s.to kela.g.s.to \$a.i.nate.i. re.i.tiia.i. o.p
vo.l.tiio leno**

In reality, careful study of all the inscriptions reveals 2 or 3 instances of **v.dan**, **mno.s.**, **.o.p**, and **leno** and we might underline them too as known.

In this particular inscription only the pattern **kela.g.s.to** does not appear elsewhere. However the conjunction **ke** appears several times, and that allows us to propose **la.g.s.to** is a word too – and it is the only one that occurs once.

Careful comparing of all the Venetic inscriptions is able to pull most of the inscriptions continuous texts apart into words. As I say, if a particular pattern is not repeated, if a repeated pattern occurs before it and after, the boundaries are revealed. The pieces between can then be identified as words, or two words.

In terms of identifying word stems vs grammatical endings, we now look at endings. We will find repetition of the endings **-s.**, **-s.to**, (vowel).i., and the internal double **ii**. The part that precedes the ending is then identified as the stem. When we see the same stem with a different ending elsewhere, our correctness is confirmed.

Thus determining words purely from repetition of patterns varies, from sentences in which nearly all patterns are repeated many times in other inscriptions to a few in which practically no pattern occurs elsewhere other than grammatical markers. (But poor interpreting of Venetic in the past has tended to ignore the primary task of comparing all the inscriptions to identify the words, as it is easier to push a false theory of linguistic affiliation onto it, if one divides the continuous Venetic writing as one pleases to make one's invented interpretation fit!)

To summarize: there is absolutely no doubt that for the above Venetic

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sentence, the word divisions, using spaces, is **vda.n. vo.l.tii_mno.s. dona.s.to ke la.g.s.to \$a.i.nate.i. re.i.tia.i. o.p vo.l.tiio leno**

This is what we need before we even begin interpreting it. Surprisingly it is possible to divide most of the continuous Venetic sentences with word boundaries by scanning and comparing all the inscriptions, even before we begin interpreting.

By identifying the word boundaries we eliminate one of the greatest transgressions in past interpreting – dividing continuously written text arbitrarily in order to create false interpretations. (See our actual examples with English interpreting Finnish, and Estonian interpreting Swedish, in Section 3.1.2, where we could only produce an absurd sentence even after ignoring word boundaries! Having word boundaries and obeying them is the first step to avoiding generating false results.)

5.1.2 BEGINNING INTERPRETATION: What does the Context Suggest?

We have established the word boundaries. We now begin the search for meanings to the words – directly from the body of inscriptions beginning with interpreting context. Even if we want to, we must avoid being influenced by our known language. If a mistake is made, the whole process will grind to a halt. References to a known language must occur only after we have at least some sense of the meaning ahead of time. This will at least prevent major mistakes just as getting word boundaries ahead of time prevents arbitrary sentence division.

Approaching the Venetic inscriptions from the manner in which they were used in the real world of real people in ancient times, is the fundamental principle of the methodology. As discussed in Chapter 3, if the humans of ancient times were normal human beings, they would have behaved much like humans today. This is based on the scientific fact that human nature is inherited, not just in terms of our physiology, but our instincts and generally emotions, instincts, and other characteristics of mind and spirit. The only thing that changes is our circumstances. If we were to take a prehistoric hunter at birth into our modern technological circumstances, he will grow up to be indistinguishable from any modern male, because what makes humans seem different is the way in which they interact with the human-developed environment and economic system of the day. The human underneath is the same. Yes, perhaps there are different thoughts, inclinations, beliefs, but the basic human being is the same. If this were not so, then when in recent history European explorers visited primitive societies in Africa, South America or North America, they would not have been able to relate to them. But all accounts of encounters between Europeans and primitive peoples show that children behaved like European children in terms of being curious and lively, that mothers

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expressed the same love and care for their children, that males were very territorial and required visitors respected their sense of territory, and so on. Most significant of all, the foreign visitors were able to learn their language – apparently the human faculty for language is hardwired, and so all languages have fundamental similarities. Humanity communicates by commands, demonstrations, reproducing in speech cause-effect events, and so on,

Yes, circumstances such as technology can change the way these natural inclinations manifest, so in interpreting an unknown language there is a minor consideration required for that. If for example the ancient inscriptions were made by some exotic people living in a New Guinea jungle, then we might expect to have a little difficulty in interpreting writing that made reference to this unique way of life. But for the Venetic inscriptions there is no such problem. The Venetic inscriptions were made during the same time as Greek culture dominated the northeast coast of the Mediterranean. The Veneti were not priestly people living in isolation in mountains nor a primitive people living in some remote jungle. They were basically normal people who we could understand as easily as we understand the Greeks and other peoples in and around the Adriatic and Aegean Seas. The Romans arose from these people, and there is no historical account, when the Romans and Veneti became allies in wars against Celts, that they were in any way unusual, other than that, as Greek historian Polybius wrote, they spoke ‘another language’ than the Celts or Romans, a language which he could not identify. Thus in interpreting the contexts in which Venetic writing was done, we must at least allow the Veneti peoples to behave similar to how we know ancient Greeks behaved, and indirectly how humans still behave today.

Writing inscribed on their objects would have been what we would expect even today for the function and circumstances of those writings. We should be able to study the context surrounding the objects on which the inscriptions were made, and understand what the inscriptions probably say.

As I discussed in Chapter 3, past deciphering of Venetic inscriptions approached it from the linguistic direction – beginning with an assumption Venetic was related to a particular language – Illyrian, Latin, Slovenian, etc – and then assuming arbitrarily that the words of that language would be found within the Venetic inscriptions. This methodology might not even consider the context of the object other than in broadest terms. Ignoring context makes it easier for the analysts to generate results, without being aware how absurd they are. Accordingly those scholars – archeologists – who know more about the objects have seen the absurdity. The approach used in this project, which finds meanings by intense study of the context, will result in the most natural results for the object and its context.

Our methodology initially ignores any reference to any known language, and tries to extract as much information from the object context

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as possible, as inferred by thorough ‘detective’ work. Then any reference to a known language, if it is done, is made subservient to what has been determined from the context.

In practice, only very short inscriptions with clear context provide a small number of possibilities that allow us to arrive at concrete possibilities. Most inscriptions, being longer, tend to only suggest generally what the inscriptions most probably say, or to look at it from the opposite direction, to suggest what the inscriptions do not say – ie what would be absurd relative to the context. For that reason, the reading of the context of the object in its environment, as archeology has revealed, is only the first step. After arriving at general meanings, we can compare the same word everywhere it appears and that allows us to narrow down the meaning so that the single meaning function well in all locations. This will be discussed in the next section, as the next step.

Direct interpreting of a language by observing it in actual use, is nothing new. It is the basic way of interpreting/learning a language. It is how a baby learns its mother’s language. A baby knows no language to begin with. A baby has not gone through school and become a linguist. Of course an adult can also learn a language from observing it in use – such as living among speakers of that language; but an adult already knows at least one language, and can purchase a dictionary or phrasebook or a grammar text, as an additional tool.

As discussed earlier, it does not matter if the language is in written form or spoken form, as long as the written language is in real-world context. Once a child has learned how to convert letters into sounds, he can study texts on signs and products when his mother takes him to the grocery store, and learn for example that a sign above apples means ‘apples’, that the word on a carton of milk means ‘milk’. It is more difficult, but written language in context is analogous to giving objects a voice. A word on an object is equivalent to having a speaker attached to that object that says that word. That is why ancient people were fascinated with writing – it made objects speak. Writing in actual use creates an environment that can be read (such as by a tourist to a foreign country) from which much can be learned directly. (A deaf and dumb person can go to a foreign country, and learn the written language there by directly observing it in use – on traffic signs, above shops, under magazine pictures, in headlines, on product packages, etc.)

Clearly, if inscriptions are written in short sentences on objects in clear contexts – as revealed by archeology – we can begin with the same technique. It is the basic way humans learn language and has absolutely nothing to do with linguistics. We make hypotheses about meaning, from context, then compare word usage in other circumstances as well, and gradually converge on the meaning that functions everywhere – based on the truth that in all languages the same word stems and grammatical elements generally have the same meaning everywhere they are used.

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Babies identify this truth, and will recognize when the same words are used in different circumstances, and associate them with what is happening in those different circumstances. Without any conscious analysis, the baby develops an increasingly accurate sense of the meaning purely from experience. If his mother always says “milk” when there is a white liquid present, he develops a clear understanding that “milk” must refer to that white liquid. Learning a language does not need analysis at all. This is the case too when an adult learns a language from actual involvement with speakers of a language. There are immigrants in every country that for example open a shop, and learn the language of his customers in a direct unconscious manner, and in the end know nothing about the grammar. This is not unusual. For that reason it is difficult to describe the interpreting process on these pages, because there comes a stage in the deciphering, when the analyst (me) begins to get insights intuitively, without rationalizing. It is in the nature of writing things down, of explaining things in words, that we must intellectualize our thinking. As with a baby or an adult learning a language from direct experience, it is not necessary to rationalize, to intellectualize what our mind is doing, in order to arrive at a solution. There can be instances where, after a while, I simply know what the inscription says in some intuitive way, but cannot provide any logical explanation for how I arrived at it.

This methodology is a trial-and-error process, not a deductive one as in the sciences. And as in any trial-and-error process errors are often made and corrected. This is the nature of the methodology.

Those babies and adults who learn a language directly from living among its users and interacting with them, will often interpret falsely, but because there is feedback, they will learn when their interpretations are incorrect, and correct themselves. We could indeed learn Venetic from experience with inscriptions (if there are enough of them) and not even rationalize words and grammar, but only if there was a living Venetic speaker to tell us when we made errors so we could constantly correct ourselves. But when no Venetic speakers exist, how do we test our intuitive hypotheses? The only way we can test it is to determine there is a consistency in word stems and grammatical markers – that what we arrive agrees with all the requirements of a real language. This means that not only are the resulting sentences suitable for the context, but that the grammar and word stems in all the translations are consistent. (As we see in modern languages, irregularities are possible but must be rare.)

Still, without Venetic speakers to consult, we can never be absolutely certain about our results, but if we can take the information in the inscriptions, and from it show a high quality lexicon and grammar, as well as all the interpretations of the sentences are very suitable and not absurd, then that serves as proof our results are very good. We will summarize the science of probability and statistics in section 5.1.3.

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5.1.3 Interpreting from Internal Cross-referencing (Triangulation)

The context has given us highly probable meanings but we cannot narrow down the meanings in most cases to a single meaning. If the word or grammatical element occurs several times in the body of inscriptions we can compare the sentences and achieve a narrowing of meaning to one that fits all the sentences and their contexts. This narrowing down is also something innate. In the example of a baby learning language, the baby constantly makes false assumptions about word meaning. The false assumptions are discovered when the word is used again in another context. The baby ‘triangulates’ (A term used in geometrical work where a position is determined from determining where two functions intersect. In this case we look for the single meaning where the ideas of two sentences intersect) Gradually the meanings become more precise. For example a mother may point to a dog, and tell the baby “That is a doggy.” Later they see a cat, and the baby points and says “Doggy!” and the mother says “No. That is a kitty!”. And then they see a racoon, and the baby is confused. “Doggy? Kitty? That is a Racoon. They are all Animals”

In our applying the methodology to interpreting Venetic, there are some words which we can grasp only in a most general sense, and we are unable to narrow down the meaning. In that case we have to interpret with a more generalized meaning. Thus sometimes the translation is something like using “Animal” in the above example, even if the word in reality has a more precise meaning.

The more instances of usage of a word, the more information we could extract from the “triangulation”. Sadly we are dependent on what information we have to work from, both from the context of the object, and the number of sentences with the same word that allow comparisons. The more sentences there are, the better the results of this methodology. (Venetic unfortunately has less than 100 complete sentences to work with) And that is the case in all instances where meaning is determined from direct observation. It is the case with a child learning their first language – the more language they hear used in real world context, the more they are able to make the inferences and comparisons.

Because the number of full sentences in Venetic inscriptions is very limited, it is impossible to continue with this methodology to refine and refine our deciphering. If we had thousands of inscriptions we could continue by this methodology and decipher the language in this direct fashion without any reference to any known language.

The triangulation approach can be used even without any consideration of archeological context, if we can solidly determine meanings for a handful of words. Past successful deciphering of ancient inscriptions has been able to achieve a handful of such words without the initial interpreting of context. What has happened is that archeology has found an inscription

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in the unknown language, that is accompanied by a translation in a known ancient language like Greek or Phoenician. Such a parallel text in a known language permits the analyst to acquire a number of translations of words in the unknown language. These words can be identified in other inscriptions, and those other inscriptions partially translated. If one is able to find most of the words in one of those sentences, with only one word remaining unknown, then it is obviously possible to infer the meaning of the unknown word from what best fits the remainder of the sentence.

Sadly, archeologists have never found a Venetic sentence with a parallel translation in a known language like Greek, Phoenician, Latin, etc. That is the reason the deciphering of Venetic has presented a major problem and all results to date have been unsatisfactory.

But as I explained earlier, it is possible for us to find those ‘starter words’ by the technique of interpreting context followed by triangulation. While it is more difficult than having a parallel translation to start with, it is still possible to arrive at accurate ‘starter words’ which we can use then to leverage meanings for more words.

The methodology of internal analysis will become clearer with the example analysed later in this chapter.

5.1.4 Pursuing Normalcy: Obeying the Science of Probability and Statistics.

The interpreting of meaning from context is not merely an ad hoc idea, it has a scientific basis in the laws of probability of statistics. I mentioned it earlier. Here is a summary.

Everyone today has seen data collected from the real world plotted on a graph and the results producing a “bell curve”. This means most of the results are concentrated in one location, creating the bulge of the bell curve, with rare results producing trailing sides that give the graph the shape of a bell.

Another way of looking at it is a bullseye target such as used for darts or archery. Because everyone who shoots at that bullseye is aiming for the center, most of the arrows will land close to the center, but now and then something goes wrong and an arrow is further from the center. The clustering of the arrows near the center are like the bulge of the bell curve, and the arrows that went astray are like the trailing edges.

This describes the real world in general. If we are hammering a nail, most of the time we will hit the nail on the head, but sometimes we may miss. Most of the time a cook makes a good meal, but on rare occasions he will make a mistake and it will not be as good. Most of the time people drive in their autos, intending to get to their destinations safely; but on rare occasions something happens and they have an accident. Most mothers will love their children, but on rare occasions hate them. And so on. This is

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a basic principle of science to be respected in all collecting of data – that most events will cluster in the bulge of the bellcurve or the centre of the bullseye, and that the exceptions will be few and rare.

Reality as we experience it is the sum of all events that occur most of the time, that when plotted produce the bulging part of the bell curve. There will always be rare exceptions, which when plotted become the trailing edges of the bell curve.

The Venetic inscriptions, if made in the real world in the past, in normal environments by normal human beings, must, by this scientific law have meanings that most of the time are ‘normal’, that are what we would normally expect. For example inscriptions on funerary objects will normally express the sorrow felt by loved ones. We will not find a cooking recipe or a joke on them.

I have already mentioned how this law suggests that the meaning of **.e.go** on tombstone markers more likely reflects the universal concept of ‘rest in peace’ than ‘I’. We can allow that ‘I’ might occur once in 100 stones – from the burial of an eccentric – but not in every one. It is not enough for a result to be possible, but most of the results in the same context must also be probable. We cannot simply select anything we come up that is possible. It must most of the time be also probable, natural, likely, and what we would expect for the context.

If a language is forced onto the Venetic, as we saw in our investigation of 3.1.2, unrelated ideas are forced onto the sentence which do not combine into a sensible sentence. As we said in 3.1.2, the very fact that the result was difficult to achieve and produced an absurd result, is proof, by the laws of statistics that it was wrong.

But if we begin by studying the context, it is impossible to arrive at an absurd result because we are allowing the object and context guide us. What guides us is this law, that most events must be common events. Most of the time, the meanings of the inscriptions, must be what seem ‘normal’ and not absurd. While there can be absurd results, they will be rare – fall on the trailing edges of the bell curve.

Even if a few of our results will be erroneous, the laws of statistics and probability tell us that the erroneous results will tend to be rare. If you are a scientist who has studied the laws of statistics and probability, you will understand very well the scientific principles that apply.

The mere fact that we can claim an interpreting was possible, is not enough. The interpretation has to be probable. It has to seem normal and not absurd. Humans must behave as normal humans in all contexts. If there are several possibilities, we must, by this scientific law, select the most probable one. It will produce the rare error, but in general if our methodology is constantly selecting the most probable, the results in the end will be most often correct.

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5.2 AN ACTUAL DEMONSTRATION

5.2.1. STEP 1 Beginning the Analysis

We assume that the scanning of the body of inscriptions, the word boundaries have been determined in the manner described earlier – identifying repeated patterns indicating word stems, and grammatical endings, and then revealing further words between them. (See 5.1.1)

Bearing in mind that if we can solidly determine the meanings of a few words that occur a number of times, we can partially decipher some inscriptions and leverage more meanings (as described earlier), we begin our project by scanning the entire body of inscriptions selected for the project (as listed in Chapter 2 and representing all complete ones).

What we notice is that there are a few inscriptions in which the meaning seems obvious. We looked at some in Chapter 2. These are not useful for making further progress because they occur only once. (The exception was the appearance of **klut** on two vase inscriptions.)

What we want to do is to find a word that is repeated often. Two words that appeared often are **.e.cupetaris** on memorials with illustrations, and **.e.go** on tomb marking obelisque. Because these words appear often on a particular type of object, we can conclude that these words are important for that object and context.

These two were very good ones to begin our analysis since the ones with **.e.cupetaris** offer the context seen in the relief images, and the ones with **.e.go** have to have sentiments natural for tomb markers. In the case of the repetition of **.e.cupetaris** most of the illustrations include travel by horse. In the case of **.e.go** a group of objects – obelisques marking tomb sites – have sentences that all begin with this word.

We first saw **.e.cupetari.s.** expressed in Roman letters in 4.3.3 and written **IAEEQVPETARS** in one of the memorial pedestals, the **IAEE** obviously trying to reproduce the sound of the initial E, which appears in the Venetic alphabet writing as **.e**. In Venetic alphabet writing, it appears as **.e.cupetari.s.** and some small variations of it. See the figure repeated on the next page.

The next image shows an example of earlier pedestal illustrations and texts done in the Venetic alphabet. Note this one shows an army setting off in chariots.

While the horse presence is constant, the overall context varies, which suggests the repeated word **.e.cupetari.s.** either specifically refers to what they all have in common – the horse? The horse journey? ?.

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Fig 5.2.1.A



[pedestal side- MLV-134, LLV-Pa6; image after LLV]

[-GALLE]NI.M.F.OSTIALAE.GALLEN IAEEQVPETARS

Note that the IAEEQVPETARS is written in slightly smaller letters down the right side, looking like a tag added to the end. What does this mean. Let us look at one of the earlier ones written in the Venetic alphabet:

Fig 5.2.1.B



(?.i.)plete.i.ve.i.gno.i.kara.n.mniio.i.e.kupetari.s.e.go [MLV-131, LLV-Pa2]

(?.i.) indicates the first words – bottom right – are too faded to understand for certain.

Our first step is to establish the word boundaries from scanning all the inscriptions for repeated patterns that identify word stems and grammatical

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endings.

Since demonstrating which words and endings are repeated will complicate this demonstration we will just present the sentence with the word boundaries.

(?.i.)plete.i. ve.i.gno.i. kara.n.mniio.i. .e.kupetari.s. .e.go

(Note that if a word appears only once in the body of inscriptions we can also detect word boundaries by noting case endings. For example **(?.i.)plete.i.** ends with the frequent (*vowel*).i. ending. The second word **ve.i.gno.i.** could be two words **ve.i.** and **gno.i.** Also **kara.n.mniio.i.** appears to be a compound word, as the **mn-** stem occurs in many ways in the body of inscriptions.)

5.2.2 STEP 2 Determining From Context the Meaning of **.e.kupetari.s.**

Note that this inscription ends in **.e.kupetari.s. .e.go**. This reveals that **.e.go** – if we form a hypothesis about its meaning later – must have a meaning compatible with **.e.kupetari.s.** (We must remember this when we investigate **.e.go** repetition on tomb-marking obeliskues.)

Let us list all the pedestal inscriptions accompanying illustrations taken from our inventory in Chapter 2: Note the **.e.kupetari.s.** word is in all of them – I enlarge them (numbers refer to the numbers in the list of Chapter 2: (vertical lines only indicate the inscription changes direction and generally is not relevant. When word boundary spaces are added we sometimes add a dot where in the original a dot is shared by two adjacent words)

2.A) **pupone.i.e.gorako.i.|e.kupetaris** - [MLV- 130 LLV- Pa1 Additional external context: image with plain man holding a duck to an obviously well dressed important man]

pupone.i. .e.go rako.i. e.kupetaris

2.B) **(?.i.)plete.i.ve.i.gno.i.|kara.n.mniio.i.|e.kupetari.s.e.go** [MLV-131, LLV-Pa2 image with horses, chariot and warriors]

(?.i.)plete.i. ve.i.-gno.i. kara.n.-mniio.i. e.kupetari.s. .e.go

2.C) **v.i.ugiiio.i.u.|posediio.i.|e.petari.s. -** [MLV-135 Additional external context: image with man in chariot]

v.i.ugiiio.i. .u.posediio.i. e.petari.s.

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2.D) **.e.nogene.i.e.|netiio.i.e.p.petari.s.a.l.ba|reniio.i.** - [MLV-133 Additional external context: image of a warrior on horseback]

.e.nogene.i. .e.netiio.i. .e.p.petari.s. .a.l.ba-reniio.i.

2.E) **v.i.ugiia.i.a.n.detina.i.v.i.uginiia.i.e.p.petari.s.** - [MLV-136 Additional external context: image with horses, ...?]

v.i.ugiia.i. .a.n.detina.i. v.i.uginiia.i. .e.p.petari.s

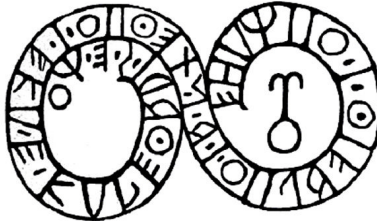
2.F) [-GALLE]NI.M'.F.OSTIALAE.GALLEN|AEEQVPETARS

[pedestal side- MLV-134, LLV-Pa6 Additional notes: This is an almost complete one that is unusual in that it has Roman alphabet writing. That means it may be in compromised Venetic, but the illustration is very interesting and worth considering.]

[-GALLE]NI.M'.F.OSTIALAE.GALLEN IAEEQVPETARS

As I said above, all but the first (2A) accompany illustrations that include horses being ridden, or pulling chariots. Others have thought that the **.e.cupetari.s.** words must have something to do with horses. The **.e.cu-** inspires linking it to Latin *equus* 'horse'. Thus it is a logical hypothesis that **.e.cupetari.s.** might be connected to the horses that occur in all but one. But does this word include the word for horse? Since there is no image of a horse in the first pedestal (2A), this option is weakened. There is yet another inscription in a completely other context that uses the word **.e.kupetari.s.** as well.

Fig. 5.2.2.A



9a-B) **vhugiio.i.tivaiio.i. a.n.tetiio.i.eku.e.kupetari.s.e.go**

vhugiio.i. tivaiio.i. a.n.tetiio.i. eku .e.kupetari.s. .e.go [source?]

This casts doubt on the word speaking about horses. What else do the illustrations have in common, and yet allows the word to be used where no horses are present.

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Another observation is that in four out of six of the inscriptions, the **.e.cupetari.s.** is situated at the end. Considering too that the Roman letter inscription (2F) separates it in slightly smaller letters down the right side, a very good possibility is that it is suitable as an end tag. What end tag might suit an illustration showing people riding a horse or chariots? In modern languages, we might say ‘Goobye’, ‘Bon Voyage’, ‘Happy Journey’, or many other final expressions of ‘Goodbye’, in practically all languages.

Looking at it from the principle of highest probability, given human nature, if the word is an end-tag, it is most probable that the word is more likely to be a ‘Have-a-good-journey’ of some form, than anything else. We need not determine right away what it means literally. All we need is to identify it as most probably as some form of a wishing-goodbye expression. For our purposes, we will use the expression ‘Happy Journey’.

Having proposed this meaning, we need to consider whether it works in the first inscription in which there is no illustration of horses. This shows the image. We looked at this earlier. Here we will discuss it in more detail.

Fig 5.2.2.B



pupone.i.e.gorako.i.e.kupetaris|
pupone.i. .e.go rako.i. .e.kupetaris

This illustration shows a man on the left, with what looks like a fish at his belt, handing a distinguished looking gentleman a duck. While a word that includes ‘horse’ would not work well for this illustration, a plain ‘goodbye’ will work, if we interpret the image as a citizen handing a distinguished visitor a farewell gift.

Another location where **.e.kupetari.s.** occurs and there is no indication of horses is the one presented above in Fig 5.2.2.A.

vhugio.i. tivaiio.i. a.n.tetio.i. eku .e.kupetari.s. .e.go

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We will eventually discover that this inscription speaks of an offering or spirit flying to infinity. Therefore here too a ‘happy journey’ will suit.

A third location where **.e.kupetari.s.** occurs is in the Piave Valley on a container that seems like it was a tankard or mug for ale. It reads (written in Roman alphabet the dots now, in Roman fashion, mark word boundaries:

9b-B) **ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETIC**

OBOSECUPETARIS - [container - MLV 236, LLV B-1]

(context: A container and a detached handle, could have been an ale tankard.

Finder wrote he had seen two other identical ones)

We will eventually find that this inscription is connected with horse-journeys, but here too, the meaning – especially attached to the end – is still best as an end-tag meaning ‘Happy journey’ etc.

Returning to the inscription with the relief image of **Fig 5.2.1.B** with **.e.kupetari.s. .e.go**

If **.e.kupetari.s.** means a ‘goodbye’ of some kind, then **.e.go**, must be a word that fits well with it. Is **.e.go**. suitable as an end-tag as well? Certainly in the tomb-marking obelisks, **.e.go** suits the beginning.

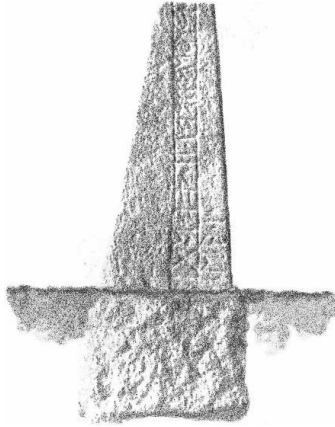
In this methodology, we need not assume anything is final. We assume that **.e.cupetari.s.** is an end tag expressing a ‘goodbye’ or ‘bon voyage’ sentiment. As we progress in our deciphering we will have a chance to test our proposed meaning, accept it if it continues to work when we have translated more words, modify it if modification is needed, or even change it. But our purpose here is to demonstrate the methodology and the next word to investigate is **.e.go**. We see it several times in the above inscriptions, but it occurs most commonly on tomb-markers.

5.2.3 STEP 3 Deciphering **.e.go** on obelisks marking tombs

This section looks at **.e.go** repeated on the obelisks that were planted into the ground and marking tomb locations. They were thus analogous to modern gravestones.

This word, as we see below, appears in all the obelisks even though the sentences are quite varied. This suggests the word **.e.go** has to be a very important word to be associated with death. The past comparisons with Latin *ego* ‘I’ simply does not work. Even Latin *iaceo* ‘rests’ is better. Finnic *jäägu* not just gives a good meaning ‘let remain, rest’ but also it closely parallels **.e.go** in form.

Fig 5.2.3



.e.gone.i.rka.i.iiuva.n.t|\$a.i.

[obelisque- MLV-58, LLV-Es3; image after LLV]

.e.go ne.i.rka.i. iiuva.n.t \$a.i.

Let us list all the other inscriptions (complete ones) that were found on such tomb-markers. From our inventory in Chapter 5:

- 3.A) **.e.gone.i.rka.i.iiuva.n.t| \$a.i.** [MLV-58, LLV-Es3]
.e.go ne.i.rka.i. iiuva.n.t \$a.i.
- 3.B) **.e.govo.l.ttiomno.i.iuva.n.tiio.i** [MLV-59 LLV-Es4]
.e.go vo.l.ttiomno.i. iuva.n.tiio.i
- 3.C) **[.e.g]okata.i.|ege.s.tn[a.i.]** [MLV-66, LLV-Es11]
.e.go kata.i. ege.s.tna.i.
- 3.D) **.e.go.o.s.tiio.i.e.ge|s.tiio.i.** MLV-61, LLV- Es6]
.e.go .o.s.tiio.i. .e.ge.s.tiio.i.
- 3.E) **.e.go.u.r.kli.e.ge|torio.i.a.kutiio.i.** [MLV-60, LLV-Es5]
.e.go .u.r.kli .e.getorio.i. .a.kutiio.i.
- 3.F) **.e.govho.u.go.n.te[.i.|u.]r.kle.i.io.[i.]** [MLV-68, LLV-Es13]
.e.go vho.u.go.n.te.i. .u.r.kle.i.io.i.
- 3.G) **.e.gomo.lone[i.i.] \$up[i]io.i.** [MLV-70, LLV -Es15]
.e.go mo.lone.i. \$ up iio.i.
- 3.H) **.e.goka.n.ta.i.|ta.i.no.n.[tiia.i.] or -[tna.i.]** [MLV-67, LLV-Es12]
.e.go ka.n.ta.i. ta.i.no.n.tiia.i.
- 3.I) **.e.gov.i.u.k.s.sia.i.|vo.l.tiio.m.min|na.i.** [MLV-57 LLV-Es2]
.e.go v.i.u.k.s.sia.i. vo.l.tiio.m.minna.i.
- 3.J) **.e.govise.i.iobo...** [MLV-63, LLV-Es 8]
.e.go vise.i.iobo...

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This word is repeated over and over, and from being the first word, obviously the most important, we can explore its meaning from the context of it being the common and most important word on tomb markers.

Past analysts who had assumed **.e.go** was Latin *ego*, and meant 'I', produced ridiculous interpretations in which the inscription are like the deceased speaking – beginning with "I" followed by portions of the subsequent words turned into proper name. For example [**.e.g]okata.i.[e]ge.s.tn[a.i.]** might be interpreted with 'I am Katai Egestnai'. Note that this approach arbitrarily assumes the remaining text are names, even though in ancient times names themselves had descriptive meanings. (As all new mothers know when they search books of names to name their baby). In ancient times a name with no descriptive meaning would have been as strange as today being identified with a number.

While this interpretation is possible, it is not probable. If we apply the laws of probability, it is not a good interpretation, because in human history, tomb markers do not make inscriptions seem like the deceased person is talking in first person. Only a memorial made by a narcissistic emperor would have writing in first person, boasting of his achievements. By the bell curve principle, **.e.go** meaning 'I' may be possible, it is not probable for the context of the tomb marker.

Before we begin to allow peculiar meanings, science requires we first look for something better, something more natural. Note that the correctness of our selection will be revealed by the choice leading to further discoveries. As I wrote earlier, if one is on the right track, the process accelerates. Therefore we do not have to agonize right away to make the right choice because as we continue the entire process will indicate if we have and allow us to make modifications and backtrack if needed.

The past notion that **.e.go** meant 'I' arose from the arbitrary assumption that Venetic was an archaic Latin. If we use the proper methodology, which avoids external languages and determines meanings from context, we certainly do not arrive at something as strange as 'I'. Scholars know that going back to prehistoric times, death was compared to sleep, and the heaven to which they went to the dream world. Thus the basic human sentiment towards the deceased was to wish them an eternal wonderful dream existence. While more recently funerary objects might express the concept of remembering that individual, as in Latin *in memorium*, it is clear that the oldest and most natural sentiment is 'rest in peace' 'have and eternal sleep' etc.

In my scanning of ancient tombstone inscriptions, I found in Wales, where the Catholic Church continued Roman practices, the concept of 'rest' in the Latin words *HIC IACIT* meaning 'here rests'. It seems to me that if one was obsessed with finding Latin in Venetic, there is a greater

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probability that **.e.go** should be connected with the *iaceo* meaning ‘rest’ rather than *ego* meaning ‘I’. I can easily find that more probable.

That makes us wonder where Latin *iaceo* came from. We have to bear in mind that Latin was strongly influenced by Etruscan and even Venetic since both peoples preceded the Latins. If we turn to a Latin dictionary we find that *iaceo* is a solitary word there in the meanings given above. Most Latin words in the similar form *iaco-* concern arrogant boasting, hurling, throwing, etc. It follows that *iaceo* is not Latin but borrowed, possibly from Etruscan, possibly from Venetic itself. If we were to look for an original Finnic origins, a perfect fit in all respects is found in Estonian *jäägu* ‘let rest, remain’.

Whether we pay attention to Estonian *jäägu* or some form of Latin *iaceo*, or ignore these external references completely, we arrive from the context at the conclusion that **.e.go** did not mean ‘I’ but referred to the resting and enduring of the deceased till the end of time.

But now we have to test this meaning against the other contexts in which **.e.go** appears, most of which is in the inscriptions with **.e.cupetari.s.** Does this meaning work in the other locations? What is the grammatical form required that suits all the locations? Note that in the beginning the other locations have yet to be deciphered, thus we only make tentative choices. As the whole body of inscriptions comes more and more deciphered, we constantly go back to modify earlier decisions until meanings of word stems and grammatical forms are consistent throughout the entire body of inscriptions.

I have already shown above in Figure 5.2.2.A and 5.2.2.B two situations in which both **.e.cupetari.s.** and **.e.go** appear. If **.e.cupetari.s.** was an end tag meaning something like ‘Happy Journey!’ then it would not do to interpret **.e.go** with ‘rest’. The meaning that would work is the idea of ‘let be, let remain’. The people have departed in the chariots. Goodbye. So-be-it. That sentiment of so-be-it works equally well with a departure into the afterlife. Thus our cross-references suggests that **.e.go** has a ‘let remain, let it be’ sentiment. Latin *iaceo* does not have this range of meanings, but Estonian *jäägu* does. In Estonian *jäägu* has a broad range of meaning, including ‘so-be-it, let remain, let it be’. This is yet another indication that Estonian *jäägu* has remained unchanged for over two millenia. But this should not be surprising. It is in constant use spoken a hundred times a day. Constantly used words have great inertia and are difficult to lose or change.

As always, we are making choices based on what seems most probable from the objects and inscriptions in which it appears. If we made no reference to known languages we will still get a result, but it will be a little vague. It is much more valid to look at other languages for genetic connections or borrowings, after we have determined even a vague meaning from the context. This is completely different than the past

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methodologies used with Latin or Slovenian in which the Venetic inscription has absolutely no say in the decisionmaking. Our methodology requires we get evidence directly from the Venetic first and then look beyond the inscriptions for evidence allowing us to narrow down the vague meanings. In this case the coincidence is miraculous that Estonian *jäägu* fits Venetic **.e.go** in every way, from phonetics, to suitable grammatical form (third person imperative – which we will confirm later), and suitable meaning (not to mention all the other connections between the Veneti region and the Finnic north via the amber trade.)

Throughout the following study, we will determine as close a meaning as we can get from context and internal ‘triangulation’ before we look for words in known languages. This approach also recognizes that real languages are not entirely composed of genetically obtained words, but also borrowings. We will find in this project examples of resonances with Etruscan, Germanic, even Slovenian, even though most often we find the resonances in Estonian and/or Finnish.

Linguists who question the correctness of looking for Venetic words in modern languages should bear in mind that the content of languages does not change at the same rate throughout – that as I said, some words and grammatical endings have been in such constant use that they are practically the same after two millennia. A very good test for validity is to assess whether the modern word is in constant daily use. For example, while *jäägu* and other forms based on the *jää* (‘remain’) stem are in constant everyday use in Estonian, the word for ‘duck’ may be used only when a duck is selected for dinner. Accordingly while the ‘remain, rest’ word is shared with Finnish, Estonian and Finnish have different words for ‘duck’. We can expect that Venetic has a different word still.

These considerations tell us that if the word in the known language is not common, not likely to have endured for two millennia, then we have to be suspicious that this may be coincidence. One cannot use a dictionary to find coincidences. An Estonian dictionary assembles words alphabetically and a word that is in constant everyday use may follow a word that someone may use only once in their life>

In the next section we will translate a whole sentence, starting from what we have decided with respect to **.e.cupetari.s.** and **.e.go**.

The methodology seeks to insert words for which we have obtained meanings into a very short sentence, so that we can partially translate the sentence, and that makes it easier to infer meanings for the words we do not know.

5.2.4 STEP 4:Deciphering a Full Sentence

The sentence we will interpret has already been mentioned earlier. It is one of the inscriptions on the pedestals with relief images. The purpose is

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to demonstrate the methodology. All other inscriptions will require the same methodology. The key is to carefully choose the order in which inscriptions are translated so that one lets the simple ones reveal information to be applied to more complex ones. It is the same principle used in books teaching children to read – you begin with the simplest sentences and illustrate what the sentences say – and the situation below is just like a picture book as it has a picture and a simple four word sentence describing the picture.

Fig 5.2.4



pupone.i.e.gorako.i.e.kupetaris

The Venetic inscription is written continuously, and for interpreting we need to break it apart into words. In this case, we have above determined probable meanings for **.e.go** and **.e.cupetari.s**. If we identify them as word, the word boundaries and the remaining two unknown words are obvious..

pupone.i .e.go rako.i .e.kupetaris

We can now create a partial translation.

pupone.i - *'rest,remain, let-be'* - **rako.i** - *'happy journey'*

We can now look at the illustration and propose what the whole sentence says.

Memorial pedestals are not created for mundane events, thus we can assume that the well dressed man was an important visitor and his departure needed to be remembered in this image and text. It is highly

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probable that one of the two unknown words refers to this visitor.

Furthermore since the duck is a central item in the image, the other unknown word may refer to the duck.

In other words either **pupone.i.** means ‘duck’, or it means ‘distinguished visitor’. Let us assume **pupone.i.** refers to the distinguished-looking man. The next question is what does it mean exactly. It might not really matter if the picture shows him. “It refers to that well dressed man” is enough. Of course we can continue to speculate that this word may refer to a political or religious leader – an person important enough to depict in a memorial.

Scanning other inscriptions we find that the **-ne.i.** ending occurs many times. Therefore we can conclude that the stem here would be **pupo-** Without much effort we can compare the word to the universal *papa*. But perhaps the more significant word, since it is a formal appellation, is the word which has in historical times been used to refer to the Pope. While *Pope* is connected with Christianity, Christian institutions did not invent the word, but acquired it from the Roman environment which acquired it from the pre-Roman environment, maybe Etruscan. The reader can, if they wish, research the origins of the word for the religious leader in the Italic Peninsula. But it could also simply refer to a government leader, a major, a ‘city father’. I will translate it simply as ‘Elder’.

In any case, it is not important to precisely determine the origins of **pupo-** other than that the context suggests he was important, distinguished. We can simply accept it refers to the distinguished looking gentleman, who is akin to a ‘father’. Whether he was a political ‘father’ or a religious ‘father’ is not particularly relevant to the interpretation. He is distinguished, and is given the present of a duck for his journey. It is unlikely the pedestal image is not celebrating the duck-giving since people giving people ducks is not uncommon. The picture celebrates the visit of the distinguished gentleman, and the memorial remembers that by depicting his departure. Perhaps the duck was a sacred animal among the Veneti, or it was the practice to give a live duck for the journey, to eat when hungry. (Someone can research this question).

The remaining word **rako.i.** most probably refers to the duck. The duck is in the center of the image, the center of attention. How can the duck not be mentioned in the inscription. Can we confirm that **rako.i.** means ‘duck’?

Here too, we note that in other inscriptions the ending **-(vowel).i.** occurs often. We can easily conclude that the stem is **rako-**

Consider the implications of not being able to determine that **rako-** refers to the duck – we will have to accept that the meaning could be something else like ‘gift’. (I doubt it though, because if the image clearly shows a duck, the chances are high that the text will actually say ‘duck’) Here then is a perfect situation in which from the context it is highly probable that the word means ‘duck’ but it would be better if we could

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confirm it further. We look for the word in other inscriptions but we do not find it. This is a word that appears only once in the body of inscriptions. It is in those situations that look outside the inscriptions for clues. Can we find a similar word in ancient languages around the Venetic area? Since it is similar to the English *drake*, is this a word found in Germanic languages? (Which is relevant since the trade routes went through ancient Germany) On a whim I looked at a Slovenian dictionary and found the Slovenian word for 'duck' was *raca*. But how did it get into Slovenian? I then via the internet looked up 'duck' in other Slavic languages and did not find it. That means it was not originally a Slavic word. I suggest that *raca* was actually descended from Venetic **rako** – a word that the original non-Slavic Veneti preserved as they assimilated into Slavic languages in the post-Roman era. I have not investigated but maybe the word endures also in north Italian dialects.

But we are now entering the domain of linguistic investigation. The purpose of the project is merely to translate the inscriptions and not to explain origins of words.

We can now solidly declare that with the additional coincidence of *raca*, the word **rako**- refers to the 'duck'

5.2.5 STEP 5: Grammatical Considerations

We now have – without considerations of grammar- the following translations:

elder - remain - duck - bon voyage

We now have to find the best grammatical structure. Once again, we use logical reasoning. The duck is being given to the elder. The most obvious grammar is that the ending on **rako**- is a Partitive. This makes it 'a duck'. Furthermore insofar as the duck is being given to the elder, the ending on **pupo**- is something akin to a Dative or another case ending indicating the duck is being given *TO* the 'eder'. In other words the **.i.** at the end of **rako** is the Partitive, and the **ne.i.** at the end of **pupo**- means the duck is being given to the elder. Unfortunately, we can make only general grammatical hypotheses at the start, but as we continue with the deciphering the grammatical elements and their meanings become clearer as we go. As I said above, until we reach the end of the project every decision is tentative and subject to modification. For now, the following interpretation perfectly describes the illustration, and the meanings of **.e.go** and **.e.kupetari.s.** also function in the other locations they appear.

To the elder, remain a duck. Bon voyage!

Since this is our first interpretation, this translation is still tentative. In the course of interpreting more inscriptions, we may make discoveries that

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help us interpret the meaning of **.e.cupetari.s.** more precisely, and shed more light on the grammatical endings **ne.i.** and **-(vowel).i.**

The methodology, thus works on all inscriptions in our body of inscriptions. As we make a discovery, we go back to everything impacted by this discovery, and make modifications everywhere. Back and forth we refine our translations. This process is nothing unique. It is what babies do. It is a process of gradual refinement from constant cross-referencing the use of the words and grammatical elements across all the examples of their usage.

5.2.6 STEP 6: Looking for Resonances in Known Languages and Other External Evidence.

In the last steps strictly speaking we should only look for the word in other inscriptions and narrow down the meaning by ‘triangulation’. However in the above steps I have mentioned references to external known languages. In fact those steps should be regarded as a final step 6.

Our methodology is an extension of what archeology does – there is no limit to what evidence we can seek. Like a seasoned archeologist versus a newcomer our ability to search for evidence is only limited by our knowledge and experience.

Thus once we have extracted as much information as we can directly from the inscriptions and their contexts, we can – as much as we are able – look beyond the inscriptions for further evidence. Insofar as modern languages contain their ancient ancestors within, and ancient languages had contacts with each other, one area of further evidence is certainly languages with which Venetic had genetic connections (ie in the same language family) or from which it acquired some borrowed words.

It is not necessary to keep the investigation of peripheral evidence to Step 6. If you are knowledgeable in languages it is difficult not to take notice of such additional external evidence as you go, instead of leaving it in a separate step. This is fine as long as we always allow what we found directly from the inscriptions at the core, in control.

Finding the additional evidence depends on the analyst’s education and experience. I have knowledge in a number of languages. I can identify Latin, but not Greek or Etruscan. I know Estonian and a little Finnish, What I write here is strongly determined by my knowledge and experience. It would be useful to know Italian so as to explore Veneto dialects for evidence of a Finnic Venetic in the substratum, or Slovenian to identify Finnic substratum there from before the assimilation into Latin or Slavic since the Roman era.

In this methodology, the wiser and more knowledgeable the analyst is, the more he or she can accumulate evidence.

Thus references to known languages is a small part of the hunt for

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evidence beyond what is available directly from the archeological material and the inscriptions.

But obviously by the laws of statistics and probability, if we encounter words in a known language where the word form is almost identical in structure to the Venetic word, and the meaning fits the context perfectly, then that is a very powerful piece of evidence. (But note the quality counts – you have to look for degree of closeness.)

5.3 SUMMARY

This chapter was to illustrate that the basic methodology is based on interpreting the most probable meaning of the inscriptions from first the nature and context of the object, and then internal comparative analysis. It is a detective approach that is looking for meanings to word stems and grammatical markers and can draw the evidence from anywhere. The fact is that it is no easier to determine the meanings inside language than it is to determine what a person dreamed of in a sleep study. A linguist studying an unknown language among a tribe in a jungle must use an informant who knows both the unknown and linguist's language or make observation like "people say BOP! when greeting one another, and it may mean 'hello'" Linguistics like any social science can only infer meaning from evidence when it is used. Even scholars mistakenly believe that linguistics can magically understand the context inside language without the detective-like approach. This is because most often they have an informant – when the understanding of the content has already been done in the life of the informant.

As applies to Venetic, our detective work can look anywhere. Even though we begin with studying what the archeological discoveries reveal, our investigations can go in any direction, even chemical analysis of insides of a container to see if the past content matches the word on the container. Our investigation can of course include making references to known languages insofar as there can be assorted connections.

In this methodology, as in detective work, the evidence can be found wherever our investigative mind thinks something may be found. Nor is there an end to it. If there are issues with any one piece of evidence, it does not invalidate the analysis, if there is much other evidence. If all the evidence taken together is not quite enough to prove a hypothesis, one can always look for more evidence. It is the same as in crime scene investigation – if there is not enough evidence for a conviction, the detectives just keep looking. Throughout this project there were instances in which I had a brilliant insight where to look for evidence (such as finding *eisna* in Sumerian, or discovering *raca* in the substratum of Slovenian) while elsewhere there still isn't enough to give the desired clarity to a word meaning. Like archeology, someone with other points of

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view may see things I did not . It is an open-ended methodology where a critic not happy with something can offer alternatives and supportive evidence.

This applies to every single interpretation done on the following pages. After we have established some results from direct analysis of the Venetic we can look anywhere for additional evidence. The search of known languages is only a small part of this search for additional evidence.

For example, if we have a pot whose inscription suggests it contained aromatic herbs, can a chemical analysis of materials in crevices reveal it contained aromatic herbs? As anyone who has read Sherlock Holmes tales, to discovery of new evidence is not so much the following of standard methodology, as it is for the detective to have ingenious insights, and pursue unusual angles. Many paths of investigation arise that can be followed to additionally confirm the theories advanced. Anyone who disagrees with anything presented here, is free to continue along such paths to confirm or contradict hypotheses presented here.

6.

AN OVERVIEW OF THE CONTEXTS

Broad-based Surveying the Contexts and What They Reveal as Most Probable



9a-A).o..s.t.s.katus.ia.i.io.s.dona.s.to.a.tra.e.s.te.r.mon.io.s.
de.i.vos [MLV- 125, LLV- Vi2]

When archeologists have uncovered a site of a cemetery or sanctuary, they find many inscribed objects of the same type and with a similar message on all. They form categories of objects and when we know what message purpose is found in a category we can compare the messages to arrive at better results. In general, most inscriptions found are funerary or memorial or votive because inscribing stone, bronze or ceramic was difficult. As a result, most everyday Venetic writing – done quickly on soft materials – have not survived. Because the above object is very long and meticulously inscribed into stone, we have to expect it will have a serious purpose such as connected with a tomb.

6.1 DIFFERENT CATEGORIES OF OBJECTS

6.1.1 Before Anything Else – Surveying the Contexts

So far we have surveyed the body of inscriptions to use comparative analysis of patterns to establish word boundaries, studied the meaning of the dots, and spent a chapter outlining the methodology using an example. We are now able to begin interpreting the inscriptions.

The first step is to survey all the inscriptions to establish the various types of objects and to infer the probable meanings of the inscriptions on them. In the last chapter we only briefly discussed the context of the obelisks and the memorial stones. We will now survey the entire body of inscriptions and group inscriptions according to a number of different contexts.

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Context is not just in the nature of the object and what archeology reveals about its use. Context is also the world in which these inscriptions were made. Let us begin with the broad context for all the inscriptions..

In the past, assumptions were made that the Venetic language was related to nearby peoples of archaic Latin or Illyrian language.

But completely overlooked was the archeological knowledge that emerged only since the 1960s, that northern Italy had very strong trade connections with the Jutland Peninsula, especially in the amber trade, which raises the context of the Veneti being traders receiving people and goods from the north. This suggests the Venetic archeological objects may reflect circumstances in the northern world – such as for example worshipping the same goddess and having similar religious worldview.

In a non-linguistic perspective, the archeological information indicates that the Venetic economy was founded in trade. It ought to be obvious.. The northern parts were mountainous, and the parts closest to the Adriatic were swampy. If they were oriented to trade, we can expect the Venetic inscriptions to be filled with imagery related to the carrying of goods and travel.

Thus it will be significant if we find more cognates of words relating to transporting and carrying than any other concept..

More generally, though, the Veneti would have lived a life similar to the Mediterranean region. They would have followed common practices of the ancient Mediterranean such as using the practice of ‘animal sacrifice’ rather than cold slaughtering when killing a raised animal for dinner. We only have to explore what is known about ancient Greek or Roman daily life to understand the daily environment in which the Veneti lived. Perhaps most important is that – as archeology shows – written language was a novelty that appealed to everyone. Writing made the objects speak. A child who received a doll with words on it that said “MAMA” would be as amazing as in relatively recent times dolls actually saying “MAMA”. Today of course dolls are given a hundred sentences to speak. Human nature does not change – even today if you purchase a label-maker you will be inspired to put labels on everything even though not necessary.

As I said earlier – human nature does not change, only the technological circumstances. It is easy to put oneself in the mind of ancient people by simply imagining the technology we have to work with. For example today we have shipping done by trucks. Truckers meet at truck stops. In ancient times trucks were boats, and so it is easy to imagine the shippers meeting at taverns in ports along the way, and interacting with one another in the way truckers will today.

Thus by identifying basic necessities of human life today, and removing our modern technology, we are able to put ourselves in the mind of the ancient people who wrote the inscriptions.

To imagine that the Venetic writing was pursued exclusively by a cult of scribe-priests, is ridiculous. If the writing was found only in one

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location and nowhere else, then we might consider that possibility; but in fact Venetic writing has been found everywhere, and isolated finds are most interesting since they reveal some mundane everyday uses of the language (like those we already surveyed in Chapter 2). We have to assume that there was much more use of the Venetic writing than what has been found on hard objects. Consider human nature – when would you have a sentence inscribed on stone, ceramic, or bronze? Today how much writing is done on hard materials compared to soft materials? Today the amount of writing on paper is enormous compared to the amount of writing on materials that will endure in the earth. In 2000 years, how much writing will archeologists find related to modern society when all the paper has disintegrated? Very little.

6.2.2 Secular Inscriptions versus Religious

Of the entire body of inscriptions unearthed by archeologists we find that the greatest quantity of inscriptions have been found where they were expected in quantity – at funerary sites and sanctuaries. This means the body of Venetic inscriptions will be dominated by certain words and concepts related to what was carried out at these sites. However there are other chance finds that can contain plain ordinary everyday texts. Even when we exclude writing on soft materials, even those on hard materials that can survive may once have been very common, but they do not occur in concentrations – they are scattered in the earth all over northern Italy and only found at random by farmers and construction workers. Therefore we cannot assume that the body of inscriptions that archeology has found is a true representation of the language and its use. Archeology has simply found the cemetery and sanctuary inscriptions in concentrations. It is necessary to picture the Venetic language being used in all the ways it was in ancient Greece and other contemporary peoples. We cannot dismiss an inscription having a very plain purpose such as the label of an object, or its contents. Because these ‘secular’ inscriptions are rare, we should give them greater attention.

Some of these objects that have no religious purpose appeared in our introductory Chapter 2. These include an illustration found on a rock in the mountains, a container that was probably an ale tankard whose inscription is probably not religious but suitable for a tavern, a couple of large flat rocks whose inscriptions may suggest they were district or county markers, a vase whose inscription suggests ordinary everyday use, a small container that seems to have been used to perfume a house, projectiles that identified the slingers in a war, a stone at the entrance of a grotto that probably simply names the location, a beating stick probably for laundry, and more.

We have to bear in mind that ordinary uses of writing were probably done on paper, cloth or wood. Their purposes were not so serious as to require careful incising into durable stone, bronze or ceramics. Adding the

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fact that everyday uses of writing are not found in concentrations in cemeteries or sanctuaries, the non-religious writings that have been found probably represent a very small portion of what existed during Venetic times. They are more important than the inscriptions found in cemeteries, but will continue to be found at random throughout the landscape.

6.2.3 Memorial Pedestals with Relief Images

The inscriptions found on pedestals and accompanied by relief images are, in my opinion, the most important for the purpose of deciphering Venetic. The reason is that the text describes the image or vice versa. We can therefore have a good guide to our decision-making. We can proceed with our analysis, and always have the relief image to tell us the probability that our decisions are right.

One of the most significant features of the memorial pedestals is that most of the relief images show horses and people seeming to be on a horse-journey either on horseback or by chariot. The second notable feature of the relief images is the occurrence of the word **.e.cupetaris**, usually tagged onto the end. While the **.e.cu-** reminds us of Latin *equus* for ‘horse’, there are other possibilities. The most probable meaning for this word, considering it was tagged on the end, was something like ‘good journey!’ or the French ‘bon voyage’. We already discussed this in chapters 3 and 5.

The remaining words are found in other groups of inscriptions elsewhere too. It is possible to pursue the deciphering of the memorial inscriptions by comparing words across the entire body of Venetic inscriptions and making constant reference to the relief image.

6.2.4 Obelisks Marking Tombs.

As we saw earlier, the obelisks that marked tombs were very helpful in beginning the analysis because they all had a similar form – beginning with the word **.e.go**

More than other inscriptions, these inscriptions tend to have a consistent form, while the inscriptions on other objects display some flexibility. This suggests a degree of formality and convention. This is understandable. Since the inscriptions were read by people above ground the sentences have to be proper sentences in a common language. That makes them very good sentences for study.

As for the rest of the sentence following **.e.go**, they obviously contain messages connected with the journey to the afterlife. Past interpreting these inscriptions from the Latin point of view interpreted **.e.go** with Latin *ego*, and the remaining words as mostly the name of the deceased. Based on human nature and traditions with respect to tomb markers, the idea that they say “I am [name]” is very unlikely. Past interpreting of the Venetic

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inscriptions was all too quick to turn problem pieces of text into names – names of deceased, relatives, deities, etc. Given that ancient peoples naming was based on descriptions, meaningless sounds could not be names – unless it was a very popular name in a former language (like “Hercules”)

These inscriptions contain many of the same words as found in other categories of inscriptions, and there was plenty of opportunity of internal analysis by comparing uses of words across all the inscriptions.

6.2.5 Inscriptions on Round Stones

When I first looked at illustrations of these objects – round river stones inscribed with words – they looked playful, and I thought they might be stones used in games. However, archeologists said that they were left at the bottom of tombs. Thus from context established by archeology, it seems these stones were made by friends and relatives and were intended as final farewells, added to the contents of the tomb, before the tomb was closed.

The nature of these stones is better interpreted as casual and informal. They are relatives leaving final personal messages to the deceased. What do they say? Since many of the words are found elsewhere, we can determine that they mostly tell the spirit of the deceased to rise out of the tomb and journey into the sky. Once I determined this concept, it made interpreting the remainder more easily. This is the advantage of looking at a group of similar objects – concepts found in one will tend to be found in the others too.

6.2.6 Inscriptions on Urns Containing Cremations

It is important to state first of all that not all urns containing cremations and which were then entombed in cemeteries had inscriptions on them. This meant that the inscriptions were an additional embellishment for those who wished it. The wide variation in the inscriptions, furthermore, suggests they were sentiments probably initiated by the deceased’s friends or relatives. It is also important to bear in mind that the urn was entombed, and therefore the inscription would not be seen by anyone any further. This is different from the obelisque tomb markers that stuck up above ground, where we say a consistent patterns in starting all the sentences with the word **.e.go** Accordingly, the inscriptions on urns don’t show any formula – except when the region became Romanized and they assumed Roman practices.

Figure 6.2.6



5.G) **va.n.te.i v.i.o.u.go.n.tio.i..e.go** - [urn – MLV-80, LLV-Es79]

va.n.te.i v.i.o.u.go.n.tio.i. .e.go

Original Venetic-writing inscriptions vary greatly and were not on every cremation urn. This suggests they were unique messages of sendoff from friends and relatives. This one is a longer one that includes the word .e.go. While there are many fragments, since we can only use complete sentences in our methodology, there aren't a great many; but they are the ones we can use in the analysis of Venetic.

The urn inscriptions occur in great quantities. This is because the practice of cremation burials continued into Roman times. When the Veneti were Romanized, and the Venetic alphabet was replaced by the Roman alphabet, Venetic tradition preserved the nature of past inscriptions at first, but as time went on, the custom became increasingly Romanized, and eventually the inscriptions were entirely Latin. The *MLV* cataloguing of the inscriptions includes all inscriptions that appear to have Venetic in them. True Latin inscriptions would not be included. But of those included – and this project included everything that was not on fragments – we can see a continuum of change. They are a record of the degeneration and loss of Venetic. (Even though there are a lot of them, unfortunately urns break into pieces, and most are in fragments. Our methodology of internal analysis requires complete sentences.)

Besides the change to Roman alphabet, the inscriptions – original actual sentences (from our analysis) in the Venetic alphabet, become similar sentences but written in the Roman alphabet, and then become non-sentences. They become abbreviations, including keywords expressed with initials. In a sentence, they become institutionalized whereas originally the inscriptions were very informal and personal.

It is because of this transition from pure Venetic form to Roman form that I divided the funerary urn inscriptions between the original form in Venetic alphabet, and the later Roman form in the Roman alphabet. The pure Venetic inscriptions you will see are actual sentences. They are not found on all urns, which means they were additional inscription

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embellishments ordered by the families and friends of the deceased. These inscriptions are quite similar to those on other objects like the tomb markers. They are sendoffs. We can include them in the analysis of Venetic. The same cannot be said of the later Roman alphabet inscriptions. Most of them are not sentences, but some identification of the deceased, plus a number of keywords, often abbreviated, expressing the standard sentiments. For example venetic **voltio** ‘towards heavens’ may appear in the Roman alphabet inscriptions as **V.** or **VOL.**

We therefore will look at the Roman alphabet funerary urn inscriptions in a separate section. Since it is difficult to interpret the Roman era inscriptions that are non-sentences and abbreviations, we only scan them to make some observations about them.

The entire context – the cremation ashes in the urn – should be obvious. When the inscriptions in the Venetic alphabet vary – sometimes only one word – then it should be clear that each one is a unique message and will change with the circumstances of the end of that individual’s life. When in Roman times, the urn inscriptions begin to look formulaic, we can conclude that the cremations were now being handled by funerary professionals following conventions (as we see today on gravestones).

Because, as I say, the intrusion of Roman customs ruins the inscriptions, our investigation of Venetic focusses on the older urn inscriptions done in the Venetic alphabet.

As I say, common sense suggests that the Venetic alphabet informal urn inscription will have unique expressions of sendoff to the deceased. Therefore past analysis of the urn inscriptions which loves to turn meaningless fragments into proper names, makes little sense. Past analysis with Latin was always able to assume that most of the words on the funerary urns were the names of the deceased. But this assumption that the short inscriptions were just names does not seem consistent with human nature. The urns will be buried – not seen – so why waste the effort writing the name as if the deceased was a stranger or needed to be recorded for official purposes in case someone opened the tomb. Why deny the friends and relatives of the deceased expressing a personal sendoff. Past analysis here, like on the obelisks, contradicts human nature.

Common sense says that the single words must be expressions of some kind, summarized and appropriate for the context.

It is because of the transformations that occurred as Veneti became Romanized, that we cannot analyze the pre-Roman urn inscriptions and post-Roman urn inscriptions together. What is wrong with the urn inscriptions as they enter the Roman period? What seems to have happened is that as Latin took over, funerary practices still preserved old Venetic words that were repeatedly used in the past; but that fewer and fewer people actually spoke Venetic, so that these traditional words were simply inserted, often abbreviated, without actually creating a sentence. It is a practice that obviously came from the Romans. The Roman Empire

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sought to account for all citizens, and therefore it became important to record names for everyone, and account for all births and deaths as much as it could. In the previous unorganized semi-tribal world, it really wasn't necessary. The deaths of people were only remembered by their descendants for a while, and then forgotten. Major figures, by merit of having been known by more people, were remembered better. But there was no need to systematically account for everyone in a nation, until the Romans organized humanity into a large scale empire. That is what we have today. It is impossible to imagine any nation today not having identified every citizen with various names and numbers!

The Roman Empire needing to identify everyone also began the trend towards names having no meaning. If a Roman official sought out the name of a particular person from among conquered people with another language, the name he would be given would be a meaningless string of letters to the Roman official, whereas it was meaningful in that person's language. That in effect began the acceptance of strings of letters as names. Today we have taken it one step further – we are all now also identified by numbers. But names all began with descriptions – describing a person by some unique characteristic, profession, their place of origin, etc. The urn inscriptions of the Roman period come from early in the evolution of the Roman Empire, and so we must view the content of the Roman era urn inscriptions, identified by the use of Roman alphabet, as representing transitional stages to varying degrees. This makes dealing with the Roman era urn inscriptions complicated.

The Roman era inscriptions are therefore listed separately here – see the list in Chapter 2. We also deal with them separately. They are for the most part not sentences, and therefore they do not produce context like proper sentences do. They obviously mix Latin words and customs with established Venetic ones. They do not help very much in deciphering Venetic. But I acknowledge them anyway, and point out some features.

The Venetic period progressed into the Roman period, and all the urn inscriptions that now look very Latin and show no recognizable Venetic words, were excluded by the scholars who made an inventory of Venetic inscriptions. But *MLV* included a few that properly belong to the fully Roman/Latin period, and they got included anyway and found their way into this project. I might as well identify them here in order to demonstrate the fully Roman style of funerary inscription towards which the Venetic urn inscriptions developed.

10b-8. ROMAN STYLE INSCRIPTIONS

10b-8.A) **CASSIA ANNI F SECUNDA | CASSIA ANNI F | SECUNDA** - [*MLV-120-38, LLV-Es XLIV*]

10b-8.B) **MAXSUMA - DOMITIA CAESARIANAM** [*MLV-120-19, LLV-Es XIX*]

10b-8.C) **SEX . STLAPURNAE** [*MLV-120-05, LLV-Es V*]

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The first certainly simply names the person in the fashion common today. There are Latin words in all, and no recognizable (from pre Roman inscriptions) Venetic words.

It is this transition into Latin that has permitted past analysts to imagine that Venetic was archaic Latin. The Venetic words (like FREMA) still used into the Roman period are assumed to be Latin, and so the analyst projects it back onto the v.i.rema of earlier inscriptions. It is a problem that is easy to understand. If one assumes Venetic was an archaic Latin that progressed into regular Latin, one gets one path of investigation, but if one assumes Venetic was a completely different language and degenerated as Latin was adopted, one gets another path. They both cannot be correct. The first one has not achieved more than sketchy and unconvincing results, and so perhaps the second path is the correct one – that Venetic was not Latin-like or ancestral to Latin, but a completely different language that was compromised and disappeared with the rise of the Roman Empire.

Thus we will mainly look at the earlier Venetic alphabet inscriptions which will be purer Venetic, and because the inscriptions were not one very urn and varied considerably in words and length, we will look for a variety of sentences but all with sentiments consistent with a sendoff to the deceased.

6.2.7 Prayers to the Goddess *Rhea*

Departing from the funerary contexts, we now proceed to inscriptions that worship a goddess – a large group of inscriptions which appear to be prayers to a goddess inscribed on bronze styluses and thin bronze sheets on which the styluses were used. They were uncovered at an archeological site that is considered to have been a sanctuary.

It is very important to understand the context of the sanctuary if one is to interpret the inscriptions properly.

According to ancient Latin and Greek authors, the sanctuaries in the north Adriatic landscape included groves in a natural state often fenced in to define their boundaries. Then there were sanctuaries associated with important urban places – marketplaces, ports, etc. Similarly there were public sanctuaries associated with political and military centers in a region. Communities too might establish sanctuaries in association with natural features like springs. Sanctuaries would be physically defined by fences or walls to set them apart from the regular urban environment. Inside the sanctuary space one would find the facilities – including pillars, statues, pedestals, etc - for practicing the religion whether it be processions, rituals, prayers, offerings. Gifts and offerings to the goddess accumulated in such places.

Religious rituals carried out at the sanctuaries included purification rituals involving liquids, and sacrifices of animals to deities. Such institutions are not unusual for the ancient world. Before Christianity,

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animal sacrifice was common. Its origins were probably in the act of slaughtering a farm animal for food. Making it religious made it easier to perform the slaughter. (One could view it as 'saying grace' not after the food was prepared but before the food was even dead..)

It is important to bear in mind that making an offering involved burning; hence there may be references to sending an offering towards the deity via the smoke. In addition, material goods could be left as well as gifts to the deity. Perhaps these material offerings were used to fund the operation of the sanctuary.

Since archeology has found styluses in large quantity, we can presume that the visitors came, wrote a message onto the thin bronze sheet at an altar, and then left the stylus behind. Since the styluses were used to write messages, they did not need to have messages on them, themselves. But a good number of them do have inscriptions. The stylus with the message on it, could then, presumably, be left at the special location designed to receive the material goods.

A second matter for consideration is the identity of the deity. Already for some time scholars have seen the deity to have been a goddess, and her name represented in the word **re.i.tiia**. Past scholars – especially those who arbitrarily decided Venetic was a Latin language - have thought the goddess' name was "Reitia", however in the general context of the Mediterranean deities, the Veneti trade with Greece, etc, it is more probable that the goddess was the well established deity *Rhea* or *Rheia* who predated the Greeks and Romans. Therefore, if the word **re.i.tiia** contains *Rhea*, it follows that the **-tiia** at the end represent a grammatical ending.

When Greek culture arrived in the eastern Mediterranean via the conquest of Mycenaean and the Mycenaean expansion of power, there was a need to accommodate pre-existent religion and mythology, which was probably analogous to what endured on the island of Crete. The original peoples' culture sought to retain some of their old ways and therefore Greek mythology, later adopted by Romans, made all the original deities into the "Titans". Already established as the World Mother before the arrival of the Greeks in Mycenaean, she had to continue as a Mother; hence the Greek culture introduced by the Mycenaean invaders made her the mother of the new Greek gods of Olympus. A summary from the literature about *Rhea*, *Rheia*, reads something like the following:

***RHEA, RHEIA:** Aegean Universal Mother, Great Goddess, Pre-Hellenic Great Mother Goddess. The Great Goddess of Bronze Age Crete and the Aegean Islands, Rhea was far more powerful in the days before Indo-European mythology evolved in the Mediterranean. In ancient Crete, Rhea was worshipped in fervent processional celebrations as the Goddess of all Creation. It was said that she was so ancient, she inhabited the oak forests of Arcadia before the moon's creation. In the early Greek*

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Pelasgian mythology she was one of the 14 original Titans, paired with Kronus. Rhea lost much of her importance under the patriarchal Indo-European cultures, becoming the daughter of Gaia and mother of the Olympian goddesses and gods. Thus, while Greeks and Romans best knew her in the image of Mother of the Greek gods Zeus, Poseidon, Pluto, Hestia, Hera, and Demeter; it appears she was pre-Indo-European in origin and was originally the Great Mother. Since the early World was seen as a sea, with the lands like islands in it, she would have been associated with the sea, not with land, and been especially important in the worldview of mariners, sea-traders

(from various mythological references)

Thus Rhea is very old, predating the Greco-Roman interpretation of her as ‘Mother of the Gods’. Since the Venetic inscriptions predate Roman culture, the Veneti would have known *Rhea* in her original form, which did not see her as a Titan nor as ‘Mother of the gods’ but more basically as the universal Mother Goddess.

Going back to before the Greco-Roman *Rhea*, how widespread was the worship of *Rhea* in Europe?

We can tell from Roman and Greek writing that owing to north-south trade, continental Europe was not isolated from customs in the ancient civilizations of southwestern Europe. This is clear from the writings of Roman historian Cornelius Tacitus, who mentions in his *Germania*, that he even found tribes in northern Europe who worshipped *Isis*, the Egyptian goddess. When he also mentions some tribes worshipping *Herthium*, the Earth Mother, this does not mean they were worshipping the Greco-Roman versions. And the same would be true of *Rhea* – in the more isolated north, the more ancient form of *Rhea* would have prevailed.. Is there evidence of *Rhea* in the world to the north of the Romans and Greeks?

As we proposed in the early chapters, in considering the Veneti, we cannot ignore the strong north-south trade energized by the amber trade. Insofar as one of the sources of northern amber was the southeast Baltic region, and the peoples Tacitus called *Aestii*, the following quote from Tacitus, is significant. It demonstrates that the *Aestii* must have had a deity who was a goddess and probably had the name “REIA”. Otherwise how would Tacitus connect her to the Greco-Roman *Rhea*?

... the Aestii nations who have religious observance and demeanour of the Suebi, but a language more like to that of Britain. They worship the Mother of the gods. As the characteristic of their national superstition, they wear the images of wild boars. This alone serves them for arms, this is the safeguard of all, and by this every worshipper of the Goddess is secured even amidst his foes. Rare amongst them is the use of weapons of iron, but frequent that of clubs. (Tacitus *Germania* ch 45)

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This connection to the north will be discussed in more detail later.

Knowing that the **re.i.tiia** in the Venetic inscriptions refers to the ancient *Rhea* does not advance our interpreting of the inscriptions, but it does add to the global evidence of a strong connection between the Adriatic Veneti and the north – something we already noted in regards to the amber trade and generally the strong north-south trade activity discovered from archeological evidence, between the Jutland Peninsula and south Baltic in the north and the Veneti markets of what is now northern Italy.

Proceeding to evidence that will help us decipher the inscriptions, the most important repeated concept in those inscriptions is the expression **meگو dona.s.to . . . \$a.i.nate.i. re.i.tiia.i**. Owing to the fact that **dona.s.to** has a resemblance to Latin *donatio* ‘donation, gift’ scholars have seen this expression as meaning something like ‘I donate to sacred Reitia’ or something similar. This similarity between Latin *donato* and Venetic **dona.s.to**, along with **.e.go**. have been responsible for past assumptions that Venetic was an archaic Latin. These are not bad coincidences, but our methodology wants to determine meanings directly from interpreting the context. Our analysis of **meگو dona.s.to . . . \$a.i.nate.i. re.i.tiia.i**. will follow later.

Our purpose here is to discuss context. It is important to put oneself into the mind of the person addressing the deity. Throughout human history, deities were seen as infinitely powerful mother or father beings. When addressed, the mighty powers of the deity are acknowledged – which is why **\$a.i.nate.i**. has been translated as ‘shining’ or ‘sacred’. The practice is something we understand. Today, for example, in Christianity, people may say “Almighty God” or more commonly “Lord God”. This is not unique to Christianity. All religions do it. Going back to ancient times, all religious texts describing deities (and leaders who are equated with deities) present the sentiments of ‘supreme’, ‘almighty’, ‘master’, ‘lord’, ‘supreme father’, etc

If the deity name is in **re.i.tiia.i** then this praiseful adjective must be found in **\$a.i.nate.i**. What does **\$a.i.nate.i**. mean? Just as the goddess *Rhea* was widely known, what is the chance that the expression **\$a.i.nate.i**. also had parallels in other ancient languages, notably Etruscan? Etruscan is always significant in matters connected to the Veneti, because the Veneti lived just north of them, and borrowed the Etruscan alphabet – hence may have borrowed elements of Etruscan practices in addressing a deity. I investigated what has been determined about Etruscan words (Etruscan has benefited from there being some texts with parallel texts in Phoenician.) According to the literature, there is in Etruscan the word *eisna* or *aisna* in the meaning ‘lordly, devine’. This is a good possibility for **\$a.i.na-**. It is quite natural for the goddess to be described as ‘lordly, divine’. Furthermore, Etruscan *ais-* or *eis-* has been determined to mean ‘lord,

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god'. Here we can propose that the ending **-na** is equivalent in both Etruscan and Venetic, and means 'quality of, in the nature of'. It follows that the strange Venetic and Etruscan alphabet character that looks like an **M** is not the "SH" as past analysts have assumed but it is closer to "ISS" as in English *hiss*. (This was discussed in section 4.6.2) This would bring **\$a.i.-** closer to Etruscan *eis*.

Finally in the word **\$a.i.nate.i.** we have the **te.i.** Here too, we can use common sense as to what is most probable. The most probable meaning, based on traditions in human addressing of deities and leaders is 'You'. Ancient text is filled with 'Your Highness', 'Your Lordship', 'Your Worship', and so on. For example 'We give a gift to You, Divine *Rhea*'

The connections to *Rhea* and the translation of **meگو dona.s.to . . . \$a.i.nate.i. re.i.tiia.i.** will be discussed in detail in Chapter 8.

6.2.8 The Lagole Inscriptions

When Romans expanded their empire, Venetic was compromised. I have discussed this gradual compromise in section 6.2.6 regarding cremation urns. Another site where inscriptions spanned the period from pure Venetic to compromised Venetic to use of Latin, is what I call the Lagole site. High up in the Piave Valley an abundance of archeological objects, many with inscriptions, have been found. The earlier inscriptions from the late Venetic era seem to be more pure Venetic, while later ones clearly show Latin borrowings and other innovations – perhaps from being influenced by other languages as well.

But as far as context is concerned, the Lagole archeology tells an interesting story. Archeology has found a great number of dippers which suggest much handling of water. But considering the site would have been found on the amber trade route from the southeast Baltic which we presume was Finnic (*Aestii* for example is most likely ancestral to Estonian – *Eesti*), from a Finnic standpoint the Lagole site may have been the site of Finnic-style saunas to serve the merchants travelling this amber route. One of the main customs in a traditional northern sauna is to use a dipper like the ones found to throw water on hot stones. For the travelling merchants, one day from their destination, it would have been a perfect place to clean up before descending to the Venetic marketplaces in the lower Piave River valley.

Among Finnic peoples, the sauna was also somewhat religious. That would explain why so many of the dippers were inscribed with sentences similar to the ones found at Este, except instead of addressing *Rhea*, these Lagole inscriptions address a deity(?) called TRUMUSIA.

The custom of steam or sweat bathing was widely known, so this facility need not have been of a northern variety. The main difference between the northern sauna and the steam baths in the southern civilization

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was related to the degree of driness, the steam bath being in wetter and in a larger facility.

Thus, to summarize – the context we find here is that of a facility high on the Piave Valley, along the Piave trade route, a day’s journey away from the merchant’s destination. Part of the ritual of the sauna or steam bath was to throw water onto hot rocks to create steam, and to say prayers to the applicable deity, which was TRUMUSIA. It is in this context that we must approach the inscriptions.

Because most of the Venetic here is compromised/degenerated, we have to approach them cautiously, as was the case with the urn inscriptions from the Roman era. The earlier inscriptions are usable in our deciphering of Venetic, but the later ones show a compromised Venetic dialect as well as borrowings from Latin. While we can include the earlier inscriptions in our general analysis of Venetic, the Lagole inscriptions are so significantly different, that we are wise to study them separately just like the Roman era urn inscriptions.

6.2.9 Miscellaneous Inscriptions from Other Places

Because the language of a major trader people is widely distributed (as was the case with the Phoenician language), I wondered if I could find evidence of Venetic beyond the settlements around the north end of the Adriatic. As the inventory of inscriptions used in this project and listed in Chapter 2, shows, we also looked at inscriptions found in Rhaetia – in the mountains north of the Veneti – and also at Brittany where peoples also called “Veneti” were found. Since ancient times, there has been question whether these Brittany “Veneti” were the same people as those in the north Adriatic. Each of these items considered had its own unique set of contexts, and there wasn’t much that would contextually tie them together, except that in the Rhaetian hunting horns, we expected words connecting with hunting activity.

Like randomly found inscriptions, we study these miscellaneous inscriptions individually, according to their unique circumstances.

But note that our search outside of the Adriatic region is supplementary to the project, and we only sought a few examples that would serve as evidence that the Venetic language was more widespread as would be consistent with the theory that they were colonies of long distance traders who maintained language and culture as long as there was contact in their trade networks. When the Roman Empire was established, the original trade systems of the Veneti, Phoenicians, and Greeks were disrupted and their scattered trade colonies assimilated into their local languages and cultures. Our looking for evidence of Venetic in Brittany is analogous to another researcher looking for evidence of Phoenician in Spain where they had a major colony.

6.2.10 SUMMARY: ARCHEOLOGICAL DETECTIVE WORK

In the past, scholars were so involved in the words in the Venetic inscriptions that they failed to pay much attention to the context itself. There was no attention to the global context where we look at Europe as a whole and discover the connections via the amber trade, nor the local context where we look at the story told by the archeological site, and the immediate microcontext – the nature of the object itself and what we can determine from it.

This chapter has surveyed the body of inscriptions for what the various objects and their contexts tell us about what is expressed in the writing.

The better the reconstruction of the past, the more it becomes analogous to how we can learn a great number of foreign words by investigating and analyzing words on signs and packages in a foreign supermarket. The reconstruction, and our ability to put ourselves into the mind of the Venetic person found there, is the foundation of this methodology.

The next step is to determine some solid meanings for words, and then by comparative analysis as described in Chapter 5, we can determine more words. (As we said – if you have a sentence of four words and three are known, the partial translation will help us infer the meaning of the fourth and then we can also test the inferred meaning against other sentences in which it appears.

Part One has been about establishing the methodology that extracts information directly from the Venetic inscriptions and their context. Part Two is about the internal comparative analysis that both discovers more meanings from partial translations, and confirms or narrows meanings from testing inferred meanings and adjusting to achieve a single meaning in all locations. The same applies to determining grammatical elements.

The final step, looking at evidence beyond the inscriptions, whether it be remarkable parallels in a known language, or information about the object relevant to what the inscription suggests, comes when the direct methods have been exhausted, as the results from the direct method provide some guidance to searching for additional evidence. (It is like in crime scene investigation that when the detective determines the victim was shot, that it now becomes desirable to determine from what kind of gun it came, and to trace that gun to its owner, etc. – in other words, further evidence is dictated by earlier evidence, and therefore in this methodology references to known languages such as Estonian, come only after earlier direct analysis has established a framework for the further investigation.

As it turned out, often the direct analysis produced such good results, that the additional evidence was often unnecessary. The evidence from Estonian, etc, tended to be peripheral – confirming decisions rather than guiding them, most of the time.

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If we are on the right track, and early determinations are correct, then the process will accelerate. This truth was one of the signs of being on the right track and having confidence in choices, or conversely if we became stuck, we knew we needed to backtrack. There was plenty of backtracking in this project. The very fact that the process accelerated and there was surprisingly little need to reference Estonian (mostly it was as additional confirmation of choices, or narrowing of choices) As we described earlier, past successful deciphering of ancient writing has been done by starting with a long text with a parallel in a known ancient language. The key to success is getting the first handful of words and grammar correct, because that then establishes a framework to which the rest can be added. It is like solving a jigsaw puzzle – once we have a portion that is correct, there is a foundation to build from.

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PART TWO:

DECIPHERINGS

What Can Be Interpreted from Direct Analysis
and Internal Comparative Analysis?

The Methodology in Action: Deciphering of
the Inscriptions using all tools and data
available, including remarkable coincidences
with Finnic Estonian

PREFACE TO PART TWO Of 3

Deciphering Our Body of Inscriptions

THE ANALYSIS:

Proceeding through the inscriptions in a manner that accumulates knowledge – each new discovery becoming a stepping stone to the next

Part One was mainly concerned with describing the project, the inscriptions we are dealing with, the methodology used, and beginning the analysis with some of the simplest and easiest to understand examples.

Part Two now assumes the reader understands the methodology – the various ways in which information about meaning is derived from the information available through the archeological materials, comparing sentences across the body of inscriptions, and making the most believable and probable choices in agreement with the laws of probability and statistics. The methodology also involves approaching the inscriptions in a wise sequence so that each new discovery is a stepping stone to next. In this way we gradually proceed towards the more difficult sentences successfully. A sentence that in the beginning is six meaningless words, will eventually become a sentence in which five words have been determined and the meanings of the last can be inferred from those known five. It is because the deciphering builds step by step, the reader cannot jump from one section of this project to another. Like learning a language, you have to read these chapters in sequence, and allow the language to be revealed step by step. Do not read this project description loosely or out of sequence.

Just like interpreting archeological sites, we interpret meanings by accumulating information from all applicable evidence. For that reason this methodology, as I have said, is much like an extension of archeology. There is some misunderstanding among some scholars, that exploring unknown languages must use linguistics. But the truth is

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that humans have learned languages directly for a million years from direct evidence. Linguistics is merely a science that studies languages. We cannot apply linguistics until a language is identified. Thus deciphering must precede linguistic investigation. The study of a language cannot be applied until we have at least deciphered SOME of the language. (For example, we cannot propose a particular linguistic shift like palatalization between two related languages if one of the languages is unknown; hence the unknown language must be at least partially known to even begin detecting patterns.)

Because there are only less than 100 complete sentences in Venetic to analyze, we have great difficulty deciphering Venetic entirely directly without looking for external additional evidence. One source of additional evidence is known languages. Venetic was a real language, and real languages contained not only words inherited from parent languages, but words borrowed from other languages. Therefore references to other languages consider both genetic and borrowed sources for Venetic words.

But the central purpose of the methodology is to decipher Venetic directly. External additional evidence is not pursued unless the direct analysis offers some idea, even a rough idea, of what the meaning should be. Then the further evidence serves to narrow down the meaning or confirm what was already determined.

In the following analyses, we make use of the fact that repeatedly, and with observable linguistic shifts, we find parallels in Estonian. Note we are NOT projecting the Estonian word onto the Venetic, but rather the Venetic word meaning is already determined, at least generally, and the Estonian word helps narrow down the meaning or confirm the meaning. The Venetic meaning always rules, and meanings from other sources are always subservient to it.

We must speak a little about the linguistic side of referencing known languages to find parallels. First of all, it is important to reiterate that the traditions of simply looking for parallels in sound is naïve and useless. This is because all languages use a relatively limited number of sounds, and the probability of a match with any language is large. Past analysis of Venetic has used this naïve and

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useless approach. They assumed arbitrarily that Venetic was, for example Latin, and then assigned meanings to words purely from a similar sounding Latin words. That is how, for example Venetic **.e.go** was assumed in the past to be the same as Latin *ego* 'I'.

Going only by sound-matching, any language can be forced onto Venetic – assigning meanings to Venetic words for no other reason than similarity. This silly methodology has been pursued for Latin and more recently Slovenian and any language will similarly find similarities in sound since humans produce a limited number of speech patterns in language. If on the other hand, we already have some sense of the meaning of the Venetic word, then we cannot force a meaning on it arbitrarily. That is the reason, the methodology of this project is rooted in first determining as much as possible, an expected, probable, meaning, so that we have two variables – both sound and meaning - to dramatically reduce arbitrariness.

Having even a vague sense of the meaning is of enormous importance. Consider that while finding similar sounding words is easy, every such word has thousands of possible meanings. If we only match a Venetic word with a word of a known language, then if we only determine it by word form, the probability of it being correct is one in a thousand. However if we also have to get a close match in meaning, then the probability of being correct is greatly reduced to one in a handful.

In other words – past analysis purely by matching sounds is naïve and meaningless whereas analysis matching BOTH sound AND meaning, has scientific validity and meaningfulness.

A second linguistic issue is what is the validity of comparing Venetic, used over 2000 years ago, with a modern language. Linguists will claim that it is invalid to compare Venetic words to a modern language, whether German, English, Slovenian, Estonian, Finnish. It is not like comparing Venetic words with Latin, that existed closer to the time of the Venetic inscriptions. “You must first reconstruct a proto-language contemporary with Venetic” the linguist will say. That would be fine if it could be done. But the whole linguistic methodology of reconstructing ancient language forms from several modern descendants, is dubious. The methodology assumes

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that languages from the same origin are constantly diverging, while in reality there is also converging. Noone has ever proven that comparative linguistic analysis really reconstructs an extinct parental language to any suitable degree of usefulness because it is impossible to go back in time to check how well the reconstruction fit reality. (Well, it is possible for linguists who know no Latin to try to reconstruct Latin from French, Portuguese, Italian, Spanish, etc and then see how well the reconstruction fit actual Roman era Latin. But I know of no linguist who has tried it.)

How then would we approach using a modern language to compare with an ancient language?

Modern language did not spring forth suddenly. A modern language is the net result of its entire history of development. Its ancient words are found within it. How do we identify those ancient words? The fact is that words in languages are not all the same in quality. There are words that are so commonly used, they remain alive generation after generation. For example the Estonian word stem *jää* is so commonly used, there is a good chance it is thousands of years old. Every new child learns it. On the other hand the Estonian word for 'duck' could have had different forms over the past thousands of years. Today it is *part*, and maybe once there was a word more like Finnish *anka*, or even more like Venetic **rako**. This word lacks the same inertia as everyday words. While the word *jää* would be used hundreds of times a day, the word for 'duck' might be used only once every several weeks. It follows that we can determine from analyzing common childhood language for a modern language a lexicon of words that have a high probability they still sound and mean close to what they did thousands of years ago. Furthermore, the most common grammatical endings too will be thousands of years old. (For example grammatical forms in Estonian that strongly resemble those in Finnish are very old, whereas those peripheral areas where they differ are more recent developments.)

But in our methodology we determine meanings from direct analysis of the Venetic. We already have both the sound and meaning – at least a rough meaning – from direct analysis of the Venetic. Therefore when we scan a modern language like Estonian,

7. MEANINGS REVEALED BY OBJECT

the ancient language of Venetic is already selecting the ancient words within Estonian. To Venetic, all newer developments are invisible. It is self-filtering. The proof that this approach – of Venetic doing the selecting – is correct is proven by the fact that all the words for which we found matches for both sound and meaning, are indeed common everyday words which would have a considerable inertia. All the Estonian parallel words are words familiar to me from childhood Estonian.

A further truth identified by linguistics is that grammar changes more slowly than words. Words may change from change or borrowings, but the basic structure of a language tends to resist change. See Part Three for comparison of Venetic, Estonian and Finnish grammar, showing the basic grammar seems to be very similar.

As we proceed in analysis in the following Part Two, we eventually get to sentences with words that only occur once. It is amazing to think that very complex sentence that in the beginning were meaningless can be translated, even if a word appears only once. If all but the one word is translated, we can tell at least roughly what that word should mean. It is in these instances where we have a word that appears only once, but the meaning can be roughly determined from context (at least we get a good sense of what it cannot be), that any source of evidence is helpful, and Estonian can be considered for additional evidence; but I need to stress that in general our methodology is based on direct analysis of the Venetic.

While deciphering a language in this way is not linguistics, once we have deciphered a little, we can use some of the principles of linguistics for further insights. The following are some linguistic criteria that we have to observe in order for our results to reflect a correct deciphering.

a)The same word stems must have the same meaning everywhere they are used (which is why the methodology must look at all available full sentences all at once, constantly cross-checking);;

b)the same grammatical elements must have the same meaning/purpose everywhere they are used (which means one must constantly cross-check if the assumed meanings to grammatical

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elements function across all the inscriptions);

c)the grammatical elements and word stems must be so solidly described that it should be possible to create with them new sentences not found in the inscriptions (which means we have to describe them as precisely as possible and not leave them vague and fuzzy.);

d)if Venetic is claimed to be related to a known language family (such as Finnic), because grammar changes very slowly, Venetic grammar must strongly resemble the grammar in the language family (which means that for this to be true, we have to find Venetic grammar to be extremely similar to Finnic – as similar as Estonian is to Finnish, with differences only in less used grammatical features.)

It cannot be stressed enough, though, that this is not a linguistic analysis. Deciphering a language is simply the act of gathering evidence for word meaning from all sources of information available in the Venetic inscriptions individually and as a whole. Since our purpose is only to decipher the Venetic, further analysis of the linguistic side of it is beyond the scope of this project. Nonetheless we make some linguistic observations when the deciphering is completed. Part Three offers a summary of word stems and grammar.

The following Part Two, continues the analysis begun in Part One, but with less explanation as to the methodology. If you have not read and understood Part One, the following chapters will not be understood. This Project documentation is organized like a textbook of language learning – you must begin with the simple examples, and follow along as we expand to increasingly complex analyses. If you have not already read Part One, you will understand very little of Part Two.

AP September 2013

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11.11.1 Introduction ... *This category is intended as a place to add more as I came across them. Archeology and museums may certainly have more that are recently found, not documented, that did not find their way into this project. There are two in this category and more may be added as I come across them*

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11.2 The Pursuit of Repeatability ... *This scientific principle constantly followed is repeatability. The same kind of object in the same context would tend to, most of the time, have the same kind of message on them*

7. MEANINGS REVEALED BY OBJECT AND SURROUNDING DETAILS *Interpreting Context in More Detail*



האָטאָדאָוּ האָנ'עאָן

(1.F) lah.vnahvrot.a.h

[MLV 252-253, LLV Is1-2; image after LLV]

The nature of the pot – small, with a handle for thumb and forefinger and round bottom suggests it was something carried around and not set down.

Exploring possibilities of what it is, a good idea would be that it was carried around from room to room to perfume a house. The words appear also on another small pot, and that suggests the word is not personal but it is probable a label for what will go inside it. Thus from context we could guess that the words might mean 'perfume' or 'incense'. If we look for more evidence beyond the object and the inscription, we discover that the words resonate very well with Estonian "lõhnav roht" 'aromatic herbs'

7.1 INTRODUCTION

7.1.1 Reviewing The Methodology

The examples in Chapter 5, on how one begins the interpretations, is intended to show the broad-based, detective-like approach. It is not limited to only looking at the language by itself – as would be the case with

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linguistics approaches - but at everything else which gives evidence as to the meanings in the inscriptions. The past practice of generally looking mostly at the inscriptions has been the wrong approach. As discussed in Chapter 5, all the inscriptions are short sentences on objects with clear context which gives a good idea of what the meanings of the sentences most probably are. Having highly probable meanings in mind, we can then compare what we arrive at where the word appears elsewhere, and narrow down the meaning to the meaning that best fits all locations.

Because having less than 100 complete sentences to work with, we are wise – even need – to look beyond the inscriptions for more evidence of meanings. In the pot shown above, we might do a chemical analysis of the inside to see what it originally contained. We look at the Venetic objects and even site as a detective would (or a modern archeologist). All information with a relationship to the inscription is valid. Of course one of the paths of investigation possible is to look for parallels in a known language. This might be analogous to a detective hearing on a recording the suspect speaking a foreign language and then expanding his research into foreign languages to determine which it is and then what the suspect said.

In the case of the Venetic inscriptions, once we have done some analysis of the Venetic we can add scans of known languages with which history or archeology indicates Veneti had contact. Such reference to known languages as one of many additional avenues of investigation is not just valid, but important. It may add information relevant to discovering meanings of Venetic words. We can look at Latin, Etruscan, Slovenian, Germanic, Finnic, etc and this will be valid, whereas going the other way, starting with the language and forcing it onto Venetic is invalid (and has resulted in the false interpretations of the past). We discussed the scientific flaws of past methodologies of studying Venetic in much detail in Chapters 3 and 5.

The methodology use in this project is nothing special – it is the methodology by which humans naturally learn language, and the way we learned our mother's language as a child. The following summarizes some of the ideas offered in Chapter 3 and 5 using an example that is easily understood – how a tourist in France interprets meanings from observing words in context.

a) To interpret written language naturally from its context of use: Because a baby learns language that is spoken, a good example of learning written language might be a tourist visiting a French supermarket and determining from context that a carton contains milk (The context would be - it is refrigerated and in the dairy section and there is a picture of a glass of milk on the carton), Thus the tourist can determine that the largest word on the carton – *lait* – meant 'milk'. This methodology can be applied to the analysis of Venetic objects because the sentences are short – sometimes only one word – on objects with clear purpose and well-

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understood contexts as determined by archeological detective work at the archeological sites. Note that linguist methodology, which is not designed to study context, will begin by separating the word from the context, might take years to determine the meaning of the word *lait* (if it was a completely unknown word to begin with) via linguistic methodology.

b) To determining meaning from comparison: Taking the above example, the tourist can determine by comparing two cartons with different graphics and words, that an adjacent word associated with *lait* probably means 'skim' and another word means 'homogenized'. This methodology can be applied to Venetic inscriptions too as follows: If there is a group of similar objects with similar purpose, it is possible to propose that if we determine the meaning on one object, then the other similar objects probably have similar meanings, and it is now possible to compare the sentences to detect the repeated words and structure. For example in Chapter 5 we determined that the word *.e.go* most probably meant 'rest, remain' (as in the concept of 'rest in peace') which would then set the tone for the rest of the sentence. For example we might propose that one repeated word *lio.i* probably meant something like 'towards eternity'. We can determine probable meanings, and then cross reference with the word in other inscriptions – always guided by the requirement that a word stem must have the same meaning everywhere it occurs. If we determine what one sentence says, we can infer that the other sentences on the same kind of object in the same context will say the same thing in another way. Thus we can infer that if two sentences have the same structure that we may see synonyms. Comparisons also allow us to determine grammatical endings versus word stems by noting how the first parts of words remain constant (stem) and endings change (grammatical endings).

c) To determine meaning from partial translations: When some words of a short sentence have been deciphered, and context (a and b above) gives a good idea what the meaning ought to be, it is possible to make a good guess as to the meaning of the as-yet unknown words. If those words appear elsewhere, comparisons per (b) can confirm or narrow down the meaning. Using the example of the carton of milk, we might determine from the context of a short sentence on the carton, that a word means 'healthy', etc. In short, everyone knows how much it is possible to determine words and sentences from context from just such a situation of being a tourist in a foreign country. Who has not experienced visiting a supermarket and very quickly determining meanings just from inferring it from the context.

d) To find parallels in known languages as final confirmation: When we have gone through a, b, and c, we will usually have a very good sense of what a word probably means. We can then scan languages we know for words that are parallel not just in sound but meaning. Using our example of the milk carton, there are some words in French that are similar to English,

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such as French *vitamine* paralleled by English *vitamin*. The English parallels then help us confirm what we have guessed or narrow it down. Note that finding these parallels do not have to mean a genetic relationship. All languages contain a substantial vocabulary of borrowed words. In order to decide that there is a genetic relationship, we have to find many more parallels in that language than any other. Also, linguistics says that there must also be significant grammatical parallelism as grammar changes even more slowly than vocabulary.

If you, the reader, is still unclear as to the methodology, I recommend you visit a foreign environment that has plenty of the foreign language in actual use – on signage, packaging, advertising, captions under pictures, etc. You will be surprised how much you can learn about the language by the steps a) to d) given above. Note that there is no linguistics in this. Anyone can do it. The main linguistic rule that word stems and grammatical endings must mean the same everywhere is something that everyone already understands. There is no role for linguistics if we are simply looking for meanings. Linguistics, the study of language, can begin once we have at least partly deciphered the language. For example, if we spend a week reading signage, captions, packages, etc in Paris, we will soon have a sense of some grammatical rules, such forming sentences. Thus we can add an additional step:

e) To make linguistic observations: Once we have plenty of meanings for word stems and grammatical endings we can make observations of grammatical rules and various linguistic truths. For example we will eventually discover that Venetic in the inscriptions was spoken in a strongly palatalized fashion associated with the raising of vowels (much like in English there may be a dialect that says “hippy dee” for *happy day*.) But linguistic observations cannot be made until we have substantially deciphered Venetic. Linguistic observations help prove the results. If the analysis can show the inscriptions all follow linguistic rules such as word stems and grammatical elements, and that they are consistent throughout the inscriptions, then that proves something very real has been described.

A successful description of a language should allow someone to create brand new sentences from the described word stems and grammar. In Part Three of this documentation, we will summarize the lexicon and grammar we discovered as well as explore the degree to which the description of the language is sufficient to create new original sentences.

To summarize, this is how we approach the task of deciphering the inscriptions.

First we begin with the inscriptions that are richest in providing context to get some starter words from the objects directly (step a). Where the context only gives us vague or several possible meanings, we compare the results across the body of inscriptions to see if we can narrow down the meaning (step b). Then when we have two quite reliable words deciphered, we look for a sentence containing those words, where the third word is

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unknown, and guess from the sentence context the meaning of the unknown words (step c). We then check our guess where this word appeared elsewhere (step b again). Finally we can scan known languages that had a historic connection with Venetic to see if there was a similar word with a meaning close to what we already determined to some degree.

As discussed in Chapter 5, we can scan ALL possible languages. In Chapter 5 I gave the example of how, for Venetic *pueia*, Latin offered *pugno* 'fight, contend, clash'. Obviously Slovenian, Germanic, and other languages would offer words that sounded similar, with all kinds of meanings. If we already know that the best meaning ought to be 'catch him!' then we discover that Estonian *püija!* is closest both in sound and the meaning we determined non-linguistically from context.

Venetic will have a number of words represented in Latin, Slovenian, and Germanic, but is there one language where the sound and meaning of words are consistently remarkably close – and in a consistent way? That will suggest a genetic connection (ie originating from the same parental language).

The following chapters will show how consistently it is possible to find parallels in Estonian. To be convincing, we can also look for parallels in Latin, Slovenian, Germanic and other languages, and demonstrate that these other languages have much poorer parallels if any. Accumulating evidence that Venetic has remarkable parallels with Estonian is not the same as forcing Estonian onto Venetic. In the latter approach – which was used in the past with Latin and Slovenian – one forces Estonian onto Venetic from the start. The approach used here does not decide that Venetic and Estonian are related until the evidence becomes quite large.

One of the major scientific laws is the concept of repeatability. If we reach a stage in which we can predict the Estonian parallel word, then we reach a stage of scientific validation. Eventually the evidence becomes so large that we have to conclude that Venetic is Finnic but we do not depart from the main principle of having the deciphering rooted in the Venetic inscriptions themselves. That means in practice, if a Finnic (such as Estonian) parallel suggests one thing, and our direct analysis of the Venetic suggested something else, the latter has to rule. Our methodology is centered on direct analysis of the Venetic.

In all instances of scanning for parallels, we will remain rooted in the direct analysis of the Venetic. There is a good reason for this. Direct analysis finds a meaning that works in many sentences. If we change the meaning we have to make sure this changed meaning works everywhere else it occurs. The direct analysis of the Venetic via steps a) to d) above, does not allow us to change a meaning very easily. Every change has to be tested throughout the body of inscriptions, and has to work.

Languages do not change at the same rate. In general Finnish represents survival of older forms and meanings of Finnic, and often when Estonian

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provided a poor parallel in meaning, the Finnish version was what was needed. Furthermore not everything within a language changes at a constant rate. Words and grammar in constant use resist change very strongly. Our methodology relies on this linguistic truth. Common words that are constantly used, constantly transferred to children, tend to survive longer than little used words. Linguists have long established that words related to family survive longest. This truth also helps us affirm our parallel – the Estonian parallel will always prove to be a very common word. For example Venetic **.e.go** sounds exactly like Estonian *jäägu* and the meaning fits as well. This is one of the most common words in Estonian. It is easy to see how, through constant use for 100 generations, it wouldn't have changed at all. Thus the poorer matches arise from words that are less used in Estonian. In those instances, looking at Finnish – which has tended to retain older forms simply from being more isolated from influences – is valuable.

7.1.2 Discovered Words to Leverage More Words

Chapter 5 explained too how traditional deciphering of ancient languages was lucky enough to have a few examples of the unknown texts being accompanied by translations in a known language like Phoenician or Greek. The parallels then allowed the analyst to instantly get some quite accurate meanings for many words. These words then could be used for leverage to find more words in the manner of step (c) described in section 7.1.1. The only reason we have to find our initial ‘starter’ words from interpreting the archeological objects, is because nobody has found any Venetic text with a parallel in a known language. Thus it is more difficult to start, but once we have found out starter words for Venetic, we can continue in the traditional way.

With no parallel text, we have to rely on interpreting Venetic from the archeology. Luckily the inscriptions are short and on objects with clear purpose and we can proceed. If Venetic writing had only survived in long texts on walls or scrolls, we would be unable to try to decipher Venetic directly.

Unfortunately in the past studies of the Venetic inscriptions nobody has ever thought of determining the ‘starter’ words directly from the archeological context, etc. As a result analysts were desperate and looked towards linguistic approaches – simply assuming Venetic was related to a known language and forcing that known language onto the Venetic inscriptions. Thus, the mess of past analysis of Venetic inscriptions can be blamed on the failure of archeology to find any parallel texts in a known ancient language.

7.1.3 Trial-and-Error and Denial of Past Studies

Past methodology is best described as a trial-and-error approach: you assume Venetic is related to a particular known language and test it out. Someone else assumes Venetic is related to another known language, and test it out, and so on. This is a valid methodology **IF** the analyst is willing to accept failure. But in practice, after an analyst has spent years forcing Latin onto the Venetic inscriptions, he is not going to say “The results are poor. The hypothesis was incorrect.” As a result there is plenty of absurd and silly interpretations of Venetic where the analyst simply will not admit the hypothesis was incorrect. The analyst, unwilling to admit failure, is likely then to unconsciously force results – it would be like trying to force a square peg into a round hole. Consequently the analyst is free and loose with what was an acceptable parallel. If the analyst is in denial and determined, he can force any language on the earth on the Venetic inscriptions and get a few acceptable results. We can even take modern English and translate **me-go dona.s.to \$a.i.na te.i. re.i.tiia.i.** the English ‘Me donate to shining Reitia’ and that result is just as good as anything arrived at in the past with Latin or Slovenian. Any hypothesis will achieve a few absurd results if the analyst is determined and obsessed. The psychology that forces sometimes bizarre translations is that an analyst who devotes years on a project, is not going to admit defeat.

The past methodology simply cannot be supported in any way. Consider too when one projects a modern language onto the ancient one. What is the impact of the passing of 2000 years? Linguists will want to reverse the language being forced onto Venetic back to an ancient form. If we were to try to force Estonian onto Venetic, the fact that Estonian has had 100 generations of use since the time of the Venetic inscriptions, means the modern language has changed a great deal from the proposed ancient common parent language. If we are unable to reference a language contemporary with Venetic, we have to at least acknowledge and deal with the change that has occurred. For example, if we forced Estonian *vald* onto Venetic **voltiio**, we get a ridiculous meaning. But if we first determine directly from the inscriptions that the word means something like ‘to the heavens-above’ we can propose that Estonian *vald* is descended from a word meaning ‘dominating realm’ which now can be seen in the sense of ‘universe’ or ‘all that dominates us above’. It is easy to project an ancient meaning forward in time, watching it degenerate or become more specialized; but difficult to project a modern word backwards in time.

Linguists are correct that if we wish to force a language onto Venetic, we really need to find the ancient Estonian language that existed 2000 years ago via historical linguistic methodology. But there isn’t enough information to achieve this. Therefore the method used here – of grounding

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the methodology in the direct analysis of Venetic inscriptions – is the best way of dealing with a modern language. The Venetic words in effect only “see” the ancient words within Estonian, and we are also able to project forward in time. The Venetic will not ‘see’ words that developed only in the last couple millennia. This methodology is a filter. We find the parallel words that are descended from the ancient words, and then only have to deal with the varying degrees of change that has developed over time.

Last but not least, I point out once again an important truth: if one is on the right track, then the deciphering should accelerate. Correct results are input to further applications which lead to more results. I compared it to how a baby learns a language. He struggles for a year to get started with his parents’ language, and then language acquisition becomes faster and faster.

It is counterintuitive that when one is on the right track deciphering of Venetic should accelerate. Language learning is not like learning, say, biology. A language is a system not a body of facts. This is an important principle. It means that whenever the analysis slows down, we could conclude that errors had been made and it was necessary to backtrack, find the wrong decisions, and make adjustments. The truth is that if deciphering of Venetic has gone on for many decades and involved hundreds of analysts spending hundreds of hours of work, then that in itself is proof the deciphering has been on the wrong path.

In the case of the analysis used in this project, I had most of the results from direct analysis done within a year, and I was able to remain more critical and objective. I did not have any nationalistic or scholarly motives to succeed and could have walked away at any time. I am of Estonian descent but Estonians (and Finns) have no interest in the Veneti. Currently Finnic scholars are oriented to aboriginal origins – the prehistoric boat peoples. Furthermore I am not a scholar in a university. My pursuing this subject will not give me any benefits from academia. It will not assist me get a degree. Thus there is nothing to influence me to follow a course that is not producing results. This project was entirely fuelled by my discovery it was generating remarkable results – I simply wanted to take the analysis as far as I could take it.

The fact that I continued and documented my work is the consequence of continuing to find remarkable results that enabled me to continue into great detail, many times exceeding anything achieved before. It simply fascinated me, as I was discovering more and more about the ancient Veneti.

Had I belonged to the academic world that has been studying Venetic, I would probably never have pursued it, as I would not have been able to approach it with a fresh mind. Had I not had an education in practical science, the absence of scientific principles in the past methodology would not have been evident to me.

7.2 THE SCIENCE OF DIRECT DECIPHERING OF VENETIC SENTENCES

7.2.1 The Laws of Probability in Decisionmaking.

In Chapter 5 we discussed how we decide what meaning to choose for a Venetic word from all that are possible. Those naive analysts of the past, who have forced Latin or Slovenian onto Venetic, are not aware of the laws of probability. The following summarizes the scientific importance of the laws of probability to the direct analysis of the Venetic inscriptions. Forgive me if I am repetitive. These laws are very important and all readers interested in real scientific analysis of Venetic must completely understand it.

A fundamental law of the real world – that what we consider reality is the things that from our experience are most common. For example if we are shooting arrows at a bullseye target, we will notice that most of the arrows will hit the target, but some arrows will miss the target completely and some arrows will hit the target in the center. If we plot closeness to the center against number of arrows fired we will get a bell curve where most arrows hit somewhere on the target, forming the bulging part of the statistical bell curve while the trailing end on one side of the bell curve represents arrows that missed the target. What the bell curve says is “most arrows fired by the archer will hit the target in places close to the center, but increasingly fewer will land further and further from the center.”

What we experience in our everyday life are the COMMON events. For example, our normal experience is that most people will walk on a sidewalk, and therefore we can say walking on a sidewalk is ‘normal’ and so too walking rather than running. But sometimes a person will not go on the sidewalk and sometimes will run. That will not be normal. The probability that a person will run is low. But that applies for the sidewalk. There can be another situation where running is normal and walking is rare. For example, on an olympic running track, the probability that a person will run is high, and the probability that they will walk is low. Thus there is a host of possible events, but only a few that are common and normal and therefore probable.

If we plot reality on bell curves, then the bulging part of the bell curve will represent the most probable events based on circumstances, human nature, etc. What is most common in our experience, is the most normal, and most probable. If the Veneti were normal people, living in a normal ancient world (more or less like ancient Greeks), then most of the contexts in which the inscriptions have been found will be just those normal contexts, and anyone who interprets Venetic sentences in odd, peculiar, even absurd ways, cannot be correct simply by this law. This law will allow rare peculiar results, but most of the results should be what we would

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expect. For example I have already pointed out that the normal writing on tomb markers will be for the deceased to endure eternally, to rest in peace, etc. and for the markers to say “I am [name]”, while possible, is actually not probable. History suggests that the most probable sentence for a tomb marker will either advise the deceased to rest in peace, sleep eternally, etc or it will reflect on the surviving friends and relatives who will remember that person (as in Latin *in memorium*). These are most probable. Therefore according to the laws of probability, we might have one rare peculiar sentence on a tomb marker, but most of them will have the most probable sentiments of resting or being remembered.

Insofar as the Venetic texts were written by real humans in common human circumstances, we can claim that the Venetic texts will most probably translate in very natural, expected, normal ways most of the time. Therefore if in our interpreting we are faced with two choices of interpretation, the law described above requires we choose the more natural, expected, believable, common interpretation above the other one that, although possible, is less believable. And if we arrive at peculiar results we should backtrack and search for bad choices in earlier stages.

It follows that if in all the decisionmaking we choose the most probable interpretation we will most often be correct. There will be mistakes, but they will be rare. As any scientist will understand, the very act of constantly choosing the option that is most probable from among alternatives, will tend towards being the truth, since reality as a whole is composed of that which is most common, most normal, most probable.

Yes there may be a few very strange, uncommon, less normal, less probable instances, but they will be rare.

Past interpretations of the Venetic inscriptions have simply assumed that if they come up with a possible interpretation, that it is valid even if that interpretation is absurd, strange, or at least highly unlikely given the nature of the archeological context. Mistakened interpreting, as we proved in section 3.1, will barely permit even a proper sentence, and thus past analysts would leap for joy if they even achieved a proper sentence, and the absurdity of it was easy to overlook. It takes a detached observer, like an archeologist, to see the absurdity and express doubts.

The laws of statistics and probability, thus favour the proper methodology that constantly selects the most natural, common, expected, believable interpretations, even if there are other ways of interpreting. By simply judging every possibility for its naturalness, by simply always choosing the most probable alternative, the probability of reaching good results is high.

If we first establish meanings from the context, then we will always seek to find meanings that most closely suit the context. If we begin with the context, if we study the context as revealed by archeologists in great deal, if we establish what the inscriptions most probably say, then we

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establish a solid foundation in the real world. We do not ignore the fact that the most probable meanings, according to the laws of probability and statistic applied to human societies and human nature, will be most probably the truth.

But is it valid, you might ask, to ascribe to the Veneti the same human nature we experience today? Did they think and act in similar ways? Can our judgement of human nature from our modern experience apply to the ancient peoples?

Human nature changes at an evolutionary pace, and the Veneti peoples were as human as we are today. What changes is only the technology and circumstances we build around us. For example, mothers love their babies as much today as Venetic mothers did. The difference is that today's mothers may use an electric blender to puree fruits to feed their baby, while the Venetic mother pureed the baby's first food by hand with wood or iron utensils. Similarly it is likely that attitudes toward boats and rivers or horse-drawn wagons and roads, was similar to modern attitudes towards trucks and automobiles on highways. Everyone along a river would have had a boat, or everyone along a road would have a horse and wagon, in the same spirit as everyone along a road today has an automobile.

Past interpretations of the Venetic people, that seemed to portray a very superstitious and strange people, is not believable. While strange cultures are possible, the reality is that the Mediterranean was dominated by Greek culture, and everyone in contact with Greek culture would have been very much like the Greeks. The Veneti were not an exotic culture living in isolation from the world. Quite the contrary, if they were involved in trade networks they were very 'normal'.

The best evidence of how human nature does not change can be found in the fact that modern humanity can still understand Greek poetry, plays and legends. I believe that the gods of Greek mythology were not real gods, but they were similar to today's movie and pop stars. Mount Olympus was from the point of view of human nature, like today's Hollywood.

Another good indicator of how human nature does not change, can be seen in the way in which throughout the past centuries, European explorers have visited and lived with primitive tribes in Africa, North America, South America, and Asia. In all cases, within a short time the visitor from Europe can relate to his hosts, laugh with them, play with children, and so on. Humans are basically similar. Indeed we can even see many human characteristics in our closest animal relative, the chimpanzee; and yet humans separated from the ancestors of the chimpanzee some three million years ago.

It follows that if the interpretations of the Venetic inscriptions seem peculiar and unlikely to us today, then it is peculiar and unlikely for the Veneti, and therefore the analyst's results have to be incorrect.

Thus my message here is that our methodology, of seeking the answers

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most consistent with human nature as we understand it, is by far the correct methodology, and critics who come up with alternatives and ask why not those alternatives, fail to grasp the methodology. As I already mentioned, according to the bell curve, there will always be exceptions, but the laws of statistics and probability demand that these exceptions be appropriately rare. For example the inscriptions on the round stones are about the deceased flying up out of the tomb into the heavens. But one of them simply says 'to remember'. Someone, obviously, decided to break with the tradition.

If we were to allow any interpretation that is merely possible, then we could come up with a thousand interpretations that we can explain away as "possible". but only one of those possible explanations lies at the highest points of the bell curve, and are also probable.

In the earlier chapter the inscription with five men shouting **pueia** at a man running away, Latin provides a close word *pugno* 'fight, contend, clash'. But this is in form not as close as Estonian words. Estonian provides two words that sound close to Venetic **pueia**, one being *poja* 'of the son' and *püija* 'catch him!'. It is certainly possible that the men could be shouting a version of *pugno* and saying 'fight!', or as version of *poja* 'of the son' in the sense of some curse word like today's 'son of a bitch!', but the context, the illustration, suggests it is more probable that the men are shouting 'catch him!' (See earlier discussion). By selecting the more probable we will be more probably correct. Hopefully we will find the word again in another inscription which will in that case too support this meaning as the more probable one.

We cannot know what Venetic is a possible and unusual sentence, but we know that most of the time the meaning will be the most probable – the meaning that seems most natural. Therefore, **if we systematically keep selecting the most probable facet in all decisionmaking, then in general we will be touching the truth more frequently than falsehoods.**

Our initial interpreting may come up with more than one highly probable interpretation. That is fine for the beginning. As we continue, we will discover more truths about the language, and those new revelations will allow us to go back and narrow down our earlier results. That is to say that when we cross-check our results in other places, we will eventually find confirmation if it is correct, or indications we have to make adjustments to the earlier hypotheses. Indeed, it is possible that we may still be wrong and have to backtrack. A good indicator of being on the wrong track is that the work grinds to a halt. Conversely the more quickly the deciphering becomes, the more this very fact confirms we are on the right track. It is a constant back and forth, process. Nothing we decide can be considered final until we have completed interpreting all the inscriptions we are able.

Truth is accumulated. It is just like crime scene investigation. An

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initial decision will be supported by later discoveries if it is true, and not supported if not true. Thus as we go we will be constantly modifying earlier choices, and gradually the truth comes more and more into focus. Truth builds as more evidence is added, while false ideas tend to be undermined as more evidence is added.

Thus, it is important to note that this methodology does not get results instantly, and that errors are made along the way. But if we constantly keep selecting the choice that seems most probable, we will be constantly building towards the truth, even if we may make errors along the way that we have to keep correcting.

The correcting process is inherent to learning a language directly from observing it in use. If we go back to considering the baby learning his mother's language, if the mother gives the baby a glass of milk, the baby can initially mistake the word "Milk" for the glass. Later when the glass contains orange juice, he might say "Milk" and the mother shakes her head and says: "No that is orange juice". Soon the baby figures out that the word "Milk" referred to the liquid inside the glass, and that the glass - whether full or empty - had its own word "Glass"

Learning or deciphering an unknown language is an open ended process, and the rate of learning meanings for words depends on amount of experience with it. Because the evidence supporting interpretations of Venetic words depends on how often the word appears and in what contexts, the interpreting of Venetic is very uneven in advancing towards the truth. Some results will be quite solid, others tentative.. This unevenness of results is very typical of this methodology, and is what we see in children. Children use common words properly, but rare words often wrongly as they have not yet had sufficient experience with usage of those rare words. Even as adults many of us are still unfamiliar with the exact meanings of uncommon words.

The results of the methodology used here are not necessarily the final truth. It depends on the quality and quantity of evidence for each word and each sentence. If there are less than 100 complete Venetic sentences, it is impossible to find every word repeated in other locations. On the other hand, there are some words that appear quite often, and we are able to be more certain about the correctness of our interpretation.

As in archeology, our results are dependent on amount of data, and in future when more inscriptions are unearthed, currently vague results will come into greater focus. All the results presented here must be seen as openended. If you disagree with my interpretation, offer your own, and give better arguments. But also make sure that the new interpretation functions well in all other locations the word appears. Do not offer an alternative in a particular sentence without checking it also in all other sentences in which it appears. All the meanings of words and grammatical features given here have been checked for all sentences in which they appear.

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In summary, the methodology used here in interpreting the Venetic inscription is based on most of the inscriptions saying more or less what seems suitable and believable. The moment we begin to come up with strange meanings, we must begin to look for errors.

7.2.2 Decisionmaking is also Intuitive

While some decisions are made with clear rational reasons, the reality is that humans also make decisions intuitively. Intuitive processes are those that handle a great amount of data all at once, and makes decisions based on a feeling. A good example might be the rumbled old detective at a crime scene who has a sense of what went on without much accumulation of data or rational interpretation. To document the hundred small factors all working together, including all the factors accumulated from experience with similar matters, that gave us that feeling, might take a thousand pages of intellectualization and what would that achieve. Another example might be how an artist creates a painting purely intuitively and then when the painting is in a gallery the art critic/specialist will write hundreds of pages of rationalization that leaves the artist scratching his head since he barely rationalized anything that he did..

The intuitive observations may in the end prove to be correct, but it is impossible to communicate intuition to other people. A detective cannot say “I ‘feel’ based on all my experience that he is guilty.” It will not be acceptable in a court of law. The detective has to search for the evidence that can be handled by intellectualization, rationalization.

The experienced archeologist, who is a detective at ancient sites, will make choices based on gut feelings, on intuition, and that leads in productive directions without it being easy to rationalize intellectually why.

The deciphering of Venetic from a detective-archeological approach is similar. I may intuitively feel certain the Venetic word means something, but be unable to rationalize it. And yet when I proceed with it, it ‘works’ and proves correct. Thus while we may find some cases in which the decisionmaking process can be neatly explained, there will also be decisionmaking with so many reasons that it would take numerous pages of argument to explain it. There is a limit to how much explaining can be done on these pages. For that reason the reader has to be aware that there will be a great deal that could be explained, but would need numerous pages to do so.

There are scholars of Venetic, who, believing Venetic was Latin-like or Slavic-like, will write entire articles analyzing one word. And here I am, writing about all the words in the complete sentences, as well as phonetics and grammar. Based on traditional scholarly articles spending thousands of words describing one word or one feature of the Venetic inscriptions, one could easily turn this documentation into a hundred articles totalling

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hundreds of pages. It is very much like how an art scholar will describe a painting being made. He can describe every decision made by the artist and every action; but in the end all that counts is the final painting. You can end up with thousands of pages rationalizing all the artists actions and a final painting that is garbage, or you can write no pages of rationalization at all and have a very good final painting.

This documentation tries to find a balance between explaining how Venetic inscriptions were analyzed, and presenting the final results. In my opinion it isn't necessary to describe step by step how decisions were made for every single sentence – and it isn't possible either as it would take thousands of pages of explanation – but it is important to demonstrate the methodology so that the reader can grasp how it was done. Our objective here is to demonstrate how the analysis was done, using a few examples, and then proceed towards the results. The reader has to assume that whatever is not explained nonetheless is similar solid decisionmaking behind it.

Humans appear to have a powerful intuition about language and therefore we cannot ignore the intuitive process connected with language. For example humans are able to understand someone speaking their language with a strong accent or a different dialect. How can we intellectualize how we are able to understand strange dialects from our language, even when phonetically speaking it is very different? It is unexplainable. A good example is in modern speakers of English understanding the Elizabethian English in William Shakespeare's work. When I read Shakespeare, I can barely understand what it says, but when hearing it spoken out loud, it is more easily understood. It seems intellectualization sometimes impedes the natural intuitive process with which we are all born. Phonetics appears to play a role. But it is something that is too complicated to rationalize.

Our intuition towards learning language appears to be an inherited trait. When a baby learns its mother's language, it does not rationalize its choices. It simply gravitates intuitively towards what works best. And insofar our methodology with Venetic is similar – inferring meaning from how Venetic was used – it too calls on intuition. Intuition can be defined as the human brain processing information in a very direct way, without intellectualizing what we are doing unconsciously.

Thus, to summarize, our question in regards to analysing Venetic is - Is it really necessary to rationalize every decision? Surely what counts is the results. Who cares how a baby learns its mother's language, as long as in the end he does. While in the following chapters will look at many Venetic sentences from an intellectual point of view, please do not be lead astray by the intellectualization. What counts in the end is the final result – as presented in Part Three – the inventory of word stems and description of grammar. If the final results are enough that it is possible to create new original sentences then nobody can claim lack of success. Successful

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learning or deciphering of a language is measured by whether it can be used. If a baby ends up speaking his mother's language, then it does not matter how the baby arrived at it. Similarly if our analysis of Venetic ends up with a word list, and grammar that allows us to create new original sentences, then it does not really matter how we arrived at that word list and grammar.

The key to arriving at a valid result is in being able to form original sentences. After reading Part Four, you will be able to form new original Venetic sentences, and that is the proof of success. Also supporting the correctness of our analysis is in our translating close to all the inscriptions in ways that are natural to the objects and circumstances. In other words, if all our results seem normal, common, natural, probable – then that agrees with the laws of probability and the bell curve, as described earlier.

7.2.3 Open-ended, like Archeological or Crime Scene Interpretation

As mentioned earlier, the methodology used is rooted in archeological investigation. What archeology discovers as to the nature of the objects, their purpose, etc, is then extended to what we can infer about the inscriptions on the objects. Thus the methodology is open-ended. One day archeology will discover something new from which we can infer more. Nothing given here is final. If you, the reader disagree with something, then that is fine. Nothing is claimed to be absolutely true. But if you offer an alternative, make sure it works better in all the locations it occurs.

The accuracy or correctness of the results is relative to what information was available. If the number of complete inscriptions is less than 100, naturally the amount of information is limited. If there were 1000 complete sentences, we would get more secure results, and possibly achieve the results without any reference at all to any external languages for ideas or additional evidence.

Our conclusions are made from the 'preponderance of the evidence' – what all the evidence as a whole tends to suggest, even if there are a few seeming contradictions. The methodology used here – as used too in archeology and crime scene investigation – permits evidence that is too weak when standing alone, but as part of an array of evidence a large quantity of weak indicators adds up. Intuition too operates on a vast number of weak evidence working together to give a particular impression.

In crime scene investigation, a smudged fingerprint made by fingers with chocolate on them, is useless by itself, but is useful when added to other evidence that shows the suspect ate a bar of chocolate. The two together make a useless partial fingerprint suddenly enough to prove the suspect committed the crime. The same applies to interpreting Venetic. Pieces of evidence taken individually may seem weak by themselves, but when combined with other evidence, a strong truth will arise. And, as I

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said above, it is opened – we can keep adding more and more small pieces of evidence that taken all together form a strong result.

This principle also explains why it is necessary to operate on all the complete inscriptions at once. As already discussed, context may indicate only vaguely what a word in a sentence can mean. But when we look at the word in all places it appears, the vague interpretations all combine to a single very strong meaning.

It is such connecting of weak pieces of evidence that yields strong results when all the evidence is viewed as a whole, and not individually.

When we refer to a known language for ideas or evidence, we are merely accumulating additional evidence. We already know what the meaning should be, roughly, and finding the word in a known language helps us become more specific. Thus, while you will find the text referring to Estonian more than any other language, bear in mind that this methodology does not make any a priori presumption about linguistic affiliation. There is a very good example in the Basque language. If you go through its vocabulary, you will find that most of its words seem to be connected directly or indirectly to Latin. But that does not mean Basque is a Latin (Romance) language like Spanish. When we look also at the grammar, we discover that Basque grammar is nothing like Latin, and for that reason Basque is considered a surviving language of the pre-Roman period. Applying this to our work with Venetic, if we find more Venetic word to be Estonian-like Finnic than any other language, that does not necessarily mean Venetic was a Finnic. We also have to find that the grammar is Finnic-like in character. Our final rationalizing of the grammar in Part Three set out to show that.

But until then, our noting of parallels between some Venetic words and other known languages does not make any presumptions of genetic connections. As in the case of Basque, it is certainly possible that Venetic is filled with foreign words that have been adopted and not inherited. Do not read too much into how the apparent similarities arose. Our first purpose in Part Two is to decipher the Venetic inscriptions, and not to make any linguistic judgements.

The time to make linguistic judgements comes after the deciphering is done. Part Three summarizes the results, and does make some linguistic observations

7.3 SOME EXAMPLE INSCRIPTIONS IN MORE DETAIL

7.3.1 Tapping into Human Nature.

The following will look again at some inscriptions already introduced in Part One, but here we will look at them in greater detail in order to demonstrate that decisionmaking can be quite intricate.

The greatest tool for finding the most probable interpretations is our understanding of human nature. It is common for us today to imagine that ancient people were very different from humans today, but the truth is that humans do not change in their character any faster than we change in our physiology. If the Veneti were physically like modern humans, then their character was similar too. As I said earlier what changes in human evolution is our technology and environment. But if modern humans were put in the same basic technology of the time of the Venetic, we would behave the same way. That is why one of the best ways of interpreting Venetic archeological site and objects is to get to know it well and to project ourselves into those times and assess what our thoughts and behaviour would be.

Generally all the known Venetic inscriptions have a character wherein the object is significant as a guide in judging the suitability of a proposed meaning. We looked at some of the simpler ones earlier and we will look at these again here, with additional discussions.

We have already investigated the example of the five men shouting **pueia**. While the character of an object will not directly tell us what it means, it will tell us which meanings are *more likely* and which meanings are *less likely*. As described earlier, the scientific method applied here is to follow the *path of highest probability* when we assess the suitability of the meaning to the surrounding evidence.

We mentioned earlier the examples of how a baby learns his mother's language from observing the language in practice and inferring meaning from it, plus trial and error. Similarly a tourist in a foreign country can observe written words in context – like signage, packaging, traffic signs, etc – and similarly learn the written language by inferring meaning from the real-world context, plus some back-and-forth comparisons and trial and error. Our methodology for interpreting the Venetic inscriptions follows this tried and true methodology – which, since a baby can do it, must be innate in us. For thousands of years, long before anyone knew what language was (meaning before the invention of the science of linguistics), people learned languages by experiencing it in practice and joining in. What is important in all these instances is that the language – spoken or written – must occur in realworld context so that it is possible through identifying with the context to infer the meaning. In other words, for us to

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determine that a word above a basket of apples means ‘apple’, the fruit in the basket must be apples and not something else. Wrong usage will reveal nothing. Thus we have to begin with the assumption that the Veneti people wrote sentences meaningful to the situations and that no sentences were written that were not in context.

Therefore, as I said earlier, the most important step in this methodology applied to the Venetic inscriptions is to come to understand the context in which the inscriptions are found. Since archeologists do this work themselves – stopping short of interpreting the inscriptions – descriptions of the objects and their environment and function have already been determined by archeology. An archeologist’s purpose is to reconstruct the past, and we are already provided with much information about the site.

The only way we can tap into human nature, is to relate to the Venetic objects as humans, not as intellectual computers. Humans interpret their word largely through emotions and the intellectual responses are actually quite small. To give an example – if you are in a foreign supermarket and walk past a shelf of cartons of milk, you may understand what word on the carton means milk without out consciously realizing it. It is the same with interpreting Venetic inscriptions. After looking at a certain category of Venetic object for a while, we may then look at a sentence and understand what a particular word means without ever having given it any intellectual attention.

Intuition – processing the maximum of information in a very direct way – functions best when we can get the intellectualization out of the way. I can struggle over an inscription intellectually and find no solution, and then put it aside and forget about it. Then later I will return to it and understand what it says intuitively. Intuition is wholistic. Realworld experience is wholistic. If we bring intuition and the realworld context together, then we greatly surpass anything possible through intellectual processes. They say the intellect comprises only 10% of brain function. Intuition uses 100% because it involves wholistic perception.

Science tries to reduce everything to intellectual descriptions. But human experience is not only intellectual. The best example would be in art – music, dance, painting, etc – where it is impossible for an artist to intellectually describe what he does. While in painting, it is possible to observe some basic principles of design, in the final painting, the interaction of all the different features of the painting, their interaction with the environment where the painting is hung, and the human nature of the viewer is so complex that if anyone tried to intellectually describe everything, they would have to write a million pages.

At the other end of the spectrum is the simple scientific experiment, such as measuring the rate at which an object falls in gravity.

Writing is not as complex as painting, nor is it as simple as a scientific mathematical formula. It lies in between. We know that the Venetic inscriptions will contain a language with rules of grammar, word stems,

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and other features common to all languages. We also know that the choices of words on archeological objects is close to being like art. The text is the product of the relationship of the human with the object and its purpose. Therefore the interpreting of the inscriptions has to be intuitive and direct, just like looking at a work of art; but also we have to look for the grammatical structure. A sentence is structured on grammatical formulas.

An analyst of Venetic inscriptions using the methodology described here can make intuitive and intellectual contact via archeological literature. The books *LLV* and *MLV* have descriptions of the objects, where found, observations about the archeological site, what went on there, etc. Most important would be to actually see the objects. Although I assembled the body of inscriptions for this project by selecting all the complete sentences given in the cataloguing of *MLV*, I could not have proceeded without consulting the descriptions in *MLV* and the photos and drawings of the objects presented in *LLV*, an earlier book. Often it was by looking at a picture of the object, that I was able to see it as the ancient Venetic person did. There is nothing better for projecting oneself into the circumstances than to experience as much about the object and its site as possible. There is always more than one can do than only consulting *MLV* and *LLV*.

The book *LLV* understood the importance of the archeological objects. *MLV*, however seems to have been more oriented to the texts, as it contains no pictures of the objects. Although there were verbal descriptions, the fact is that a picture is worth a thousand words. Pictures allow intuition to participate. More of our mind is permitted to be involved – not just the intellectual part.

7.3.2. Approaching the Inscriptions Wholistically

While there may be a few inscriptions, like the several introductory examples in Part One, that almost instantly suggest a highly probable meaning from reading the context, once we have begun we can use our discoveries to leverage further discoveries. For example in the beginning of the deciphering the prayers on the styluses only suggest prayers to the goddess Rhea (as indicated by the REI part of the often repeated word **re.i.tiia.i**). Obviously the methodology requires we proceed in a wise sequence. First we discover a few words directly from the nature of the object, and then we look for short sentences in which those words appear, with only one word left unknown. We can then begin to infer meanings of words with the additional help of its context within a sentence. This is the traditional methodology – we find some solid starter words, and then by carefully selecting sentences which mostly contain the starter words, we gradually build our vocabulary. Eventually we have enough words that when we plug them into the stylus inscriptions, we begin to partially

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translate those Rhea inscriptions. Since the stylus inscriptions all have similar themes, we can discover more by comparing sentences within the same themes. We have discussed this methodology in detail in Part One.

But interpreting the context always relies on our measuring all our choices against what is most probable based on our experience with human behaviour. Closeness to common human behaviour, is one of the features that help narrow down our choice. As discussed earlier we always seek the solution that is most probable based on our experience with human nature. For example if today you purchase a knife made in a foreign country and there is a word on it, there are thousands of words it is not likely to be. The analyst of the word can be sure that this word does not mean ‘fork’ because the object is not a fork. On the other hand, the idea that it means ‘knife’ is a very strong possibility because the object is a knife. But could it be something else too? Our experience shows that text on a manufactured item can be a trade mark or signature of its maker. And in the modern world, a knife could have written on it “stainless steel” or “made in [country]”. We greatly reduce the probable meanings from thousands of meanings – if the word was linguistically isolated – to only several, and from among these several we can choose one of them and test it with other locations the word appears. If there was a word on a Venetic knife, it is unlikely that identifying the metal or country of manufacture was relevant in those ancient times. But if it was marvellous handiwork it is possible the maker was identified, or the maker introduced the word for ‘knife’ if this object was not a typical looking knife.

Because there are rare exceptions, the statistical approach means that nothing presented in this project can be claimed to be absolutely correct, because statistics never deals with 100% certainty. We can only decide that one interpretation is highly probable, and another is less probable by one degree or another. But, as described earlier, if we always choose the most probable interpretation based on our experience with human nature, then we tend to always move towards the truth even if there will be the infrequent errors. It is the same in crime scene investigations – among all the assembled evidence, there may be something that is not evidence, but coincidence and caused by some other event. That is why as in a court of law, the truth lies not in any one individual piece of evidence, but in the ‘preponderance of evidence’. This means that a critic cannot isolate one piece of evidence that can be shown to be erroneous and claim it negates all the other evidence that is good. No, we simply throw out that piece of evidence that is proven not to belong.

Using external evidence to discover meanings of words is, as described earlier, a basic part of the linguistic methodology of deciphering an unknown language, whether living or dead. If there are living speakers one observes the situations when the word is spoken, produces hypotheses, and then tests the hypotheses. Information about a language, living or dead, ultimately always comes from making a connection between the word-

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symbol and the real world outside of the language. The most elementary manner of learning a word is to point to an object and ask the informant “What’s that?” It is what a three year old child does. That is not linguistic science. It is something common and normal in humans. Because a baby can learn its mother’s language just by experiencing it in use, there is a great deal of understanding of language in us from birth. It may be as inherent as our ability to learn to walk. We have discussed this in detail in Part One. While archeologists understand this, since they too accumulate evidence and assess what the evidence as a whole suggests, linguists have difficulty with this since linguistics is not about accumulating and interpreting as much data from as many fields as possible, but by processing only linguistic information and ignoring everything non-linguistic. It would be like removing the word for ‘apple’ from a basket of apples, and trying to determine what it means by comparing the word with words of presumed related languages. Anyone can see that if you remove the word for ‘apple’ from its context, that opens the ability of analysts to assign any meaning to the word that they can somehow linguistically justify. The actual usage, thus, is our only security against analysts inventing something false. As long as we do not separate the word from its real-world usage, that real-world usage serves as our solid anchor against scholarly errors and fraud.

We cannot stress enough the importance of not only keeping a Venetic word connected with its object and context, but also keeping an open mind to observe as much about that context as is possible.

As I described above with the foreigner reading signs and packages, interpreting an ancient language written on objects follows basically the same process as interpreting a living unknown language. A deaf and dumb baby (who can neither hear nor speak) can learn his mother’s written language if permitted to observe all written examples of the language as used in context. The mother can show the baby packages, captions under pictures, and label all objects in the house. The baby will absorb the written language in the same way her absorbs the spoken language. There is nothing mysterious in the basic methodology used in this project. Deciphering a language, learning a language is something innate in us all, and the reader does not have to know any scientific specialty to follow the discussions. Nothing here requires any linguistic knowledge. It does however require a reader who is observant and experienced with the world, and who is also intellectually accomplished – since in the end, this project is organized around intellectualization. We need both skills – our intuitive skills about the world, and our intellectual skills for seeing and describing apparent patterns that confirm what we are finding.

Our methodology begins with a clean mind. If we have prior preconceptions such as that Venetic is Indo-European, then our preconceptions will block our grasping the truths given in the context. There are those who have devoted so much of their educational life

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believing Venetic was Latin-like or Slovenian-like that they will project a cultist barrier against any threat to their entrenched beliefs. There are also linguists who believe linguistics has determined the descent of languages and completely reject any idea that Finnic language could have descended by trade down to northern Italy in ancient times, even though they have an acknowledged example in Hungarian, a language acknowledged to have been transposed from the Ugrians of north central Asia, probably through the fur trade.

We cannot have preconceptions about what the inscriptions say in general, before we begin the deciphering. We cannot picture all inscriptions as grim dedications to gods or epitaphs to the dead like previous studies have done. With an open mind, we will realize that the Veneti people in their day would have encountered in their Mediterranean world plenty of examples of writing used in countless other ways, and have used their own writing in similar ways. By the time Veneti were writing inscriptions, Greece already had all kinds of writers, from philosophers to historians to poets. Homer had already written the *Iliad* and *Odyssey* in 800 BC. There was no primitive, magical, religious taboo on writing. Writing was already established and common.

There is no question that Greeks, Phoenicians, Etruscans and others exploited writing to its fullest, and *Veneti* would have also. As I already explained earlier, the only reason one may get the idea that Veneti writing was all very religious, is simply because archeology tends to find the largest number of inscriptions in concentrations at religious places. The non-religious objects are not found in concentration but are isolated finds. Regular use of Venetic writing would have been distributed all over the landscape, and much of it on paper or other materials that have disintegrated. For example, nobody ever carves a shopping list into stone. Therefore we must view the few isolated finds that appear not to have a religious context, with much greater respect than has been the case. In spite of being few, they are probably most representative of the most common use of the Venetic language. Let us not get a distorted view from the fact that only the religious inscriptions were made on hard materials and have been found in concentrations,

7.3.3 Several Ordinary Non-Religious Objects

There are many reasons why writing would be added to everyday objects. Many of the reasons arise from human nature and have lasted down through time.

First there is labelling. Even today human love to label things. Hence the popularity of the labelmaker. If there was a need to distinguish between two similar objects, then a label to distinguish them would be desirable. The label could describe the object itself or what was inside it.

Secondly words cause the object to speak. That is what a slogan in an

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advertisement does. The advertised object speaks. In marketplaces, crafted items that had words on them had a greater value than the same item without any text.

SMALL POT: The pot illustrated at the beginning of this chapter, which we already looked at in our examples in Part One, could be an example in which the writing was added as a feature to aid in sales (since it had to be written in the manufacturing process.).

Archeology has found two pots with the very same inscription - **lah.vnahvrot.a.h** Both pots are small. The one illustrated here has a handle that shows holes for thumb and forefinger. The bottom of the little pot is round, meaning it was not set down anywhere. It was carried around and then put away. What does this context suggest? The first thing that comes to mind is a portable oil lamp analogous to later candle holders – to carry around to find one’s way in the dark. But examples of such oil lamps in other cultures suggests it should have a flat bottom to set it down.

Another practice involving carrying something around would be to perfume an environment. A flat bottom is not necessary if, once the rooms are perfumed, the task is complete, and doesn’t need to be continued.

We all the while bear in mind the fact that the same words appear on another small pot, which tends to suggest the words were not religious and were most probably a label for the object or what was inside. Furthermore the words were added by the craftsman, and therefore would have been designed to be attractive to the customer at a marketplace.

Thus from studying the context we can come up with some ideas of probable use, and from that propose some meanings. Our first next step would be to look through all other inscriptions to see if similar words appear. In this case we cannot find the words anywhere else other than the second pot.

All we have determined so far is that the object was crafted, and the words describe the object (‘small pot?’) or what was inside (‘lamp oil’ or ‘perfume’)

We have, thus, a general expectation. We can continue to search evidence for more clues. As we discussed earlier, we can extend our accumulation of clues to external languages. But it is wise to do so only when we have already determined a rough meaning from direct interpretation. We have done so. We expect the meaning to be likely something connected with perfuming a home. With that in mind, when we now look at external languages (Latin, Etruscan, Germanic, etc) we find that in Estonian we can mimic the Venetic with *lõhnav roht* ‘aromatic herbs’. What is the probability of such closeness occurring by random chance! This pot addresses a problem still found today, and the reason there is much consumption of room air freshening products. Already without the appropriate parallel in Estonian, the probability it contained air freshener is of a higher probability than any other use we can find common

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in human societies.

FLOWER VASE: The words appear to be integral to the object, as if put on by the manufacturer to appeal to customers at a market. (In contrast to inscriptions on creation urns or tomb markers we will look at later that were custom made and personal.) We looked at this object earlier, but only made general observations. Here we will try to decipher the entire sentence.

On a Padua vase collar the inscription reads **voto klutiari.s. vha.g.s.to**. Using common sense, one might expect to see the word ‘flowers’ in the inscription. As I said, because its text is integrated into its design, it looks like it must have been manufactured to sell at a market with the inscription being part of the product. It follows that the message must be something general and appropriate to anyone who will use this as a vase.

What common idea could there be on a vase? What could be put on a vase today?

It so happens that among the inscriptions I selected for study, there is another one that archeologists have decided is a vase, even though it has a handle. Therefore a valid next step would be to look for a word stem that they have in common.

Let us look at the other vase too. The text reads

klutaviko.s.dotodono.m.\$a.i. nate.i. We can easily identify the word boundaries and add spaces to write it as follows: **klutaviko.s. doto dono.m. \$a.i. nate.i.**

Note that the word appearing in both this and the other vase inscription is **klut-** In the earlier vase we see **klutiari.s.** and in this one **klutaviko.s.**

We can propose that the meaning of the word stem **klut**, is most probably that which is put in the vase.

Let us continue with the first vase, which appears to have text put on during manufacture. This is suggested by the text following a band around the neck.

(1.E)



voto klutiari.s. vha.g.s.to

[MLV- 128, LLV- Pa16 ; image after LLV]

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The sentence, showing word boundaries is:

voto klutiari.s. vha.g.s.to¹⁵

Here we have a similar problem as with the small pot in that not very many words are repeated in other inscriptions of the less than 100 available. What we have so far is only:

voto *flower-bunch, etc* **vha.g.s.to**

The word **voto** appears again in the Lagole inscriptions, such as in

10a.A) **voto.s.na.i.son.ko.s.tona.s.totribus.iati.n** - [MLV-154, LLV-Ca9]

voto.s. na.i.son.ko.s. tona.s.to tribus.iati.n

We will not be able to confirm the meaning of **voto** until we reach this inscription, but we can right away propose, since the Lagole inscriptions are dominated by objects associated with water, that the word – which strongly resembles the Germanic word for ‘water’ – that **voto** means ‘water’. Note that we are only looking for meaning, and we do not need to know the origins of the word. Here is a case where **voto** more closely resembles the Germanic, since in Estonian ‘water’ is given by *vesi*. Estonian uses the low vowel for *vool* ‘current’, and it is possible **voto** means water as the fluid while other meanings of ‘water’ concern the surface used by boats. Nonetheless we will find several words in Venetic that resemble Germanic, and it is certainly possible **voto** is best connected to the Germanic word, which is even reflected in English *water*. Still, Estonian can interpret **voto** with the imperative *veeta* ‘water!’ based on making a verb out of the stem *vee* ‘water’.

Since the methodology does not require finding the solution immediately, we can now add the idea of ‘water’ and partially translate the sentence as follows:

Water the flower-bunch, etc **vha.g.s.to**

If we assume **voto** is imperative, it makes sense that a craftsman would consider a simple reminder ‘water the flowers’ being suitable for a manufactured vase to be sold at a market.

But here we have the additional word. The word **vha.g.s.to** remains. Can we predict what it means from the other words? Is it an adjective or

¹⁵ The Venetic character that looks like a ladder is used here, which we accept as a true “H”, whereas we interpret **.i.** elsewhere as more of a “J” (=Y) that only sometimes sounds like “H”

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adverb? If one is watering flowers, what would be a good adverb or adjective? Water the flowers properly? well? daily?

Thus we have completed analysing our object to generally understand what we need. What more evidence can we find – our methodology seeks to accumulate as much evidence as possible.

Our comparisons with the two vase inscriptions suggested the stem of **klutiariis** was **klut**, since in the other inscription the word is **klutaviko.s**. For the current inscription we need to establish the meaning of **iariis**.

The Estonian dictionary (Saakpakk edition) gives *klut'ine* 'flock, turf', also 'shock' (as in 'shock of hair'). It is a common word actually, as I have heard it used in my youth, but mostly in the meaning of 'tuft' (of hair). The meanings are similar to the English word *clutch* in the sense of 'group, bunch'. Given that English has a substratum of pre-Indo-European words from the Venetic period, finding parallels in English help to affirm our choices. Also Estonian has *klump* meaning 'round flower bed'.

We conclude with the added evidence that it is quite probable that **klut** meant 'clump, clutch, bunch'. However here the full word is **klutiariis**. It has more to it than the stem **klut**-, and we have to see it as a compound word which adds **-iariis**. It resembles Estonian *hari*, 'brush' which also has the broader meaning, of 'cultivate, arrange, improve'.

Thus we can create the Estonian parallel *kluti-hari*, which would mean 'ordered clutch', 'arranged bunch', 'brush tuft' etc. which is absolutely perfect, as it does not require the contents of the vase to be specifically flowers.

Finally we come to **vha.g.s.to** We have established that in a sentence that seems to begin with 'Water the arranged-bunch' the final word is most probably an adjective or adverb. If we scan Estonian we can come up with *vägevasti* 'strongly, intensely'. If this word were abbreviated we arrive at a good parallel to **vha.g.s.to**. which is *vägesti* A more basic analysis begins with Estonian *väga* meaning 'much, very, strong', and adding *-sti* to create the adverb, giving the meaning 'in the character of strong' Thus either Estonian has added the *-ev* or Venetic has lost it. Either way the word *väga* and related word are appropriate for the sentence. Note we can find some soft confirmation for interpreting **vha.g.-** with 'strong' elsewhere in the inscriptions.

By our analysis the Venetic sentence is basically telling the user of the vase to 'Water the arrangement liberally'. This is an appropriate generic sentence suitable for a vase, which would add some value to the vase. We must bear in mind that in this vase, the words are incorporated into the design and are therefore not personal. That is not the case of the other vase.

Although we needed to reference Estonian to arrive at a sharp final meaning, even if we did not reference Estonian, we would still have a good general idea of what it said, purely from our determining the most probable

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meanings for **voto** and **klut-** considering it was a general universal text suitable for a vase. Thus, you cannot consider this as forcing Estonian onto Venetic, but rather that the Estonian merely adds evidence and lets us refine the meaning. Even if we are too dependent on the Estonian parallel for a meaning there is still a final test – the chosen meaning must fit everywhere that Venetic word appears. The need for a word to have the same meaning everywhere is everywhere a final text.

Looking now at the second vase, we see the likelihood that the inscription was added via a custom order. In other words the message was not as general or universal. Someone may have had it made for the purpose of carrying as a gift to the Lagole area spa.

SECOND VASE: On a container found at Lagole, we have another inscription using the stem **klut**. (Helps affirm the correctness of the interpretation of **klut**) In this case, the second part of the compound word is **viko.s**. Direct analysis across the Venetic inscriptions reveals that the stem VII most probable means ‘carry’. I will not present the evidence here. It will be covered later in the chapter discussing VII-words.



klutaviko.s.dotodono.m.\$a.i.|nate.i.

[*MLV- 207, LLV- Ca18; image after LLV*]

kluta-viko.s. doto dono.m. \$a.i.nate.i.

We will also determine later from direct analysis across the Venetic inscriptions that the stem **DO-** probably refers to bringing or offering. When we then extend the analysis into Estonian and Finnish, we find confirmation of this. Estonian *too*, or Finnish *tu*, means ‘bring’. The comparing of **doto** and **dono.m** with Estonian *toodu* and *toonum* is therefore suitable evidence to add to our body of evidence for these words, See the later analysis of **DO-** words for more.

7. MEANINGS REVEALED BY OBJECT

Next we have in this vase inscription the word **\$a.i.nate.i**. We began our analysis of this in section 6.2.7 We will continue to study this later. For now we will only state that we will find **\$a.i.na te.i**.¹⁶ means ‘to you of the gods’

This inscription is not easy to interpret in the beginning. Later on when we have established more of the words, it becomes possible. However if we referred immediately to Estonian, we can come up with a good parallel sentence. For now our purpose is to show how the fact that the objects are vases help guide us to the most probable meanings.

Thus our tentative interpretation is

“The clutch-bringing brought as brought-thing(ie offering) to you of the gods”

I say that this is tentative because our interpretations of **viko.s** , **doto**, and **donom** still need a little more evidence or confirmation within the inscriptions.

In our methodology, we will initially make tentative interpretations and test chosen meanings, If we have to change them we have to modify later. In this case even in the end, I am still not entirely sure about the grammatical form of **donom**. It is a grammatical form only found in the Lagole inscriptions but the best choice is that it is a synonym for the common **dona.s.to** found in the Rhea prayers.

ANOTHER VASE: There exists another vase with an inscription on it, but the middle part is unreadable or missing. Scholars have shown the sentence as follows:

hevi.s.so.\$ [- - - - - o.] i. hva.g.s.to

[MLV- 127, LLV- Pa15 ; image after LLV]

What is useful here is that we can see what looks like the same word we saw earlier **vha.g.s.to** which we interpreted earlier as ‘liberally, strongly’ as in ‘water the plants well.’

While we cannot decipher this sentence, it does show that **vha.g.s.to** describes something that is applicable to a vase. Watering the contents of the vase well, is a concept that is applicable to a vase.

¹⁶ Note our use of **s’** instead of the **§** (“SH”) normally used when the Venetic is transcribed into small Roman characters, is intended to represent more of a long “S” as in English *hiss*, with a probable “I” at the front.

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A SPATULA OF IVORY OR BONE: The following object, with a simple inscription, has been viewed as a spatula of bone or ivory, found at Caverzano di Belluno, as described by E. Lattes. The wear at the narrower end suggests that it was used it was held at the worn location. What was it used for?



ies[- - -]niiuikuru

[I.I, MLV- 236A, LLV- B12; image after LLV]

The object suggests this object was used as a tool. This is indicated by the wear on one part. It was held here and then used.

Some scholars have thought this was some kind of spatula. We can use that concept to look for the meaning of the word on it. However, we can also explore other possibilities. What other uses would there be than a spatula? One other possibility is that it was a stick used to beat laundry. Indeed that seems like a stronger probability since a spatula perhaps ought to be broader and in ancient times the spatula end would have become discolored with smoke from a cooking fire. I think that if this object was studied closely it would be clean, and the wear would only be the wear from holding it.

Let us pursue the idea it was used to beat laundry. What is the probability of that? If we study ancient laundry practices, such as women practiced beside a river, we will always find the stick used to beat the dirt out of the fabric.

Having established a good probable use, let us explore what external languages offer. Consider Estonian. In Estonian folk tradition, the flat object used to beat laundry was called *kurikas* – with the *-kas* being an ending. Furthermore, Estonian also has the word *nui* for ‘club’. We can thus combine the two with *nui-kuri* and that looks remarkably like the Venetic *niiuikuru* on the object. The ancient intrinsic meaning of Estonian *kuri* is suggested by words such as *kurk* ‘throat; cucumber’ suggesting ‘elongated object’. Thus *niiuikuru*, would seem to the Estonian ear to sound like it means ‘elongated object used as a club’ (Est. *nui kuru (ikas)*)

Before the worn part, scholars have identified that there are the letters *ies*.. But note that if the first letter is also a little worn we could propose it begins *pes*- not *ies*- in which case we can propose something parallel to Estonian *pese*- ‘wash’ or *pesu* ‘the wash’ . If we can add *pese*- in the first location, then we have a clothes-washing instrument like the Estonian folk object *kurikas*. We can derive from Estonian *pesu nui-kuru* meaning

‘washing elongated beat-stick’

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DUCK GIVEN TO AN ELDER: This inscription was featured in Part One to demonstrate the methodology of direct analysis. The following presents a summary of the analysis plus some additional grammatical notes.



pupone.i.e.gorako.i.|e.kupetaris

[pedestal side –2.A, MLV- 130 LLV- Pal; image after LLV]

The following analysis adds to the earlier analysis, some decisions about grammar, and comparing it to what can be seen in Estonian.

ANALYSIS

The first step is always to find the word boundaries. As described in Part One, if the Venetic is analysed across all complete inscriptions, the repeated patterns allow us to identify stems and grammatical endings, and most word boundaries, before we have actually deciphered any words.

pupone.i. e.go rako.i. e.kupetaris

pupone.i. ‘to the elder’ breaks down as follows: **pupo-** ‘father’ As natural as “mama”, it has been identified in Etruscan and probably lies at the foundation of the word for the Catholic religious leader that arose in mid Roman times.. Next, **-ne.i.** is a suffix or case ending which we can only confirm when all the work is done. But we note here that this ending proves to work well everywhere it occurs in the sense of the Terminative ‘up to, until’, hence **pupone.i.** may be more like Est *pappani* ‘up to the elder’

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.e.go ‘let remain, let be’ We have discussed this in Part One. This meaning has been strongly confirmed in all places it appears.. Notably it occurs at the start of obelisks used to mark tombs (analogous to modern grave stones). Originally academics who assumed Venetic was akin to Latin, assumed it meant ‘I’ (from Latin *ego*), but that would make the inscriptions seem quite peculiar – the deceased talking about themselves in the first person? Our approach sees **.e.go** being analogous to the everlasting use of ‘rest’ as it survives today in “Rest in Peace”. Here it may have had a more regular meaning ‘let remain’. It appears to resonate well with Est. *jäägu* ‘let remain, let be’.

rako- ‘drake, duck’ This was described in Part One as well. The illustration suggests the word for ‘duck’ must be in the text. Looking now at known languages for additional evidence, none was found in Finnic, but we found *raca* in Slovenian, which is probably a remnant from Venetic, surviving in the Slavic languages that developed when the Veneti became Slavic-speaking on the east side in the post-Roman era. Proof that it is not originally Slavic is indicated by the *raca* word not being found in other Slavic languages. Possibly the word is also in Germanic because of the similarity to for example English drake. The word rako might ultimately be of Germanic origin, but common sense suggests the word imitated a duck’s “quack”.

-v.i case ending Partitive. See later for our detailed discussions of the Partitive case. This gives us **rako.i**. ‘a duck’

.e.kupetaris ‘continue the journey’ ‘Let-it-be, to engage the journey’ Discussed earlier this expression appears at the end, like a tag. We proposed it meant something like ‘happy journey’. But what can we say when we compare it to Estonian? It is common to say in Estonian *jäägu nii, pidame reisi!* It is spoken when a social discussion breaks up, meaning ‘So then, on with the journey!’; literally: ‘So-be-it, let’s engage the journey’..**e.kupetaris** could have originated in the same way, contracted into an expression meaning ‘(have a)good journey’ In the evolution of this word it could have originated in long form as **.e.go peta re.i.s**

RESULT:

‘To the Father (Elder, etc) let remain a duck’

PEDESTAL DEDICATED TO HORSES: We have no image for this, but *MLV* describes it as being sculpted with an image of a man in a chariot. Presumably horses are shown too. The inscription is on three sides of the image. The vertical lines in the Roman text transcription below show where text turns to another side. Note that Venetic text, being phonetic and

7. MEANINGS REVEALED BY OBJECT

attaching no significance to spaces, etc. did not turn the sentence at word boundaries like we might today. It was written continuously and when the writer came to the edge of a tablet he turned, or went to the other side. Note Venetic writing could go in any direction. We determine the direction from the direction the alphabet characters are pointing. Our conversions to Latin characters, turns the sentence to read our modern convention of left to right.

v.i.ugio.i.u.|posediio.i.|e.petari.s.

[pedestal- MLV-135]

v.i.ugio.i. .u.posed-iio.i. e.petari.s.

This inscription has the same ECUPETARIS at the end, although further condensed in this dialect to **e.petari.s.** suggesting, as before, an often used ‘bon voyage’, ‘good journey’, etc. Considering that the image shows a chariot, which was pulled by more than one horse, we may propose that the word for horses (plural) might occur. For that reason, when we scan languages for parallels it is relevant that Estonian hears the plural of ‘horses’ in it (**u.posed** vs Est. *hobused*). Analysis of the inscription we have identified as 1B in the body of inscriptions suggest that the singular appears as **OBOS**. We will interpret this inscription in full later.

In the methodology used here, we judge correctness not just from the singular instance, but that what we decide in one location has to ‘work’ in another. In this case the stem OBOS or UPOS functions well within both sentences, and context. While this does not prove it is correct, the methodology is based on the laws of probability that the more evidence points to the same conclusion the more probably it is correct.

We will therefore assume **u.posed** most probably means ‘horses’ and that the Estonian parallel is relevant evidence because it resonates with horses in the image and produces the following sensible result.

ANALYSIS

v.i.ug(o) - ‘let be carried’. This is proposed meaning determined - as described later – from comparing a large number of words in the Venetic inscriptions that begin with **v.i.u-**. Traditionally scholars have assumed from it occurring on cremation urns that it referred to ‘cremate’. However it also occurs on objects that do not clearly apply to cremating, such as this one. Therefore I hypothesized that the word was a little more fluid, and meant more like ‘convey’ insofar as the decease is conveyed to eternity, offerings conveyed to the goddess, etc. The VII words are investigated in detail later. In the beginning, our analysis will be tentative, but we will already find at the beginning that supporting this concept is the fact that Estonian has *viigu*, ‘let be conveyed, carried’ which is the 3rd person

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imperative. We propose therefore that a good choice for testing isto consider **v.i.ug(o)** to be similarly 3rd person imperative. As it happens, later we will discover from comparative analysis across the inscriptions that the ending **-go** does indeed mark the 3rd person indicative. We have already seen another probable example - **.e.go** resembling Estonian *jäägu* ‘let remain’.

ii- ‘eternity’ The meaning is not evident from this sentence, but it is a word whose meaning is increasingly confirmed from comparative analysis to see what all instances of the double **ii** seem to suggest. We will consistently find that the long **I** is a way of producing an exaggeration meaning ‘very high, very far, extending a great distance, etc’ For example the double **I** appears in **voltio**, where we can guess that the normal word is **voltio**. Contextually **voltio**, where it appears, seems to describe ‘everything, all, the heavens above’. Exaggeration via vowel length is a natural psychological development and can easily develop into words. In Estonian there is the word *hiigla*, ‘giant’. But it also appears in the word for ‘grove’, *hiis*. Given that this Estonian word has been associated with the sacred grove, and that the afterlife was called *hiie*, we can view this Estonian usage too as indicating an extreme. Finally there is resonance with Estonian *iial*, Finnish *ian*, etc, both referring to something going on forever, eternally. It is discussed in greater detail later. We find plenty of situations later in which the double **II** appears to represent a case ending or an infix we will call “Iiative”.

-v.i. This is a case ending which we will see affirmed in all places where it is used. It makes the above **ii.o.i.** ‘to eternity, to the eternal’ This ending has been traditionally thought to be a Dative from past attempts to interpret Venetic inscriptions via Latin. I was prepared to accept it, but I found instances in which the Dative concept did not work. I therefore developed a theory that it was actually a Partitive ‘part of something’, but that if there is motion indicated, it is ‘becoming part of something’ in the sense of uniting with – a concept which is not unknown today as when we speak of ‘uniting with God’. This approach was increasingly affirmed when applied in all places where it was used.

u.pos/ed = u.pos ‘horse’ + **ed** (plural) - ‘horses’ . As already discussed we will simply assume that Estonian *hobused* ‘horses’ applies, given that the accompanying illustration showed chariots with horses. I already noted this is the same word stem that appears in the bucket of Canevoi as **OBOS**. The correctness is suggested by the fact that both inscriptions give some evidence of the involvement of a horse, and the expression ECUPETARIS. Accepting the Estonian parallel also means we will consider the ending – **D,-T** as being a plural marker. (Estonian and Finnish also offer – **I** – as a

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plural marker. Identifying the plural marker becomes a continual parallel pursuit while interpreting the inscriptions.

llo.i. – repeats as above ‘**to the eternal**’ (Estonian *iial* ‘ever’, etc.)

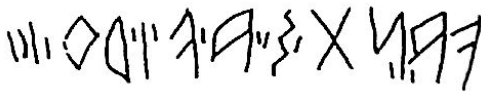
e.petari.s. - condensed **ECUPETARIS** - ‘carry-on-the-journey’ as discussed earlier.

RESULT: ‘*Let convey to eternity, horses to the eternal, happy journey!*’

This interpretation is a little peculiar for the pedestals with the relief images, which for the most part seem to be memorials. They do not mark tomb sites. However, the laws of probability do allow rare exceptions. Or we can view this as being a memorial to a team of horses that is now deceased. The illustration would in this case depict the horses and chariots on a journey to the afterlife.

ON A CREMATION URN: There are a large number of inscriptions on cremation urns; however only those from the Venetic period written in the Venetic alphabet are proper, readable, sentences. Later inscriptions becomes abbreviated, perhaps following the Roman practices.

But what is the nature of these inscriptions written on urns? The following is a typical example. All the urn inscriptions seem to be doing is stating the obvious – the deceased is being sent into the sky, the spirit travelling presumably with the smoke.



va.n.t.s. .a.v.i.ro.i.

[urn – *MLV-78, LLV-Es77* image after *LLV*]

Past interpreting of the Venetic inscriptions have used the trick of assuming they are mostly the names of the deceased. But via the laws of probability it is unlikely anyone would waste the effort of writing the name of the deceased on their urn if that urn disappears into a tomb. We also bear in mind that before the Roman Empire, there was no need to take an inventory of everyone. Our modern practice of documenting births, deaths, and the living, is relatively new, and the consequence of civilization becoming increasingly organized And accounting for all citizens. Today it is practically impossible to exist on the earth without having numerous names and numbers attached to you.

If before the Roman Empire there was no institution of making an inventory of all the deceased, then what would be written on the urns?

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Human nature indicates the words would be meaningful to the situation. That would be confirmed by the large variety of inscriptions found on urns from the pre-Roman period.

ANALYSIS

va.n.t.s. ‘towards’. This word is one where at first the meaning can have many possibilities. Fortunately it appears in many places, and we can narrow the possibilities to one that appears to suit all sentences where it appears. This meaning seems to be ‘towards’. And when it is preceded with IIIU then it would mean ‘eternally towards’. When we look towards known languages both ancient and modern, we can wonder if it has a connection to English *want*, if we look on *want* as a ‘desire to go in a particular direction’. Another interesting coincidence can be found in Estonian *vastu* ‘against’. It is the same idea, except negative – ‘away from the direction of’. The Venetic **va.n.t.s.** appears to be a preposition followed by a Partitive (v.i.) in the same way as *vastu*. If we look towards Venetic being Finnic, we can propose that the common stem is VA and we can reconstruct the original meaning of the stem VA in the concept of ‘open, extend, emanate, etc’. Thus *va* + suffix *nd* would have the psychological meaning of ‘something that extends, emanates’. Hence we translate **va.n.t.s.** everywhere as ‘extend, in extension to, etc’. The Estonian *vastu* uses another ending, -ST, which means ‘out of’. It is possible Estonian once had a *vants* which meant the opposite – ‘towards’ compared to *vastu* ‘against’. There is much logic to be found in such analysis, but we do not need such analysis because there are plenty of sentences in the body of inscriptions with **va.n.t.s.** in it to strongly support the meaning of ‘towards’.

.a.v.i.ro.i. ‘space way’

.a.vi ‘opening, space’ This meaning does not get strong support from any one location,, but rather from many many angles there are gentle supports. Finnic languages offers words like *haav, aba, ovi*. Estonian verb *ava* means ‘open’, and Estonian has the word *avaruus* ‘space’ which by remarkable coincidence seems to parallel the whole word.

ro ‘way’ This ending appears in several places in the body of Venetic inscriptions, and in all cases – sometimes totally obviously – the most probable meaning is ‘way, route, path’. The word finds resonances in many other places, such as at the end of ancient names of trade waterways.

v.i. Partitive ‘uniting with, towards’ The Partitive case in its active, or dynamic, interpretation. The Partitive case ending is discussed in detail in due course.

RESULT: ‘Towards the space-way’ (Towards the heavenly space) is a good solution because Venetic funerary inscriptions are generally such sendoffs to the sky, heavens, eternity, etc.

7. MEANINGS REVEALED BY OBJECT

MORE ON THE FIBULA: The one word inscription on the back of a fibula (a pin used to hold clothes together) was already mentioned earlier. I lack an illustration of it but this is the word on the back

1.C)

augar

[*fibula MLV-248, LLV-Gt8*]

As we mentioned earlier, because the word was on the back, it was not intended to be visible. Therefore the word could only name the item, or the maker. Earlier I noted that the stem of this word resonates with even English *auger*. ‘device for boring holes’ whatever its ultimate origins. However we can also find it in Estonian *auk* ‘hole’. The Estonian use of the *-ur* ending in derivation is described by Aavik¹⁷ to mean ‘a person or thing which has a permanent activity, profession, occupation or function’. For example *vedur* ‘gear’. Thus from the stem *auk* ‘hole’, we get *augur* ‘holemaker’. It is very similar to English *auger*. A linguist may wonder about the connection. Obviously English (or the ultimate source) did not get it from Estonian, but may have got it from early Finnic origins, given that Finnic languages were of aboriginal origins and predated the influx of farming Indo-European peoples. But that is a linguistic issue. All that matters is to find a translation, and the context of a word hidden on the back of an object. It is possible to propose the meaning is ‘fibula’, without any references to other languages at all.

It is a very high probability that **augar** simple names the item. In other words **augar** meant the same as today we might use *pin*, and it is a very high probability that it was the Venetic word for the Latin *fibula*.

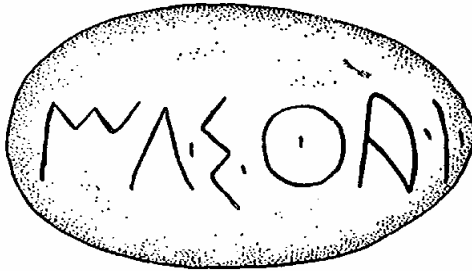
SENDOFF STONE: A number of round stones have been found in various locations in the Padua and Este regions, on which have been inscribed texts that go around the stones in a spiral. See the Round Stones section 4 of the list of inscriptions forming the body of inscriptions used in this project.

These stones are very small, the largest being 18 cm. They were deposited on the floor of the tomb, thus should be viewed as messages from the person who places the stone there, to the deceased. We will look at them all later, but we select this one for this chapter of simple inscriptions.

The most significant peculiarity in the writing is that the T seems to be represented by an O with a dot in the centre.

¹⁷ Johannes. Aavik, *A Grammatical Survey of the Estonian Language*, published as Introduction within *Estonian-English Dictionary* ed. Paul F. Saagpakk

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[round stone- MLV 140, LLV Pa10]

mu.s.ta.i.

The context of this object being left at the bottom of a tomb suggests the messages on them were last minute additions – a personal addition to what was already written on the urn. Earlier, in discussing the inscriptions on the obelisque tomb markers, we made the point that two most common sentiments towards the deceased is either for the deceased to rest, sleep, eternally (as in the common ‘rest in peace’), or the deceased being remembered by friends and relatives (as in the Latin ‘*in memoriam*’). Since we decided earlier that **.e.go** meant ‘rest, remain’, we can explore the possibility that **mu.s.ta.i.** might have something to do with remembering. This is simply a guess to test with other evidence.

Unfortunately this word does not occur elsewhere, and if we decided the word meant ‘to remember’ we could leave it at that and leave it with an amount of uncertainty. To be more certain we need to find more evidence. We could scan languages with which Venetic had contacts, but since we have had amazing success with Estonian, what possibilities does Estonian offer?

There is Estonian *muiste* ‘legend, myth, ancient lore’. The palatalization on the S in the Venetic can explain the introduction of the I in the Estonian *muiste*. But ‘legend, myth, lore’ makes no sense here. Finnish provides a better meaning in its *muista* ‘to remember’. Finnish has been less influenced in its northern isolation and often retains the broader original meanings of words. Obviously the Estonian has narrowed down the meaning of remembering to remembering the past.

The interpretation ‘to remember’ is so perfect for the context, that it is difficult to imagine any better solution.

The Venetic adds the **-.i.** at the end which we identify as the Partitive. But later we discovered that this ending was also used to mark the infinitive. Thus our conclusion is that the meaning of **mu.s.ta.i.** is:

‘to remember’

Above all else, for a single word it fits the context of the round stones perfectly. The inscriptions on other round stones are longer and say more.

7.4 PARALLEL INTERPRETING OF GRAMMAR: FIRST OBSERVATIONS

7.4.1 Inferring Meanings of Grammatical Endings as Well.

In the preceding examples, back to the first examples in Part One, you saw some assumptions about grammar and brief mentions of it.

In our interpreting, our assumptions about grammar come out of a need to form a good sentence. However, we are not free to assume whatever we want, because a grammatical ending must mean the same throughout the inscriptions.

Since words have grammatical endings attached, our analysis of the inscriptions will always deal with the grammatical endings as well as the stem word. Just as we infer meanings to the stems of the words, so too the interpretations of the whole sentences that seem to fit best, with the grammatical implications, will allow us to infer meanings in those grammatical endings. We can then see if those meanings function everywhere else those grammatical endings appear and in this way we gradually arrive at a consistent meaning for that grammatical ending.

The interpreting of grammatical endings thus is done in simultaneously with interpreting the word stem meanings. Because grammatical endings appear throughout all the inscriptions we have plenty of opportunity for comparative analysis across the body of inscriptions in order to confirm our choice of meaning for a grammatical element. This grammatical ending decisions tend to be quite solid, other than the rare grammatical ending and those that do not happen to appear in the body of inscriptions.

So far our examples have shown that the ending of the form (*vowel*).i is the most common, and I spent a great deal of time trying to figure it out. We see it in all the examples given in the previous section. The next most common ending is **.s**. My interpretations have already implied how I translated both. This section will discuss these and a few major grammatical endings in more detail.

We determine the grammatical endings by identifying the first part of words that are always the same – these are the word stems – because then the remaining parts are the endings. Or we can identify the repeated endings and by removing them determine the word stems. We can determine the meaning of the various grammatical endings by assessing what grammatical slant on the meanings work well everywhere those endings appear. For example, if we decide that the ending **.s** means ‘in’ then our interpreting of the entire body of inscriptions must confirm that this interpretation fits well without exception. In actual fact, in Venetic the meaning is fluid and **.s** can mean ‘into’ if the sentence describes motion.

Here are some principles for identifying grammatical endings.

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We can best differential a stem from ending when we find a stem with different endings. For example we can find **va.n.t.s.** and **vante.i.** It follows that the stem is **vant-** and it can take endings. Where we find a word with no variation on the end, such as **.e.kupetari.s.** we can consider the possibility that the final **.s.** is bound into the remainder and no longer functions as an ending. Just because it looks like an ending does not always mean that it is. One thus has to watch for words with an unchanging portion and a changing portion. This also allows us to identify compound words.

If we determine a word stem, and we see that stem appear in a sentence without an ending, what are we to make of that? We can assume that the naked stem is a particular case such as nominative or genitive. (For example in modern Estonian the naked stem is the genitive case). If the stem is a verb (if the context of a sentence suggests it is a verb) then if it lacks any verb ending, we can assume it is a simple 2nd person imperative.

The imperative case is the oldest and most basic verbal form – we can imagine primitive ape-men speaking entirely in imperatives as in ‘go!’, ‘come!’, ‘help!’, ‘climb!’ etc.

The infinitive verb form is more developed – it converts the imperative to a thing, nominalizes the verb. For example ‘To go is what I ask!’. Interestingly in the course of interpreting the inscriptions I discovered the ending **-(vowel).i.** which analysts have from context always interpreted with ‘to’ when on a noun, when attached to a verb, I found produced the infinitive. That is the reason I decided to interpret **mu.s.ta.i.** as an infinitive meaning ‘to remember’ It suited the context a little better than ‘to memories’. When I discovered the infinitive, I went back across all similar instances where there seemed to be a Partitive ending on a verb, and they all now interpreted much more easily as infinitives. The summary of the grammar in Part Three gives examples from the body of inscriptions of infinitives. **pora.i.** ‘to turn towards’, **vo.t.te.i** ‘to take’, **ka.n.ta.i** ‘to bear’, **mno.i** ‘to go’, **kata.i** ‘to cover’, **reniio.i.** ‘to climb’. In all instances, the interpretation as infinitive converted the interpreting from a headache into a perfectly elegant sentence – and that in itself is strong support for the correctness of the hypothesis.

Another verb ending that has been mentioned so far is **-go** marking the third person imperative – as in **.e.go.** In this case the interpretation was the best one where used, but we will not be able to confirm it until we see the same ending occurring in other inscriptions and that the third person imperative is the best one there too. For example we will later find **v.i.ugo** ‘let carry’.

This section gives us some ideas on how we determine the grammatical endings. Let us now look at some of the grammatical endings that we encounter right away in more detail, including the most obvious **-(vowel).i.** and **-.s.** already mentioned above.

7. MEANINGS REVEALED BY OBJECT

7.4.2 Some Initial Observations of Frequent Grammatical Endings

The (vowel).i. Ending:

This ending is most common on Venetic nouns. Throughout the history of studying the Venetic inscriptions this ending has been thought to mean something like ‘to, towards’. This assumption has largely arisen because the ending occurs on the end of **re.i.itia.i** in sentences associated with making offerings, at the sanctuary to “Reitia” (actually *Rhea*, see next chapter). When the analysis sought to find Latin in Venetic, it was assumed a Dative case (the idea of ‘to, towards’ in a non-physical way). This is certainly a possibility that will suit the idea of giving to the goddess, but the rule is that this interpretation for the ending must be consistent. I ran into situations in which this ending looked like it was a conventional Partitive (‘a, some, part of’). We saw it in our earlier examples in **rako.i**.

The idea of ‘to, towards’ via a Dative is a very simple one. There are languages that interpret the concept of ‘to, towards’ something in finer detail. For example, ‘to’ can mean ‘into’, or it can mean ‘to a location’, or it can mean ‘given to’ (without sense of movement). What other ways can we conceive? What about ‘acquire, to come to be possessed by’ which English would interpret with ‘into’, as for example the Finnish Illative case which seems to be formed by lengthening the vowel preceding the genitive marker, N. Illative means ‘into’ but the Finnish construction suggests origins in ‘to become possessed by’. When something goes ‘into a house’ does it really become possessed by the house? No, but the act of becoming possessed by is synonymous conceptually with going ‘into’ the house. Going within the house is synonymous with going into the house. Estonian by contrast simply lengthens the Inessive (-s ‘in’) to form the Illative (-sse ‘into’). Interesting note – since Finnish and Estonian Inessives are similar (ending with -s), it suggests that both languages developed the dynamic ending, the Illative, after the time of their common parental language. IF Venetic derives from the same ancient parental Finnic – as we will eventually suggest - then it follows that we will not see the Illative case ending in Venetic, and therefore Venetic like the ancient Finnic expressed the idea of ‘into’ with the Inessive and without an explicit Illative. And this I will argue is the case – that some Venetic case endings obtain their static or dynamic forms from the context of the idea in the sentence. For example “He goes in the house” actually means ‘He goes into the house’, but “He is in the house” is still ‘He is in the house’. We will discuss this further later.

In any event, returning to the (vowel).i. ending, it is not necessary to associate a concept of ‘to,towards’ with a ‘Dative’. It can be based on giving motion to some other quality – even Partitive. Partitive means something is part of many, such as ‘a house (among many)’ or ‘a part of

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something larger' (such as 'a tail of a fish'). What would happen if we applied the motion to a Partitive? It would be 'becoming part of something larger'. When an offering is given 'to *Rhea*', it is actually thought of becoming part of *Rhea*. This would correspond well with the religious idea of 'uniting with' or 'joining with' a God. Can the inscriptions be saying with the (*vowel*).i. ending 'towards joining with *Rhea*, eternity, etc'. Perhaps this usage of the Partitive was only used for these contexts – the offering to *Rhea* or the spirit of the deceased uniting with eternity – and this usage appears often because most of the inscriptions have been found in sanctuaries and cemeteries.

If a Partitive could assume a dynamic meaning ('becoming part of, uniting with') then we should be able to find other instances in Venetic where a case ending could have both a static or a dynamic meaning according to context. We will find a clear indication of this with the Venetic ending **-s**. as we will see in the next section. (Note we could also use the terms 'passive' and 'active' instead of 'static' and 'dynamic')

The following inscription we interpreted very easily, about the plain man handing a duck to a distinguished looking elder, showed the word for 'duck' with this v.i. ending. In the accompanying image, obviously nothing is being handed to the duck but rather the duck is being handed to the elder. The (*vowel*).i. ending on **rako.i**. has to be a Partitive interpreted in a static way. The dynamic interpretation would apply to **pupone.i**. although as we will show later, the additional N converts it to - we eventually determine later – a Terminative case ('to, towards' in the sense of arriving at something (the elder)) Our earlier detailed analysis resulted in the meaning 'to the elder, let remain a duck. Bon Voyage.'

Fig 7.4.2



pupone.i .e.go rako.i e.kupetaris

7. MEANINGS REVEALED BY OBJECT

This **rako.i** is only one of several locations in the body of inscriptions we assembled in which this ending has to be interpreted as a normal static Partitive. But when it does occur there is no question it is correct since making it dynamic creates a ridiculous sentence. The Veneti simply learned to interpret case endings as static or dynamic as the sentence suggested. It would be similar to how in English the sentence ‘*He ??? in the house*’ makes ??? either ‘in’ or ‘into’ depending on if the ??? was a static or dynamic verb.

In general original languages had vocabulary and case endings that were more fluid in meaning because they were spoken languages and the listener always had the context to add clarity.

Because the majority of inscriptions that archeology has found involves deceased or offerings flying up into the heavens and towards *Rhea*, the dynamic interpretation ‘to, towards’ in the sense of ‘uniting with’ is most common. But there are examples that prove the static interpretation ‘being part of’ was also in used, and perhaps common. As I said, archeology has tended to find the religious inscriptions that used it in the sense of ‘becoming part of, uniting with, joining with’, and hence the inscriptions are dominated by this interpretation. If we can find an explicit representation of a ‘dynamic Partitive’ perhaps it would be when a double *i* precedes it as with the **-iia.i** on **Re.i.tia.i**.

Above I gave the example of how in English “He goes in the house” really means “He goes into the house” while “He is in the house” still means “He is in the house”. Similarly we can say in English “Upon death he is part of God” but it really means ‘Upon death he becomes part of God’ while “After death he is part of God” still means he is part of God. If the verb implies a ‘becoming’ then the static meaning is fine.

Thus it makes much sense that in early more simple language, which was always spoken in real-world context, did not need to explicitly distinguish between the static and dynamic meanings and that new case endings for the dynamic meanings developed when there was too much misinterpretation.

The **-s** Ending:

If we claim that Venetic had a single Partitive that had either a static or dynamic meaning determined from the context of the sentence (ie mainly signalled by the verb) then it follows we should find it elsewhere. and that was the case with the ending **-s**. In our interpreting we found that it could be interpreted either as ‘in’ or ‘into’

For example in the following sentence movement is obvious. We simply cannot interpret the **.s** as ‘in’ since movement is suggested. It is similar to the “He goes in the house” English examples above. We can translate the following with ‘in’ or ‘into’ but it is obvious that ‘into’ is more probable as there is movement. The **.s** endings are underlined.

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.o..s.t..s.katus.ia.i.io.s.dona.s.to.a.tra.e..s.te.r.mon.io.s.de.i.vo.s

[MLV- 125, LLV- Vi2; image after LLV]

expanded with word boundaries: **.o..s.t..s. katus.ia .i.io.s. dona.s.to
.a.tra.e..s. te.r.mon.io.s. de.i.vo.s.**

Our final interpretation (see later for analysis):
*‘Hoping (alt. Out of being) the offering, would be disappeared, in(to)
the eternity end, in(to) the sky-heaven terminus’*

There seem to be two parallel word pairs **.i.io.s. .a.tra.e..s.** and **te.r.mon.io.s. de.i.vo.s.** The two versions seem to be Venetic in the first pair and loanwords from Indo-European in the second. Both have the endings **.s.** and the meaning suggests the offering is travelling ‘into’ these locations both seeming to refer to a destination in eternity.

Interestingly the static interpretation of **-s.** seems to appear most often as a namer device. By this I mean that by adding the **-s.** to a descriptive element, a specific object is named. It converts a descriptive word into the name of an object of that description. It would be like in English converting the word “beauty” into “the beautiful thing”. The **-s.** ending thus in effect says that this object is ‘in beauty’. The Venetic river Adige that Roman texts identified as *Atesis* at the bottom of the north-south amber trade route seems to be built from **ate** (‘end’) + **-s.** giving (‘in the end = terminus’) + **-s.** (‘in the terminus’). If this interpretation is correct then the river gets its name from being the terminus river of the trade route from the north. Another device for achieving a naming of something is to use **-s.t** which is the Elative case in modern languages that have it. It means ‘out of’ but used in naming it means ‘arising from’. This seems to be demonstrated by the name of the market city at the bottom of the Atesis, where Este is today, which Romans called *Ateste*, and would have been constructed from **ate** (‘end’) + **-s.** giving (‘in the end = terminus’) + **-s.t** (‘arising out of the terminus’) Another example is the Venetic port called *Tergeste* in Latin, which translates as ‘(market, port, city) arising out of the marketplace’

In our first interpretations in the previous section we saw **klutiari.s** Here is a case in which the ending **-s.** is a naming device and converts **klutiari** from a descriptive phrase ‘bunch-arranging’ into naming something. In English it would be like converting the word *arranging* into *arrangement*.

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I believe this existed in early Finnic, but the practice disappeared as objects became named. For example we could have had the Finnic word *veen* ‘of the water’ and then make it *veenes* ‘object of the water such as boat’. In the course of history *veenes* could then reduce to *vene* to give today’s ‘boat’ (smaller canoe-like boat). Many Finnic words in dictionaries that end with *s* can be explained in this way. For example the number *viis* for 5, can be explained by the fact that in ancient times river dugouts had six oarsmen and one helmsman. When the middle two oarsmen were removed in order to carry goods, the number became 5. Since *vii* means ‘carry’ in order to create a name out of it, one added the *-s* to get *viis*. Elsewhere I have shown how in Estonian town names have been created via *-se* or *-ste* such as *silla* stem for ‘bridge’ can produce town names *Sillase* and *Sillaste*. (There are a few other ways in which descriptive terms are turned into names too, the only rule being that the listener identifies it as something specific and not merely a description. It would be like how in English a person with red hair is called ‘Redhead’ as a pure ‘red-head’ is just a description of anyone with red hair. In this case the English uses the *-y* ending. In ancient British, it appears from recorded native British words that the naming ending employed the *K* as in *Brittanike*. All languages will have these devices and many nouns have such naming endings already incorporated in them for centuries so that they are no longer apparent as having such an origin.

The -ii- Infix

Another repeated grammatical practice is the double *I* as for example in **re.i.tiia.i.** and **voltiio** and more.

The appearance of the double *ii*, made me decide that this was a more widely applicable infix that added a sense of extremeness and or motion. See our discussions about eternity as well – where the double *I* seems to describe extremeness. It will be discussed in detail later.

From context alone, we can determine that **voltiio** means the heavens above, to which the deceased or burnt offering travels. Here it seems that the **-ii-** is intended to exaggerate the size of the realm above or the distance of travel to reach it. Such lengthening of the *I* could have a universal psychological basis as when in English one says “*It is enooormous*” or an Estonian says “*hiiiiiigla suur*” (‘enormously large’) emphasizing the vowel to add a sense of size. Humans do this extension naturally, and it is certainly possible that such inclinations could be formalized in a language (ie systematically used hence a recognized grammatical device, rather than purely on whim)

I explored other interpretations of the double *II* but the psychological interpretation always won out. Given that Venetic writing was strictly phonetic, the inscriptions would have captured such emphasis on the *II* sound, which seems to have some strong connection with the concept of

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infinite – ie the Goddess is infinitely far, the heavens infinitely high, the destination of the deceased infinitely far away, etc. It makes enormous sense. This ending is never by itself at the end. It occurs always earlier and hence we call it an ‘infix’. (Case endings are suffixes)

The -na Ending

Another case ending, this one often occurring before additional endings, is less common, but interpreting it correctly is important. Past interpretation from the Latin approach assumed it was a female gender marker. Our analysis however found no gender marking. Early non-Indo-European languages going back to aboriginal times do not mark gender. This is true whether we refer today to Basque, Saami, Finnic, or even North American native languages. If we even contemplate Venetic not being Indo-European, we have to expect not to find gender.

We begin by noting that the N sound as a case ending is used in countless languages to express a reflexive meaning because of the psychological sense of the N (M is similar). Often it marks the Genitive case. In Estonian *-na* creates an adjective meaning ‘as, in the guise of, in the form of’ which is called the Essive case. For example you would use it when you say ‘I went to the costume party as (in the form of) a clown’.

In general the idea behind the -N is that it refers back to the self. In my interpreting in the next chapter of the expression **\$a.i.na te.i. re.i.tiia.i.** I interpreted **\$a.i.na** without explanation as ‘in the form of the gods’. Etruscanologists say that Etruscan *eisna* means ‘divine, as a god’ which is basically the same meaning and shows the -na ending as well.

If Venetic endings could be interpreted in both a static or dynamic way, does it apply here?

If **\$a.i.na** is seen as ‘in the form of the gods’ is there any way we could interpret it dynamically? I suppose if there was an appropriate verb it could. In English we can say ‘I dressed as a clown’. Or ‘She became divine’ which do suggest it is possible to interpret this case ending in both ways. This is important to watch since if a translation is ‘She as divine’ could really mean ‘She became divine’. The reader decides from the context of the sentence.

The -na.i. -ne.i. Ending

There is plenty of evidence that more than one Venetic ending could be attached. That is common in early non-Indo-European languages. In the extreme a small stem takes numerous infixes, prefixes and suffixes. An example in Inuit, and this character is called “polysynthetic”. Finno-Ugric languages will accept case endings upon case endings and this is called “agglutinative”. Most commonly it involves adding a pluralization marker and then the case ending. Our examples above of how **re.i.tiia.i.** has both an **ii** and the **a.i.** is an example of agglutinative. In the case of the **-na.i.** or -

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ne.i ending it is possible it is a combination of the **-na** ending and the **v.i.** ending (Partitive). Could it describe something uniting with someone, where the destination is clear.

We have seen this so far in **pupon.e.i** where the meaning of ‘to the elder’ is clear. However, one is inclined to consider the stem **pupo**, not **pupon**, and that raises the question of the purpose of the **-n**.

For most of my project, I entertained complex reasoning until I discovered that I achieved the best translation if I used the Estonian model of the Terminative case **-ni** which basically signifies arrival at some terminus. I then went back through all my interpretations and applied the idea of ‘up to, until, as far as. etc’ to replace a complicated agglutinative one. When we apply it to **pupon.e.i** it seems to mean that the duck is reached towards the **pupo**. which is exactly what the image shows. It makes the destination more specific. We could parallel it with the English concept of ‘reached to’

Another example in a funerary urn inscription **v.i.ugia.i. mu.s.ki a.i.na.i.** ‘to convey my dear (?) until down below’ The destination appears to be very specific, whereas the other uses of the dynamic Partitive interpretation – such as to infinity, a deity – do not see a clear location at the destination. I mean, if you offer something to infinity, there is no comprehensible destination! The **N** inserted before the dynamic Partitive seems to specify the destination.

Other Grammatical Elements

The above grammatical elements, including the imperative and infinitive commonly used in verbs, are the major ones, with most evidence, and which we encounter first. It is a beginning. Further grammatical discoveries will be discussed as they arise in the interpreting. All discoveries will then be summarized in Part 4, all in its own section. In that section we also demonstrate how closely Venetic grammar seems to be to Finnic grammar by our comparisons to Estonian and Finnish grammar.

7.4.3 Grammar and Linguistic Affiliation.

I have mentioned that in any real language, words are preserved longest if they are used again and again generation after generation. In all our references to Estonian we find the apparent Estonian parallels are invariably very common Estonian words – the kind that are taught to children first. Such words have plenty of inertia, and can last for many thousands of years with little change. Little used words on the other hand are easily replaced. For example Estonian has *jää* (J pronounced like „Y“) as a perfect parallel to Venetic **.e.** (which is pronounced similarly) and *jää* is one of the most commonly used words in Estonian. Thus we can accept the possibility that it is many thousands of years old, with little change. On

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the other hand how often do people use the word for ‘duck’. Estonian nor Finnish has a parallel for the Venetic **rako.i**. Nor do Estonian and Finnish have the same word for ‘duck’. Estonian says *part* and Finnish says *anka*. Names of things originate from describing them. I would imagine **rako** comes from the quacking racket sound, while Finnish perhaps lumped the duck together with geese, who make honking sounds and got *anka*.. Where Estonian *part* came from is anyone’s guess. It is well known in linguistics that words have different longevity. Most often it is words related to family and other universals of life that last the longest. Words that describe things in the world outside can have multiple forms based on the different ways one can describe the same thing.

Besides commonly used words, another aspect of language that is hard to change is grammar, especially core grammar. It follows that as we proceed in our determination of grammar, we should discover Venetic grammatical elements to strongly resemble those of the language family to which Venetic actually belongs. If we claim that Venetic is Finnic, we should find great similarity between Venetic grammar and Estonian and Finnish. And once we began finding remarkable parallels in words, it was also important to find grammatical parallels to. It is the grammatical parallels that prove common genetic origins, as opposed to borrowing. I pointed out earlier that Basque is filled with Romance words from a long history in Latin then Spanish language environments, but Basque grammar is structurally similar to Estonian grammar, which not only suggests Basque was pre-Indo-European but that there may be a common parent with Estonian, which we can estimate to be around 4000 years ago.

It is worth pointing out that our methodology in regards to grammar is the same as with word stems – we first determine meaning directly from the study of the Venetic sentences themselves, from the context in the archeology, and from context within sentences and across all the sentences comprising the body of inscriptions available. It is only when we have established meanings for the grammatical elements that we begin to compare with Estonian and Finnish. I have already pointed out how Venetic Inessive (**.s**, ‘in , into’) resembles Estonian Inessive and Illative (-*s* and *-se*). I have made reference to the Estonian/Finnish *-na* ‘in form of’ and how I discovered **-na.i** and **-ne.i** were amazingly well interpreted with Estonian Terminative *-ni*. As for the Venetic Partitive, it turns out that we can convert from Estonian Partitive to Venetic by simply changing the D,T in the Estonian Partitive to J (in Venetic **.i**) which is what we would expect if the northern language from which Venetic came became increasingly palatalized and soft to encourage the D,T to become J. It is an entirely acceptable linguistic development that could have occurred between the common language which includes Finnish and the common language from which both Estonian and Venetic developed. (Venetic began in the north in the ancestral language to the Suebic of Roman times.)

8. OFFERINGS TO A GODDESS AT BARATELA IN THE ESTE REGION *The Worship of an Early Goddess*



\$a.i.nate.i. re.i.tiia.i.

*This shows in Venetic characters the common phrase accompanying the collection of inscriptions found near Este at a sanctuary uncovered at Baratela. If the Veneti were, as we maintain, created over a long period by northern traders establishing colonies at the Adriatic, then it follows that any customs like the veneration of the goddess identified in the often repeated word **re.i.tiia.i.** should also have a presence in the north. What can we find at the north ends of the trade routes to Venetia?*

8.1 INTRODUCTION

8.1.1 Sanctuaries For Worshipping the Goddess

According to ancient Latin and Greek authors, the sanctuaries in the north Adriatic landscape were found in every context. There were sanctuaries in a natural state often fenced in to define their boundaries, or located in important urban places – marketplaces, ports, etc. There were public sanctuaries associated with political and military centers in a region. Communities too might establish sanctuaries in association with natural features like springs. Sanctuaries would be physically defined by fencings or walls to set them apart from the regular urban environment. Inside the sanctuary space one would find the facilities – including pillars, statues, pedestals, etc - for practicing the religion whether it be processions, rituals, prayers, offerings. Gifts and offerings, including sacrifices, accumulated in such places.

Permanent temple structures were only built in more important sanctuaries in the larger cities. Religious rituals carried out at the

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sanctuaries included purification rituals involving liquids, and sacrifices of animals to deities. Such institutions are not unusual for the ancient world. Before Christianity, animal sacrifice was common. Its origins were probably in the act of slaughtering a farm animal for food. Making it religious made it easier to perform the slaughter, perhaps.

It is important to bear in mind that making an offering involved burning; hence there may be references to sending an offering towards the deity via the smoke. In addition, material goods could be left as well as gifts. Since archeology has found styluses in large quantity, we can presume that the visitors came, wrote a message onto the thin bronze sheet at an altar, and then left the stylus behind. Since the styluses were used to write messages, they did not need to have messages on them, themselves. But a good number of them do have inscriptions. The stylus with the message on it, would then be left at a special location designed to receive the material goods. Perhaps these material offerings were used to fund the operation of the sanctuary.

It is important for us to be able to picture the practices in order to interpret the inscriptions correctly.

One of the most common sentence constructions on these inscriptions has generally the form

meگو dona.s.to . . . \$a.i.nate.i. re.i.tiia.i.

This sentence is so versatile that it has produced false interpretations in many languages. Because of similarities to Latin, especially **dona.s.to**'s resemblance to Latin *donatio* 'donation, gift', any language with ties to Latin, will find the idea of someone donating, giving something, to a deity *Reitia*. A naive English speaker, unaware that English did not exist for a millenium or so after this inscription was written, can even imagine a "me donate to shining *Reitia*!" It is a phrase that seems very Indo-European; therefore it should be very interesting to see how it interprets if we approach it from first principles instead of a prior assumption Venetic was Latin-like and forcing Latin onto it.

Our investigation of **meگو dona.s.to . . . \$a.i.nate.i. re.i.tiia.i.** began briefly in section 6.2.7

In Part One, section 6.2.7, we looked at the general context surrounding inscriptions found near Este which appear to be prayers or messages to a deity which has traditionally been thought of as an original Venetic deity called "Reitia", but which common sense suggests was certainly the well established goddess *Rhea* that was preserved in Greco-Roman mythology as one of the "Titans", and who was the mother of subsequent Greek gods.

Greek culture originated, they say, with the invasion and conquest of Mycenea by war-worshipping Indo-European invasions. Mycenea was a trade center closely tied with Crete. The Greek-speaking invaders did not

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tamper with the wealth being generated and the trade, but simply established themselves as rulers, and from Mycenea began to similarly conquer Crete and other places, and dominate the Aegean region to such an extent that in the long run it assumed Greek culture. However, the new Greek culture had to deal with pre-existing religion, probably similar to what survived in Minoan Crete and is reflected in statuettes of female deities. The original culture, still being followed, had to be acknowledged; so making the major goddess, *Rhea*, the mother of the new Greek deities, was a logical development. She and other pre-Greek deities were then put aside by relegating them to the realm of the Titans.

Thus *Rhea* began well before the Greek culture that preserved her as a “Titan” and “Mother of the gods”. Since Minoan Crete were a seatrading people, it stands to reason that *Rhea* was found in the original religious culture of the Mediterranean, carried everywhere via the early traders. Since the searoute reached up the Atlantic too (as evidenced by the megalithic constructions on the Atlantic coast up to Britain and even as far as the Jutland Peninsula) it is possible that by about 4000 years ago this goddess was found throughout the searoutes surrounding continental Europe.

8.1.2 Evidence of Worship of Sea-Road Deity

Given that archeology indicates that the Veneti of the north Adriatic had origins that predate even the Greeks, it is possible the *Rhea* identified in the word **re.i.tia.i.** was the original one, and the Veneti had not ceased to worship her in her original pre-Greek form. It follows that by understanding the original *Rhea* better, we may learn more about origins of the Veneti, since their cultural practices would have been brought with them from wherever they came from. We all know that even if a people move into a region with other cultures, they will retain the deeper aspects of their religious culture and continue to practice them even as they superficially adopt more local customs and fads.

We believe that deities, like anything in the ancient world, were named by describing them, adding an ending to identify it as a name. It follows from *Rhea*'s apparent popularity in the sea-trade that her name would be descriptive in the languages of early seatraders – which, owing to the long distance travels of the traders would have been widespread, a *lingua franca*.

If she can be linked to sea-trading peoples perhaps she was ultimately the goddess of the routes of the sea-trade. Note too that in ancient times, the world was seen as a great flat sea with all lands being islands in it. Back then the concept of an Earth Mother was quite local, related only to lands, and therefore was a lesser deity. The true goddess of everything would have been the goddess that personified the entire plane of the sea

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that surrounded all the lands. There is no contradiction, therefore, in linking the Supreme Goddess to the sea, and finding her revered especially by the men who sailed the open sea.

One of the interesting words in Europe is the word for ‘sea’. In Latin it is *mare*, and this also exists in Romance languages today in similar forms. For example in French ‘sea’ is given by *mer*. Interestingly the French word for ‘mother’ is similar – *mère*. This closeness is as close in Latin, where ‘mother’ is given by *mater*. This type of word for ‘sea’ exists in Indo-European languages beyond Romance languages too. It obviously originated in the pre-Indo-European traders, the early ones with whom we associate the use of –RA for major trade rivers which retained some of their original forms in the Latin versions *Rhodanus*, *Rhennus*, *Ligera*, *Otra*, *Wesera*, etc. And it is from this deeper origin that the word for ‘sea’ endures in Estonian and Finnish as *meri*, with higher vowel but still original.

With lower vowels *meri* becomes MARE and still lower becomes MORA. We can thus see all historical versions.

Since this word most likely originated from seagoing, boat-using, peoples, we should not seek its origins in the land-oriented peoples such as the Indo-Europeans were. The most likely candidate for origins of a word involving the sea would be the ancient, even prehistoric, seafaring peoples, and that the word probably originates from AMA. This structure for sea or water can even be found in boat-oriented native peoples of North America such as Inuit and Algonquians. Evidence too suggests that this word also meant ‘mother’. In other words, the sea, for these people were seen as a mother. Their earth was mainly a vast sea.

I believe MARE and variations began as AMA-RA ‘mother road’, where AMA meant ‘mother’¹⁸. If all the early trade roads were waterways, then the seas were naturally the mother of waterways. Since the world was seen as a great sea, the personification of the sea, AMA-RA, was also the World Mother. This word AMA-RA could abbreviate in two ways AMARA>MARA>MAR leading to *mare*, *mer*, *mor*, *meri*, etc and AMARA>MARA>ARA>RA. It could be the latter that would lead to the name of the goddess *Rhea*¹⁹ while still retaining her identity as ‘mother’. If you were a trader, and you wished to condense a word, then you would retain that part that was most relevant to you, the element meaning ‘route’, was most relevant to sea-trade. Of course she could also have risen directly from RA, a personification of the ‘Route’, especially since we saw that Sumerian had *ru*, *ra*, *ri*. But that would not explain her identity as a

¹⁸ The word AMA for ‘mother’ can be found in early pre-Indo-European languages of Asia Minor; also today in Basque as *ama*, and in Estonian as *ema*.

¹⁹ Latin represented the trilled R by adding an H as in RH-. Written Estonian and Finnish does not add an H, but the R is trilled to varying levels. Venetic appears to have marked the trilled R with dots as in *.r*.

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mother.

This line of reasoning suggests that *Rhea* may have begun as ‘mother-route’ and then became abbreviated.

In any event, a couple millennia later, the Roman historian Tacitus, as already discussed in 6.2.7, observed the rituals he found in the southeast Baltic among the native *Aestii* and perceived what he knew as *Rhea*, the ‘mother of the gods’.

...the Aestii nations who have religious observance and demeanour of the Suebi, but a language more like to that of Britain. They worship the Mother of the gods. As the characteristic of their national superstition, they wear the images of wild boars. This alone serves them for arms, this is the safeguard of all, and by this every worshipper of the Goddess is secured even amidst his foes. Rare amongst them is the use of weapons of iron, but frequent that of clubs.

(Tacitus *Germania* ch 45)

It is clear from all information there exists around Europe that *Rhea*, as a great woman, took on all attributes of a woman, notably the ability to give birth. Each people who worshipped her adapted her a little to their own way of life. Farming peoples who bred animals, for example, could appeal to her mothering qualities to help their animals multiply. The *Aestii*, who obviously carried on some farming, bred pigs.

It is human nature to worship very few deities. This is because major deities are like adults to children. A child grows up with mother, father, brothers, sisters, uncles, aunts, etc. Therefore the most natural way of envisioning deities is to see them as a family. And in any family there is a ruler. In a warrior or hunter society the head of the family was male, but it seems that originally, before the Indo-Europeans, the head of the supreme family was the mother, and I believe she was *Rhea*. She not only personified the entire world, a sea, but she also tended to births, took care of the ill, and everything else associated with the female.

While doing my detective work regarding the origins of *Rhea*, I discovered some ancient text regarding a goddess and pigs that resonated strongly with facts in the north. The Greek historian Herodotus (5th century BC) wrote about pig-sacrifice in Egypt connected with the Moon. In that practice the innards of the pig were burned. Poor people made bread pigs.

...They [The Egyptians of the 5th century BC] do not offer swine in sacrifice to any of their gods, excepting Bacchus and the Moon, whom they honour in this way at the same time, sacrificing pigs to both of them at the same full moon, and afterwards eating of the flesh.The following is the mode in which they sacrifice the swine to the Moon:- As soon as the victim is slain, the tip of the tail, the spleen, and the caul are put together, and having been covered with all the fat that has been found in the animal's

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belly, are straightway burnt. The remainder of the flesh is eaten on the same day that the sacrifice is offered, which is the day of the full moon: at any other time they would not so much as taste it. The poorer sort, who cannot afford live pigs, form pigs of dough, which they bake and offer in sacrifice.

(Herodotus, 2.47 , about 420BC)

The connection to the Goddess, is suggested by the offering being made before the day of the full moon, as the moon has always been associated with the woman's cycle. It does not specifically refer to *Rhea*, but what is interesting in this quote is the dealing with pigs.

Since Tacitus identified *Rhea* in the *Aestii* culture, let us make reference to Estonian, which is descended from the *Aestii* culture of the east Baltic coast. From the Estonian islands southward to the mouth of the Vistula Aestic language was the *lingua franca*.

Looking for evidence within Estonian, we could propose that the purpose of a pig-sacrifice ritual might be revealed in the Estonian word for pig, *siga* . This word, which was applied to other domesticated animals too uses the same stem as many other Finnic words pertaining to sex and procreation. This suggests that the intrinsic meaning of *siga* is 'bred animal', and the custom probably ultimately originated with the domestication and artificial breeding of animals in Europe, which could date even to before agriculture. Since Finnic cultures originated from boat-using aboriginals, it is logical that the adoption of farm animals would find them being identified simply as 'bred animals'. The breeding of animals involved reverence to the deity responsible for reproductive success.

The pig-offering described by Herodotus was to a female deity associated with fertility and births.. While sailors could see *Rhea* in the oceans, women could see themselves empowered by her. Needless to say hard core male-worshipping cultures did not like this empowering of women. Some goddess-worshipping cultures were still found north of the Aegean. Herodotus reported that the Scyths, hard core male-oriented societies north of the Black Sea, had a severe taboo against the possession of pigs and any worship of the Goddess. They destroyed any Goddess worshipping peoples whenever they encountered them. The Scyths offered every kind of animal to their warrior deity, but pigs were taboo. This taboo towards pigs has somehow been preserved in Judaism. Judaism, insofar as it promoted a male high god (as seen in the Bible), would naturally have similarly objected to whatever the female worshipping peoples did. In general as male-oriented warrior peoples of Indo-European origins took control of the Mediterranean, female deities had to be forced into secondary positions relative to male deities, reflecting the new social power structure of families.

By Herodotus time Goddess-worshipping peoples were rare, and even in Egypt this pig sacrifice was feared and being suppressed, which affirms

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its connection to the female deity. Egypt, originating, they say, in a female-dominated culture, as all very early agricultural cultures were, was becoming a male-oriented society like the rest of the Mediterranean by Herodotus' time.

It would appear, therefore, that ancient Egyptian customs such as the burning of the innards of the pig, were picked up by Venetic amber traders who visited Egypt, in pre-Greek times (the times of the Pelasgic Greece, Crete, Babylon, Egypt, etc). The traders then carried the custom into the north. OR it began in the north and went south. We must bear in mind that sedentary peoples did not spread cultures: mobile peoples (ie traders) did. And if they did, they spread their own culture or culture that they had absorbed somewhere and then transmitted²⁰ in their travels.

Although Tacitus states that the *Aestii* worshipped a deity he perceived of as *Rhea*, through veneration of boars (pigs), are we really talking about the same goddess as the one associated with pigs in the pre-Indo-European Mediterranean? Are we being presumptuous, in linking the coincidence of Tacitus mentioning a boar-cult among the *Aestii*, and the pig-sacrifice in ancient Egypt around the fifth century BC ? Tacitus failed to describe how the *Aestii* expressed their boar-veneration, other than drawing courage from it in war. What we would have liked was for him to describe pig sacrifice. He did not. However, there is evidence of it in later historic accounts: In the centuries after Tacitus' observation, the southeast Baltic coast was victim to the turmoils of the first millenium of the modern era, and the original peoples there, those who Tacitus identified as the *Aestii*, were joined by immigrants of Lithuanian tribes from the interior, and a mixed culture developed on the Samland Peninsula with its own Lithuanian-style dialect. However, even though Tacitus' *Aestii* assimilated into invading Lithuanian tribes on the Samland Peninsula, major *Aestii* customs endured. An account dated to 1531 in connection with the Samland Peninsula, tells of how the people of six communities there were allowed by the priest to kill pigs as offerings and to ceremoniously burn their innards (which is what Herodotus described the Egyptians doing!!) for luck in fishing.²¹ This describes the exact ritual described by Herodotus, involving the burning of innards, performed perhaps one final time in the 16th century among descendants of the *Aestii* (who in turn are identifiable with the original *Venedi* of the area – the word the Greeks used), with the permission of the priest. It helps us believe that at Tacitus' time this type of offering of pigs (probably boars, males) was part of the

²⁰ like for example transmitting the cult of the bull, Taurus, through the Mediterranean. This cult probably originated with southern European hunters who, finding original herds vanishing, began to domesticate and artifiically breed and promote the most managable of herd animals (cattle)

²¹ Source: attributed to *Amelung, Baltische . . .*, p 307 in footnote p36-37, M.J Eisen, *Esivanemate Ohverdamised*, a new printing, Tallinn, 1996

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worship of “the Mother of the gods” even though Tacitus does not describe this particular ritual.

By the second millennium AD the original Finnic populations south of today’s Estonia were assimilated, or nearly assimilated in the case of the Livonians, by invaders, of Slavic, Balt, and Germanic origins. The southern part of the east Baltic coast, south of Estonia, thus became politically organized on large scale, with the development of the nations of Poland, Lithuania, and Latvia. The region of Estonia was lucky in that the native Estonian language endured among feudal peasantry until the feudal system came to an end.

Along with the continuation of the Estonian language and customs among the peasantry in the Estonian area, after the arrival of foreigners and Christianity, it appears offering of pigs continued in altered form, and was even condoned by Christianity until about the 18th century! How? The Catholic Church defined St. Anthony as the guardian of pigs, and because of it, the clergy discovered that when they created cemeteries in the name of St. Anthony, they were able to draw the Estonian peasants to the cemeteries, bringing pigs as offerings in celebrations to St. Anthony, on St. Anthony’s day. In the beginning there may have been traditionalists who saw this an opportunity to continue worshiping the Goddess, in secret. The celebrations involved a burning of the innards and a feasting on the meat.

It is well-known that Christianity tolerated ‘pagan’ practices, as long as they were re-directed to the Christian religion. *Rhea*, REIA, was thus replaced by Saint Anthony. Is it also possible that the city of Riga, Latvia, originally a Livonian region, originates as “*Reia*”? Did the Church deliberately build a mission there and call it that, to appropriate the ancient Aestic most significant deity? (Estonians have never known that town as “Riga” even though it is not difficult to say it, but it is *Riia*.)

Did the Mother Goddess vanish that easily in the east Baltic? No. Folk religion affirms that there was a strong sense in the Estonian countryside of *maa-ema* ‘mother of the land’. By coincidence, the Catholic Church could present Mary, the mother of Christ, which in Latin – which the Catholic Church used – was expressed as *Maria*. This word could be interpreted as *maa* (‘land’) plus REIA, RIIA. Accordingly, the Church’s *Maria* could be viewed as ‘REIA of the land’. Elsewhere too in the world, where the Mother Goddess was still strong among the people owing to a pre-Indo-European legacy still alive, such as in originally Iberian Spain, *Maria* similarly became the replacement for a prior female deity.

Besides the offering of the pig and feasting on it, there was another activity that endured, also described by Herodotus. Note in the quote from Herodotus given above: *The poorer sort, who cannot afford live pigs, form pigs of dough, which they bake and offer in sacrifice.*

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M.J Eisen²² wrote that among the Estonians during this period of venerating St. Anthony with pig sacrifices: *Poorer people offered, in the absence of a real pig, a symbolic hog, made out of bread* (p 36) (Note Eisen himself seemed unaware of Herodotus describing the same burning of innards or making a bread pig, and these are original discoveries made here by us - AP.)

When the Catholicism with all its saints, was replaced by Lutheranism, the pig offering custom was transferred to the nearest Lutheran day next to Saint Anthony's day – Christmas, and continued with the feasting on pork.

But what is most interesting is that REIA and the pigs/boar custom appears to have been more widely distributed in the Baltic. It was no doubt a custom, that was carried throughout the northern trade system. Jacob Grimm wrote²³ of a mythology of 'The Boars of *Freya*' and that in early Christian Scandinavia, everywhere across the north, pigs were offered at Christmastime in the name of *Freya*. *Freya=Rheia?* Obviously!

Clearly, in Scandinavia at large, *Freya* too can be nothing else than the REIA of the north, the same one which Tacitus said was being worshipped by the *Aestii*. When we consider our theory that the *Veneti* language in the inscriptions mainly came from the *Suebi* language, then it makes sense that this Goddess of boars that Tacitus described among the *Aestii*, was widely distributed through the Suebic tribes (Who our investigations earlier suggest spoke Finnic but with high vowels). We thus expect *Rheia=Freya* to have endured in Scandinavian culture for a time after the Germanization. Indeed other aspects of Scandinavian culture really come from the original Finnic substratum: for example *Thor* coming from *Taara* or *Tuuri*, and *Oden* perhaps (?) from the Finnic bear (*Ote*) totem. OTE means 'top' 'highest'.

The added F to the front of the *Freya* name in the Germanic language, can probably be attributed to the strong initial trilled R used in the Finnic languages, which the Germanic language evidently interpreted with FR.

To conclude, it is quite likely that the goddess REIA was actually born among the sea-trading peoples of northern Europe in the Bronze Age. She may have reached the Mediterranean through earlier stages of north-south trade via the Rhine-Rhone, or Atlantic. Once in the Mediterranean, spread by sea-peoples, she would have become an established pre-Greek goddess of the seafaring Cretans and their contacts. This point of view proposes that the language of the seafaring was of Finnic origins. While it is difficult to prove, there is the very strong fact that trader peoples in a world with only water highways had to be derived from peoples already pre-adapted to long distance nomadism and the use of boats (beginning with the prehistoric dugouts).

The connection between the north and the ancient Veneti at the Adriatic

²² M.J Eisen, *Esivanemate Ohverdamised*, a new printing, Tallinn, 1996

²³ Jacob Grimm, *Deutsche Mythologie*, 1844, p 41-42

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is already suggested by the connections in the amber trade (discussed elsewhere) and here we are finding that *Rhea* did exist in an original form in the north, and could clearly have travelled south, along with the northern language, to be established in the Adriatic Veneti as well. But can we also find in the Adriatic Veneti veneration of Rhea, a connection to the boars as indicated by Tacitus.

There appears to be something: The following is an illustration of a Venetic votive disc found at Montebelluna from the 4th century BC located in the Civic Museum of Treviso. It is believed it depicts the goddess Rhea. But note the animals in front of her and behind. In front of her is a boar (as emphasized by clear depiction of genitals) while behind her is some kind of water bird. We cannot say anything at this point about the water bird, but it is quite surprising to find a boar. While some may think it is a dog or wolf, if it were, then the nose tip would be rounded, the knobs on the feet would be small and pointed, and the tail would tend to be furry and longer. I think it is a boar. That being the case, it makes a very direct connection with the northern Rhea who was associated with boars both in Tacitus and then by the Grimm folk tale of many centuries later.

Figure 8.1.2



Venetic votive disc found at Montebelluna is thought to depict the Goddess. The animal to the left I think is a boar. (Note the knobs on the

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feet which could represent hooves – if it were a dog, they would be pointed like claws are. Note also the hairless pointed tail). If it is a boar, we can make a connection to Rhea of the north described by Tacitus and Grimm

The following summarizes the connections we can make between the northern origins of the amber trade, and the north Italic region and the ancient Veneti.:

- a) between *Aestii* and *Suebi* and amber trade south to the Veneti
 - b) between *Rhea* and *Aestii* (and *Suebi* via the later myths of *Freya*)
 - c) the association of *Rhea* with boars, both at the north and south.
 - d) between Egyptian pig veneration custom and customs along the Aestic coast
 - e) between *Aestii* and *Eesti* (Estonians)
 - f) between *Eesti* and the pig-veneration customs
- etc.

These connections are present even before we begin to show parallels in language (with the northern language being Finnic)

This is typical detective work of the kind used by archeologists, which leads to strengthening a connection between Finnic and Venetic languages. While it does not help us decipher the Venetic, what it does, it **increases the validity of making references to Estonian**, and secondarily other Baltic coast Finnic languages like Livonian and Finnish. It answers the question that someone may have initially “How can you connect Venetic with ancient Estonian?” According to principles of science, the more coincidences point to the same explanation, the more probably that explanation is correct. This is the principle upon which judging innocence and guilt in a court of law is based – the preponderance of evidence. Anyone familiar with deductions based on evidence, like archeologists, will recognize how remarkable it is.

In the Venetic inscriptions *Rhea* appears in **re.i** within the word **re.i.tiia.i**. We thus have a stem, and the remainder **-tiia.i** are endings. The following looks at the words more closely.

8.1.3 Finding *Rhea* within **re.i.tiia.i**.

The word **re.i.tiia.i** appears frequently at the end of Venetic inscriptions of the sanctuary of Baratella in the Este region. Early attempts to decipher Venetic from a Latin perspective saw in this word a unique deity named “Reitia”. However, as discussed earlier, it is far more probable that the deity was the well established goddess of the time, *Rhea*. The previous section suggests that within this word **re.i.tiia.i** we will find *Rhea* plus some grammatical endings. In other words *Rhea* is given by **re.i** and the rest of it is case endings.

Tacitus, who in the first century AD found the amber-merchant *Aestii*, worshipping ‘the mother of the gods’ (the Greco-Roman version of *Rhea*)

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obviously heard “REIA” (which, since the Finnic R was trilled would have sounded like *Rhea* where Latin *Rh* represented the trilled R). Had the *Aestii* word for her been considerably different, Tacitus would not have identified the *Aestii* goddess with the *Rhea* he knew from Greco-Roman mythology at home.

Thus by our deductions we have in **re.i.tia.i.** the stem **re.i.** and now we have to explain its meaning and show the rest of it as case endings, etc.

We know that names in ancient times were not meaningless sounds, but had meaning in the language in which they arose. It is only when other languages borrowed the word that the meaning was lost.

We know that the goddess *Rhea* has roots in pre-Indo-European peoples. She existed before the Greeks in many other cultures. Is it possible that *Rhea* may have originated in a Finnic language used in long-distance trade such as discussed in Part One? If so, let us investigate what kinds of words there exist in Finnic, that are close to the sound of *Rhea*. Estonian uses *reis* for ‘voyage’, Finnish has *reitti* ‘course, route’ Both contain the “REI” sound. And related to these are probably *retk*, or *retki* ‘excursion’, wherein the –K is seen as a nominalizing suffix added to *ret-*

If there is a connection between Finnic words connected with routes and voyages, then perhaps *Rhea* could have originated as a personification of the routes that seafarers followed. If she was the goddess of long distance trader peoples throughout European seas, it would explain how she was distributed so widely.

The archeological evidence that the Veneti had intimate contact with the Baltic through amber trade, demands we pay attention to the Finnic languages and see how well they resonate with the story of Venetic.. As seen in Part One, it is possible the role of trader in ancient Europe was taken up by peoples alongside the northern seas, who, ultimately originating from boat/canoe –using seasonal nomads, were preadapted to long distance travels in boats. Thus the connections between *Rhea* and Finnic are valid, if early European trade was in the hands of Finnic traders, and spread the deity through the whole trade network. (See Part One.)

Assuming **re.i.**, is based on personifying the idea of ‘route, path, way’ the challenge then is to explain the rest of the elements tacked on to **re.i.** in the frequently used form **re.i.tia.i.**

First we note the double **ii**, which as discussed earlier, seems to mean ‘to extend towards’ (in extreme way?).

Next, we have what we tentatively consider to be a Partitive (**v.i.**) which is added here to the Iiative.

The final issue lies in the “T” between **re.i.** and **ia.i.** The answer may be quite simple. If the stem is **re.i-** and we added **-ia.i.** we would get **re.iaa.i** - far too many vowels! A “T” had to be inserted purely for phonetic reasons. This occurs in Finnish. When in adding endings beginning in vowels to stems that already end in vowels, Finnish adds consonants like T, J, or H.

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Estonian similarly introduces a consonant in such a situation. It is not peculiar.

Thus if we now insert a T between the stem **re.i-** and **lia.i.** we get exactly what we are looking for - **re.i.tiia.i.** The meaning would be something like ‘to extent (ii) to unite (v.i. – Partitive in a dynamic sense as discussed earlier) with *Rhea*’.

8.1.4 Interpreting - mego dona.s.to \$a.i.nate.i. re.i.tiia.i.

Earlier in 6.2.7 we considered the inscriptions that appear to be prayers to a deity, which in 6.2.7 we suggested was clearly the widespread European deity *Rhea*, that Greeks handled as a Titan and mother of the Greek gods. In those inscription the common Venetic sentence template was:

mego dona.s.to \$a.i.nate.i. re.i.tiia.i.

So far we have established the identity of the Goddess and above proposed that **re.i.tiia.i.** was composed of **re.i** the stem for *Rhea*, and endings **ii** plus **a.i.** with a T inserted for phonetic reasons.

The fact that the Venetic inscriptions represents a language is obvious. But past scholars have made the mistake of jumping directly into trying to approach it with linguistic assumptions. One of these has been the assumption that Venetic was an Indo-European language (like Latin, Greek, Slavic, Germanic, etc) There is nothing wrong with trying to establish linguistic affiliation, but not if there is no scientific basis for it. If one simply assumes it, then everything that follows from it represents a testing ‘to see if it works’. Unfortunately the analysts forget that it is an arbitrary testing, and that the truth is undetermined.

Even if Venetic seems to have some Indo-European style words, it is incorred to assume that those words are really Indo-European. Europe was not originally Indo-European. Archeological and historical evidence indicates Indo-European languages probably originated in near Asia, and arrived in eastern Europe as a result of westward migrations of horsebacked peoples. This theory is justified by the fact that in more recent history there were several such arrivals of horsebacked peoples – as if Asian circumstances repeatedly generated aggressive horsebacked peoples that galloped into the east. Indo-European peoples like the Hittites, Mycenaean Greeks, or Romans basically conquered succceptible earlier peoples by force, put themselves in power and basically displaced the original cultures and languages. In terms of the Italic Peninsula, Latin can be viewed as a blending of Greek trading peoples and Etruscans. A large number of Latin words are non-Indo-European; however proponents of Indo-European Venetic completely overlook the manner in which Latin developed. Perhaps all Latin words that do not have parallels in ancient Greek came from non-Indo-European Etruscan.

Let’s take from the **mego dona.s.to \$a.i.nate.i. re.i.tiia.i.** the word

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dona.s.to. The word *donate* in English which resembles the Latin *donato* ‘donation, gift’, could in fact have originated from a pre-Indo-European language. River names of the form DAN, DON, DANUS, etc must have come from pre-Indo-European Europe. These names existed when Romans arrived, therefore they were not created by Indo-Europeans.

If we wish to find non-Indo-European in Latin words, one source of information is Basque. The other still-existing non-Indo-European languages today are of course Finnic, which ranges from the Saami of northern Scandinavia to the Baltic Finnic languages – Estonian, Finnish, Karelian, Livonian, Votic, etc. The meaning of DO, DA, etc is best seen in Estonian *too*, Finnish *tuo* meaning ‘bring’. It must be a very very old stem. For example the Danube is first documented by Romans as *Danubius* (Latinized) which can be seen originating from DAN-ABA, DAN-OBA etc. It is obviously based on DO ‘bring’ and OBA, ABA, etc meaning river (actually estuary, but large rivers viewed at the mouth, were all seen as estuaries – see also Basque for ‘river’.) In any case, from Estonian *too* ‘bring’, one can get *toonustus* ‘something brought’ which suits **dona.s.to**, and yet is not from Latin. Those scholars who quickly assumed Venetic was an archaic Latin from the word **dona.s.to** and a few other coincidences, never considered how Latin acquired plenty of non-Indo-European influences from Etruscan or even Veneti already established in the Italic Peninsula. (One clear piece of evidence is how Latin named the Greek deities in different ways than Greek such as Venus for the Greek Aphrodite and Mars for the Greek Aries. In the original pre-Indo-European language, Venus probably meant ‘water-deity’ and Mars meant ‘storm-deity’.)

Thus Latin contains many borrowed words, borrowed from the indigenous pre-Indo-European languages. When a word is borrowed, the borrower usually gives it their own meaning. Elsewhere I point out that the relationship between *Veneti* and Latin *vendo* ‘sell’ could be based on the fact that the *Veneti* appeared at Latin or Etruscan markets and were sellers of goods there. Similarly when someone brings something, it is a gift to whoever receives it; hence *toonustus* will be interpreted by the receiver as ‘gift, donation’, hence explaining Latin *donatio*, rather than by its real meaning - ‘something brought’.

Is it possible that the stem **\$a.i.n-** too could have originated in the pre-Indo-European languages, and then a form of it adopted into Indo-European, in a slightly altered meaning? Indo-Europeans could have seen non-Indo-Europeans using the term when addressing the sun-god that dominated Europe during the Bronze Age, and it would have seemed to promote the idea of ‘shining’ in the minds of Indo-European observers.²⁴ But what did the word **\$a.i.n-** mean originally in the pre-Indo-European?

²⁴ Since Estonian is filled with words with stem of the form HEL(G), it is easy to accept that the sun-god was called HEL(G), and this was corrupted here and there to BEL(G). The name *Belgae* probably originated from it.

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Let us investigate, with the help of Etruscan and Estonian, the question of what **\$a.i.nate.i** most probably meant. We have already explored this earlier. We will repeat it and elaborate on it again below.

The highest probability – based on ancient texts in which gods are addressed – is that **\$a.i.nate.i** was an expression in which one humbles oneself before the god. All religious texts present the sentiments of ‘supreme’, ‘almighty’, ‘master’, ‘lord’, ‘supreme father’, etc. For this reason alone we must put aside something like ‘shining’ found in Indo-European, as having a low probability of being correct, while meanings that flatter or honour the deity, have a much higher probability of being correct because we actually find them in ancient texts in which gods are addressed. In other words, it is human nature that a deity would be honoured in words as well as actions.

The word stem **\$a.i.na** seems to have deep, widespread, pre-Indo-European origins, which means it was spread, as was *Rhea*, via long distance traders. We discover in a lexicon of Etruscan words the word *ais*, *eis* (pl. *aisar*, *eisar*), meaning ‘god’, serving also as a stem for *aisna*, *eisna*, adjective meaning ‘divine, of the gods’. (Many Etruscan words have been identified thanks to parallel texts in Phoenician.) the *Veneti* borrowed the Etruscan alphabet and no doubt also ways in which the Etruscans used writing in funerary and votive matters.

Considering now the connection between Veneti (and Etruscans too) with the north through north-south trade, as evidenced in archeology, let us also look at Finnic words. Let’s see what Estonian offers that might shed light on this word.

Let’s consider the strongly established modern Estonian word *issand*. The Estonian term *issand*, meaning ‘lord’, is an emphasis of *isand* ‘father figure’. Used in recent times in Christianity in the address *Issand Jumal* ‘Lord God’, it was probably used before Christianity to address an earlier god. As discussed earlier, the Venetic character that looks like an M, (which we write as \$) could be interpreted as ISS- (as in English *hiss*), and it makes *issand* start to resemble **\$a.i.nate.i**. The stem of *issand* would be *issa-*. To this we can begin adding endings in an agglutinative fashion, to arrive at something that parallels **\$a.i.nate.i**.

According to Tacitus the *Aestii* “worshipped the mother of the gods” which to a Roman would have been *Rhea*. Did the *Aestii* say ‘*Issand Reia*’ (‘Lord *Rhea*’)? Or even more elaborately ‘*Issand Teie Reia*’ (‘Your Lordship *Rhea*’) or *Issaina Teie Reia*. (‘Thou, in the nature of the deities, *Rhea*’). Christianity was imposed by force in the Baltic crusades of the 12th-13th centuries and such terms would have been transferred during Christianization to the Christian ‘God’.

The similarity of Estonian stem *issa-* to Etruscan *ais-*, *eis-*, is significant. It suggests that there was a pre-Indo-European word meaning ‘Lord, devine’ that was as widespread from long distance trade as was

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Rhea and other words associated with her worship.

Now let us look first at other words in the expression

meگو dona.s.to \$a.i.nate.i. re.i.tia.i.

8.1.5 meگو

Traditionally, Venetic interpreters have decided that the first word **meگو** meant ‘I’. This assumes it is of Indo-European origin in the form of an archaic Latin.

If we did not make such an initial assumption, and consider the perhaps Venetic was not Indo-European, we could first look at Etruscan, where we find *mech* ‘people, league’. And there is Etruscan *mi, mini* ‘I, me’. Since the Veneti borrowed and modified the Etruscan alphabet, one would think scholars would first look at Etruscan. They didn’t and as a result they slowly indoctrinated themselves into believing it was a predecessor to Latin – without having any reason for it other than Latin was available as a reference!!!!!!

We can look at other non-Indo-European languages too. Both the Etruscan interpretations have close parallels in modern Estonian where we have *mehed* ‘men’, and *mina* ‘I, me’. The similarities to Etruscan reveal how ancient Estonian belonged to the broader world of pre-Indo-European language.

The most interesting non-Indo-European and Finnic coincidence for **meگو** is Livonian *meeg*. This is the 1st person plural pronoun (‘we’). In Estonian this pronoun is *meie*. In Finnish the nominative is *me*, and then the stem becomes *mei-*, the ‘I’ coming from the I-plural marker. This suggests that the form *meie* is closer to the original, and that the ‘G’ entered into the I-position because of the inherent palatalization there.

Can we interpret **meگو** as a Royal ‘Our’ (ie ‘Our’ representing ‘My’). This would be consistent with addressing the deity with formality and respect – using the plural in both first and second person pronouns even if it is singular.

8.1.6 dona.s.to

If we entertain the notion that Venetic was Finnic, there are many approaches to **dona.s.to** based on what has survived in Estonian and Finnish in terms of similar sounding words. First there is *toonustus* ‘something brought’, based on *too* ‘bring’ (Finnish *tuota*) Next there is a version with the lower vowel - Estonian *tunnistus* ‘acknowledgement’. This is based on the verb *tundma-* ‘to know’, and could work too. Thirdly Estonian has *teenistus* ‘service’, based on *teeni* ‘earn’ which in turn is somehow related to either *tee* ‘do’ or *töö* ‘work’. This word is commonly applied in religious terms as in *Jumala teenistus* ‘service of God’. This last one is interesting because **donasto** appears in the inscriptions mostly in the context of a prayer to a deity.

Some of these T+vowel words in Estonian obviously refer to the

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relationship between a worker and his master, including the master being a deity. To that theme we can add *tōota* ‘pledge, promise’ from *tōo-* ‘truth’, from which we could derive *tōondus* ‘the pledged thing’. Finnish offers an array of possibilities too, but mostly based on **tuo** ‘bring’

With so many options, many of them fitting so well into **meگو dona.s.to** **ᄂa.i.nate.i. re.i.tia.i.**, if the solution is to be found in reference to Finnic how do we decide? We cannot determine a refined meaning directly from the inscriptions. The inscriptions roughly suggest the concept of ‘offering’. But an ‘offering’ can have many connotations – something brought, act of service, a pledge, etc.

From among all the Finnic possibilities, we note that parallel words in both Finnish and Estonian are indicative of origins in a common ancient language, and Finnish has changed less due to being more remote. Finnish has *tuo-* ‘bring’. It also uses the stem in trade terms such as *tuote* ‘product’, or *tuonti* ‘import’. The latter gives the idea of ‘object brought’. The evidence thus suggests the TUO- words were established in pre-Indo-European Europe, long before Latin and at least contemporary with Venetic. Finnish also has words to parallel Estonian *tee-* ‘do’ in Finnish *teh/d* ‘to do’. There is also the associated parallel to Estonian *tõõ* ‘work’ in Finnish *työ*. Thus all these options with Finnish and Estonian parallels have great age dating to the common origins of both.

But evaluating Finnish parallels does not narrow down our choices very much. How then do we interpret **dona.s.to**? What is the solution if we assume Venetic is Finnic and draw our clues from Estonian and Finnish?

As we will find many times, to make a final decision, the best way is to note that throughout the inscriptions Estonian parallels have a slight tendency to use lower vowel tone than Venetic. We already saw this kind of thing earlier in Part One where we had to lower the vowel level in Suebic names to detect the Estonian parallels. Thus if Venetic presents **dona.s.to**, then theoretically the Estonian, with lower vowel tone, should be something like - lowering all vowels by one grade - DUNOSTU. That might suggest Estonian *tunnistus* ‘acknowledgement’ instead of *toonustus*. However note that the Finnish form for *too* is *tuo*, with the lower vowel U. Also the Estonian infinitive of *too* is *tuua*, indicating an origin in the lower vowel. To conclude, when we look at Finnish words beginning with TUO, like *tuonti*, we indeed see the lower vowel U, and we can presume that Estonian once said *tuonustus*, not *toonustus*. This then satisfies the ideal of the Estonian version having lower vowel level. And finally even if *tunnistus* is closer, that derived word works too, as the way in which the Venetic is written, **dona.s.to** could mean ‘something brought in acknowledgement’.

Thus Estonian *toonustus* is most promising. It would mean ‘something brought’. But in English that sounds awkward and in our interpretations we will often interpret **dona.s.to** with ‘offering’ when the connotation is

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actually ‘brought thing’

Now since Venetic also presents other versions based on the same stem, like **doto** and **donum** let’s break it down further.

To begin with we need to identify the Venetic stem **do-** ‘bring’. From this using Estonian grammatical parallels, **doto** would be a past participle (Est *toodu*) and **donum** another nominalized form ‘brought thing’. From the breakdown of Estonian *toonustus*, thus **do/na/.s.to** would literally mean ‘something arising from the nature of bringing.’ In short ‘a brought thing’. Obviously the English translation ‘offering’ sounds better, , but the reader is advised to bear in mind that when we interpret it as ‘offering’, that is strictly incorrect as it is really speaking about that which the pilgrim brings for gift or offering to the deity.

8.1.7 \$a.i.nate.i.

The interpretation of initial Venetic M-like letter in **\$a.i.nate.i.** , as the sound “ISS” (as in English *hiss*) and not as “SH” as traditional Venetic scholars say, was discussed at length in section 4.5.2

The Estonian word *issand*, today used under Christianity to address the Lord God, is the perfect reference with which to interpret the Venetic **\$a.i.nate.i.**. We mentioned it already earlier. Here is some more analysis:

Estonian identifies the suffix *-nd* to mean something like ‘entity’. The stem *isa-* and its emphasized *issa-* could originate from the fluid concept ‘big, large’ especially since there exists in Finnish *iso*. Thus adding *-nd* would give it the intrinsic meaning of ‘large entity’, ‘important entity’; however in Estonian *isand* actually means ‘father-entity’ and *issand* ‘lord, master’ (ie ‘highest father’).

We propose that the Venetic **\$a-** as the stem, is paralleled by the Estonian *issa-* ‘lord’. We note that the Etruscan *ais-* or *eis-* for ‘lord, god’ is surprisingly similar. Etruscan forms an adjective using *-na*, as in *eisna* ‘lordly, divine’. This ending resembles Finnic Essive case (*-na* ‘as’, ‘in the nature of’) and Estonian can form *issana*, ‘in the form of lord’. We can add an “I” to *issa-* to form the plural stem *issai-*. From this we get *issaina-* ‘in the form of the lords (ie gods)’.

(Grammatical note: Estonian and Finnish mark the plural with “T” or “I,J” depending on surrounding environment of vowels and consonants, and as we proceed in interpreting Venetic we find a high probability that Venetic is similar in its pluralization. It is possible **\$at** ‘gods’ but when an added *-na* was added, it was phonetically better to have **\$a.i.na** instead of **\$atna**

Thus if the letter shown as **\$** discussed at length in section 4.5.2 sounds like “ISS”, then the Venetic **\$a.i.na-** is “ISSAINA-” which is interpretable with Estonian to mean ‘in the form of the lords’

Finally we have the **te.i.**. Although there might be a couple of alternative approaches, my inclination is to regard **te.i.** as a separate word, a

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pronoun meaning ‘you’ (Estonian *teie*), because history is filled with examples of higher powers being addressed by “Your Highness, Your Lordship, etc” This is a case where we use the context of the sentence to assist making final decisions. Thus **\$a.i.na te.i.** can be interpreted ‘to you, in the form of the lords (gods)’, It resonates very well with Estonian such as *Issaina Teie* In modern Estonian style, with prefers the T plural, one is likely to hear *Issadena Teie*

The intended meaning could be expressed in many ways ‘to you, as one of the gods’, ‘to you in godly form’, ‘to you, of the godly ones’, or simply ‘your godliness’ or ‘your lordship’. In this study we will keep it simple ‘to you, of the gods’.

While there are other ways of approaching the word – and we have investigated many possibilities – what is satisfying about this result is that it is consistent with what we know about ancient ways of addressing gods and lords. Ancient text is filled with ‘Your Highness’, ‘Your Lordship’, ‘Your Worship’, and so on. Thus **\$a.i.na te.i.** has too many remarkable coincidences with Estonian, Finnish, and even Etruscan to ignore.

8.1.8 re.i.tiia.i.

This word was already analyzed above in section 8.1.3. We can proceed to a final analysis:

8.1.9 ALL OF IT: mego dona.s.to\$a.i.na te.i. re.i.tiia.i.

Our brought-thing (to be burnt and offered)to (unite with) You of the gods, Rhea.

Using our analysis above, the final result, the result that fits facts most closely including grammatical consistency, and therefore having the highest probability of being correct. Note that the reader should not construe this in any way as using Estonian or Finnic to decipher. As described in Part One, we are using a detective-like methodology such as archeology uses, where the answers are found from a comprehensive analysis of evidence from all sources and in all applicable fields. Thus as you have seen, the answers to the meaning of **mego dona.s.to\$a.i.na te.i. re.i.tiia.i.** draw from many sources. Note for example my reference to Etruscan as well as Estonian.

If we did not have the evidence from Etruscan and Estonian we can still say that the expression is about the pilgrim to the sanctuary coming with something that is then offered to Rhea. We can also deduce that the expression **\$a.i.na te.i.** has to be a modifier of the goddess, which from tradition is probably a praiseful address. Without any reference to known languages, we can still sense that it means something like ‘My/Our offeringto Devine Rhea’. Estonian and Etruscan simply act as added evidence which, if correct, refines the meaning into a form in which we

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can even break it down into its grammatical structure. Our ability to rationalize the word stems and grammar serve as strong evidence of being correct.

8.2 EXAMPLE ANALYSES WITH *RHEA*

8.2.1 Introduction

The Baratela sanctuary archeological site near Este is one of two major sites of Venetic inscriptions. At the Baratela site a large number of bronze sheets and styluses were found, inscribed with Venetic writing often addressing the “reitia” or, according to my analysis, actually the original *Rhea*. We already looked at one of the bronze sheets in our investigation of the OEKA mystery earlier in 2.3 All the bronze sheets with OEKA on them also have sentences, possibly written for practice. We will now look at these sentences – which are all prayers to Rhea and of the same form as sentences inscribed on styluses also found at the site.

The bronze sheets were around 15-20cm in width and 10-15cm in height, and so thin that letters could be pressed into them with a stylus.



[bronze sheets- MLV- 9 LLV- Es24 image after LLV]

This image developed after photo in LLV shows just how thin, almost foil-like these practice(?) sheets were



Example Baratela stylus (to be analyzed in a later chapter).

We note that the texts on the styluses are similar to those on the bronze sheets, namely the **meo dona.s.to re.i.tiia.i.** phrasology. They address

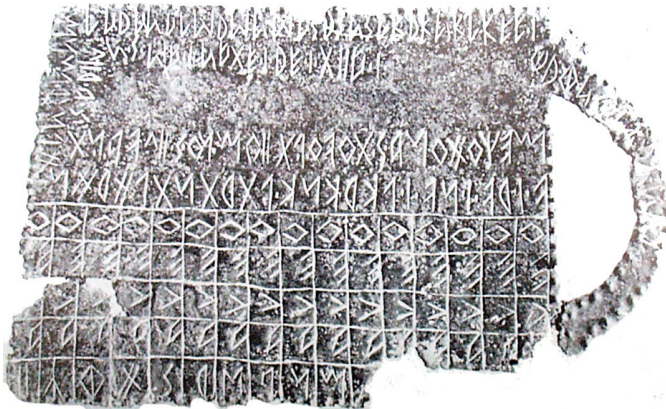
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the deity who I believe is the widely known Rhea, but what do they say? To answer this, one has to imagine what you would say if you were making a burnt offering to the deity. One would say ‘I am bringing this offering – probably a sacrifice of a goat or pig – and sending it to you, o majestic Rhea, by the smoke rising into the eternal sky where you reside’. This is what the context suggests – bearing in mind the ancient practice of animal sacrifices where the animal was killed, its spirit released to Rhea, then the body roasted and eaten and in effect a palatable way of slaughtering animals for food, as I mentioned earlier. This is what we expect is most probable. Is this what we find? We will investigate a few

8.2.2 Example Reitia Dedication1-Bronze Sheet

ANALYSIS: This is one of the bronze sheets where part of it has the grid with the **o-e-k-a** repetitions used to practice letters, and the remainder consists of typical sentences about making offerings towards the goddess *Rhea*. The meaning of the **oeka**'s has been discussed in detail earlier In 2.3 We are now looking at the additional text, which appears to be a proper sentence in the character of inscriptions on styluses as well. (which we will look at later.)

Since our methodology is based on first establishing at least a general meaning from context and internal analysis, we do not make reference to any other language until we have some sense of the meaning directly from the object. Our objective in other words is to determine as much as we can directly.



megodona.s.tovo.l.tiomno.s.iiuva.n.[t.s.a.riiu|n.s.\$a.i.nate.i.re.i.tiia.i.

[bronze sheet MLV- 10 LLV- Es25]

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The first step is to identify the word boundaries. This is easily done from comparing the inscriptions and identifying the repeating patterns. This was described in Part One.’

In this case the sentence with spaces for word boundaries is easily identified as follows. The vertical lines are not relevant for us, as they only indicate how physically the writing changed direction due to running out of space.:

me go dona.s.to vo.l.tiomno.s. iiuva.n.|t.s. a.riiu|n.s. \$a.i.nate.i. re.i.tia.i.

Earlier in this chapter we proposed that there was a formula **me go dona.s.to\$a.i.na te.i. re.i.tia.i.** which translates something like ‘*Our brought-thing (to be offered).....[verb].....to unite with You of the gods, Rhea*’

We note that our inscription above contains the whole formula. Thus we can already partially translate it as ..

Our offering (brought-thing) vo.l.tiomno.s. iiuva.n.t.s. a.riiu.n.s to (unite with) You, of the gods, Rhea

With the partial translation we can make some good educated guesses as to what the unknown words mean. We can also look for the words in other inscriptions and make inferences from those other inscriptions and the evidence around them.

It is beyond the scope of this text to describe all the internal analysis, but we can offer some conclusions. The word **vo.l.tio** appears several times elsewhere and the more it is analysed the more evident it is that it meant something like ‘towards the heavens’. (There is more discussion of this earlier and in Part Three) This being the case, we have to find the unknown words above to be about the offering travelling to the heavens. This also suggests **vo.l.tiomno.s** is a compound word. (It occurs in another inscription as well in this form), and one educated guess would be that the word means ‘goes to the heavens’ or ‘going to the heavens’. That interpretation is good, because the next word **iiuva.n.t.s.** seems to mean ‘towards the infinite’ or something like that, based on direct interpreting of this word as well as a similar word **va.n.t.s.** appearing in quite a number of other inscriptions. In general our scanning of the inscriptions tends to suggest that the double “I” generally describes something extremely extreme – infinite, continuing forever, eternity etc. Thus when we find **va.n.t.s.** seeming to mean ‘in the direction of’, we can conclude that the **iiuva.n.t.s.** has **iiu** as a prefix and alters the meaning to ‘forever in the direction of’ This has been discussed earlier in more detail. Thus this translates more of our sentence.

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*Our offering (brought-thing) to the heavens –goes or going in the forever in the direction of **a.riiun.s** to (unite with) You, of the gods, Rhea*

What remains is **a.riiun.s** . *Forever in the direction of* –what? What possibilities are there? Infinity, a synonym for heavens, etc. Perhaps the best approach is to begin with another Venetic word from **va.n.t.s. .a.v.i.ro.i.** from *MLV-78, LLV-Es77* . It was found on a cremation urn. Cremation urns contexts suggest their inscriptions wish the deceased journey into the heavens. The stem of the above **a.riiun.s.** could have come from the same source **.a.v.i.ro- > .a.riiu-** From pure educated guesses alone, we might translate the word as being some concept connected to the destination of the smoke travelling upward from the funerary pire or the burnt offering as the case may be. For example ‘space-road’ . (See later.)

RESONANCES WITH ESTONIAN? The methodology used here is to attempt to decipher a sentence directly and only treat references to language as additional evidence. Everywhere in this project, references to another language, such as Estonian, is only done when everything has been determined from direct analysis, so that the direct analysis acts as an anchor against going astray like past analysis.

1. But here are some notable parallels in Finnic languages. We have already earlier discussed **voltiio**, and suggested from Finnish *valta* ‘dominant, power’ that it makes sense that **volti** described the dominating heavens above – the entire universe above our flat earth to dominates everything. Added to this word is a **mno.s.** and there is the formation of the compound word **vo.l.tiiomno.s.** From context alone, as we described above, the second part would need to be verbal, and related to the travel of the burnt offering to the heavens. From pure educated guesses alone I suggested **mno.s.** meant ‘goes’, ‘going’ or something similar. We can now see what known languages offer. As we have seen often so far, when we look at Estonian with additional reference to Finnish, we find something quite suitable in Estonian *mine* ‘go’, *mines* ‘in going’

2. In the case of **iiuva.n. t.s.** we will find in Estonian and Finnish, the use of the double I in words related to infinity, forever, etc. which supports the Venetic **iiu-** prefix. This was discussed also earlier. On the other hand, Estonian nor Finnish offers a parallel for **va.n.t.s.** However Estonian has the preposition *vastu* ‘against’, which suggests there once was a stem *va-* and it is possible that a western dialect of ancient Finnic put many endings on *va-* that have disappeared over time.

3. What about **a.riiun.s.** ? The **-.s.** ending perhaps indicates case agreement with **iiuvants.** Since Venetic writing was phonetic, it picked up dialectic variations. In addition we have two endings **-n-** which can be interpreted as ‘in the character of’, and **-.s.** which is the Inessive and means

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‘in’ or ‘into’ depending on if there is progression or not. I referred above to another inscription on a cremation urn **va.n.t.s. .a.v.i.ro.i.** from *MLV-78, LLV-Es77* I said that the stem of the above **a.riiun.s.** could have come from the same source **.a.v.i.ro-** > **.a.riiu-** Can we attach significance in the fact that Estonian *avarus* means ‘space’ developed from *ava* ‘opening, open’ and *rus* ‘road, route’ which are very old elements.

We now have the full sentence, where the only slightly uncertain word is **a.riiun.s.**

RESULT for **mego dona.s.to vo.l.tiiomno.s. iiuva.n.t.s. a.riiun.s. \$a.i.nate.i. re.i.tiia.i.**

. ‘Our offering (brought-thing) into the heavens-going, into the eternal direction, into the area-above (space), to You of the gods, Rheia’

8.2.3 Example REIA Dedication 2: Bronze Sheet

ANALYSIS:

This is another of the bronze sheets where part of it has the grid with the **o-e-k-a** repetitions, and the remainder consists of typical sentences about making offerings towards the goddess *Rhea*. The meaning of the **oeka**’s had been discussed in detail earlier. We are now looking at the additional text.

Once again, since our methodology is based on first establishing at least a general meaning from context and internal analysis, we do not make reference to any other language until we have some sense of the meaning directly from the object.



[bronze sheet- *MLV-8 LLV-Es23*; image after *LLV*]

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The **oeka** columns are at the top. The text below reads:
megodona.s.to.e.b.v.i.aba.i.\$a p|ora.i..o.pio|robo.s.

First we identify word boundaries with spaces. Much of the word boundaries can be determined by comparing with other inscriptions with similar patterns, as described in Part One.. We really do not need to interpret any of the words yet. Note vertical lines represent the text changing direction and has no relevance to the interpretation. We remove those.

As described in Part One, finding word boundaries is the first step and easy to achieve even from looking for patterns across all the inscriptions. Here we can establish many of the boundaries in that way. We know that a boundary follows a grammatical ending. Thus for example we can determine there is a boundary before **\$a.** because (*vowel*).i. grammatical ending precedes it. But is the next word **\$a** or **\$apora.i.** How do we decide? In this case, scanning all the other inscriptions, we will discover that **\$a** appears elsewhere with another following word, and therefore we conclude that it is either a short word or prefix or preposition.. Here we create a boundary anyway. A simple imperative would have no ending. **\$a** could be an imperative.

Similarly we can wonder if **.e.b. v.i.aba.i** there is a word boundary here. By comparing with other inscriptions where **.e.b** appears we determine if in those other locations there is another word following **.e.b** then we can isolate **.e.b** as a separate word.

The sentence, showing most likely word boundaries with spaces is given below.

me go dona.s.to .e.b. v.i.aba.i \$a pora.i. .o.p iorobo.s.

We first establish that the inscription will express the fact that an offering is being made. The first two words **me go dona.s.to** reflect the expression discussed earlier **me go dona.s.to.....\$a.i.na te.i. re.i.tia.i.** However we note that our new sentence lacks **.\$a.i.na te.i. re.i.tia.i.** That means it is implied. Thus to begin with we can interpret it as

Our brought-thing (to be burnt and offered) **.e.b. v.i.aba.i \$a pora.i. .o.p iorobo.s.**

It is clear that the untranslated part describes what the offering does. Let us determine a few more words. Comparative analysis within the body of inscriptions reveals many instances of words that begin with an e with dots as in **.e.** notably **.e.go** analyzed in detail earlier (see Part One) whose most probable meaning – ‘rest, remain’ as in ‘rest in peace’. We

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determined that the initial **.e.** seems to indicate that **.e.** was the stem to which endings like **-go** were added. We can propose that this stem meant 'remain' and would be similar to Estonian *jää* 'remain'. (We earlier found **.e.go** to be like *jäägu*.) That means that **.e.b** has a verbal ending **-b**. This ending is paralleled by Estonian 3rd person singular indicative as in *jääb* 'remains'. Can we propose that **.e.b** is paralleled by *jääb*? It happens – as will be pointed out in Part Three on grammar – that we can find more instances of the ending **-b** seeming to mark the 3rd person singular. Thus we do have some further support for it as we continue. (See more discussion of **.e.go** and **.e.** stem words in Part One)

In the beginning of this methodology, we proceed with tentative ideas and look for proof as we continue. This is also the case with the next word after **.e.b.** which is **v.i.aba.i**. It was only when I was 80% done with this project that I discovered that Venetic used an ending similar to the Partitive to mark the infinitive. Thus at an early stage I would not have realized **.v.i.aba.i** was an infinitive, but tried to see it as a Partitive and found it producing awkwardness. See Part One and Part Three for more on the infinitive.²⁵ We can find more insight into **v.i.aba.i** from a few other places in the sentence. The word **.o.p** appears several times in other inscriptions, and it is possible to demonstrate that it cannot have any other meaning than 'up'. We discuss it in more detail elsewhere.

Thus what we have so far now is:

*Our brought-thing (to be burnt and offered) remains to v.i.ab- \$a pora.i.
up (to, into) iorobo.s.*

Once we translate **.o.p**, as 'up' it follows that the next words **iorobo.s.** refers to the sky, heavens, infinity, especially since we see **-io**. And the **-.s.** ending means 'in' or 'into' as we determined in our introduction to grammar earlier. What is it? If we identify **io** as a prefix meaning 'eternal' (see earlier determinations), and recall that R+vowel words refer to route, path, way, etc. we can make an educated guess that **iorobo.s.** means 'into the eternal way'. Thus our translation so far is:

*Our brought-thing (to be burnt and offered) remains to v.i.ab- \$a
pora.i. up into the eternal way.*

The question is now, what does the offering do? It does something up into the eternal way. A great deal of our methodology involves making

²⁵ Grammar is given right at the end of this study in Part Three, because grammar can only be analysed when most of the interpretations have been achieved. Grammar requires we achieve consistency between the grammatical elements and the way the sentence is interpreted.

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educated guesses as to what would work and then choosing what works best and is most probable. This is why this methodology needs more than pure analytical ability. It needs creative thinking. We place ourselves into the situation and imagine all the possibilities. For every suggestion, we have to then look for confirmation.

From an analytical point of view, if we establish that **v.i.aba.i** is an infinitive, then we have to conclude that

We will from trial and error discover that this word probably means ‘attain’ especially since this meaning works well in another location, and it has some parallelism in Estonian *saa* ‘reach, attain’

That leaves only **pora.i**. We can determine that the ending is either Partitive, or as in **v.i.aba.i**, is an infinitive. That gives us the translation so far:

Our brought-thing (to be burnt and offered) remains to v.i.ab- attain to por- up into the eternal way.

At this stage, we have gone as far as we can from direct analysis of the body of inscriptions because neither **v.i.aba** nor **pora** occurs elsewhere – except that we can consider that the –ra in *pora* means ‘route, way, path’ and we can perhaps compare *po* with a more common stem *bo* in several other inscriptions.

It is important to point out that so far we have not needed any reference to Estonian other than our earlier finding a very extensive parallelism between Venetic words with the **.e.** stem and Estonian *jää* words. It is possible to get most of the sentence by direct analysis (including all the earlier analysis and later discoveries which we did not include here – which is why anyone reading this must read the entire document to see the full analysis) But if Venetic is a Finnic language in a distant way related to Estonian then it stands to reason that we will find abundant coincidences with Estonian. Here, if we referred to Estonian for the words **v.i.aba.i** and **pora.i** we can construct the Estonian *jääb vabasse põõr(at)a* ‘remains to turn into the free’ As I said we can confirm from other inscriptions that **po** or **bo** in Venetic had the meaning ‘towards, to the side of’ so that in verbal form it would mean ‘turn towards’.

The final translation then would be (literally):

Our brought-thing remains to attain to free(itself) to turn up into the eternal way.

You will note from the analysis, that we have to choose the order of analysis carefully so that each step reveals something more. It is the standard practice in language learning – you first learn easy sentences and with each step the vocabulary is increased. Note too that because decisions

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are made by comparing with other inscriptions, that we may have partial translations for many inscriptions and allow our progress to reveal the unknowns that still exist. For example in the above analysis, we will affirm the correctness of interpreting two words as infinitives, and find that elsewhere the use of **bo-** cannot be anything else than physically turn towards. At this stage, you the reader cannot see these later general confirmations that strengthen the decisions made, and that is why if you are reading this interpretation and are not reading the entire book, you will only see about 50% of the justifications.

Note that we leave our references to Estonian only to when we need attitional evidence. This is because it is basically unreliable to force modern Estonian words onto Venetic. If we first determine meanings for the Venetic from context and internal analysis across all the inscriptions, and continue to confirm our choices throughout, then it will be the Venetic that looks at the modern Estonian will only see the ancient relics within Estonian (and also Finnish, Livonian if we refer to them too).²⁶

The result we achieved here, obviously needed some reference to Estonian to solidify it. Without Estonian we would have achieved results, but they would have been less clear. We may have used other concepts that still worked; nonetheless most of it would have been correct. As described at length in Part One, our methodology is centered on direct analysis of Venetic where collect evidence to support our decisions, always choosing the most probable (as the laws of probability and statistics requires), and expanding our search for evidence beyond into known languages to confirm or narrow down what we already know. Note that even when there are difficult words, it is still possible to use educated guesses when most of the rest of the sentence has been translated. In other words, although the evidence is faint, it is possible that we could have eventually arrived at the same result without any reference to Estonian. However, we would be more uncertain as the the truth of the result. As in a court of law, the more evidence supporting a hypothesis, the more certain we are about the correctness of our decision. Archeology uses this approach. An archeologist can reconstruct the past from a small amount of evidence, but

²⁶ The logic is very simple. Let's take the modern cellphone and projected it backward in time, looking for the concept and word a century ago. We will not find it, because the cellphone was developed recently. But if we went the other way, starting from the early telephone and projected into the future, then we will find that the cellphone is developed from the original telephone losing its wires. It is the same with language. If we project from the present into the past those modern words developed in the last millenia cannot exist in Venetic. But if we begin with the ancient words (Venetic) and project into a modern language (ie Estonian) then we will find the modern words that are descended from ancient ones. Projecting from past words into future is thus self-filtering – modern invented new words are invisible and therefore excluded. See more in Part One.

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if the evidence is limited, another archeologist can challenge the interpretation with another. When there is limited data then it becomes one imaginative interpretation against another. However if we have plenty of supportive data then it will point more strongly at a particular interpretation and it will be more difficult to propose alternatives. Thus an educated guess might not be wrong, but without more supportive evidence, nobody knows this. As in archeology the more evidence the more secure our hypothesis.

8.2.4 Example REIA Dedication 3: Bronze Sheet



[vda.]n[.] vo.l.t[iio.n.]mno.s. [do]na.s.to ke la.g.[s.]to \$a.i.nate.i. re.i.tia.i. o.p
[vo].l.tiio len[o]

[bronze sheet- MLV-12A, LLV-Es27; image after LLV]

This bronze sheet is quite fragmented, but the writing on it has been reconstructed with the help of comparisons with other bronze sheets and Venetic phraseology. The bracketed [] parts are the reconstructions made by scholars from other similar constructions..

ANALYSIS:

First we must identify the words. We have already determined many of the words from earlier. We remove the brackets and enter word boundaries with spaces. All of the word spaces can be easily determined from words we have already identified and further comparisons with other inscriptions. For example, since we find **ke** elsewhere, and **\$a.i.nate.i.** then we can determine one of the words was **la.g. s. to**

vda. n vo.l.tiio.n. mno.s. dona.s.to ke la.g. s. to \$a.i.nate.i. re.i.tia.i.
.o.p vo.l.tiio leno

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The first thing we note is that this sentence has the full expression **mno.s. dona.s.to \$a.i.nate.i. re.i.tiia.i.** which we determine earlier meant *Our brought-thing (to be burnt and offered)to (unite with) You of the gods, Rhea.*

The next most significant observation are the additional words within this expression – the underlined below:

dona.s.to ke la.g. s. to \$a.i.nate.i. re.i.tiia.i.

What is significance with **ke la.g.s.to** is that it appears to confirm my interpretation of **dona.s.to** as a noun ('the brought-thing'). We can determine eventually that the word **ke**, or sometimes simply **k**, is a conjunction 'and, also'. (This moreover is supported by Finnic. Estonian *ka* 'also'). Note also the parallelism in ending – both end in **.s.to**. If that is the case then what we see in **dona.s.to ke la.g.s.to** is two synonyms separated by 'also'.

Thus if **dona.s.to** means 'the brought thing' then **la.g.s.to** must indicate the same object in a different way. Could it be 'the brought thing and offering'? Note that even without any reference to Estonian, we can almost translate it. However when we do reference Estonian, we find in Estonian the word *lahkustus* 'gift, present'. Furthermore, as we continue our references to Estonian throughout this project, we find that the dots in the Venetic are often represented in Estonian with the sound H ahead of it. Finding such patterns helps support the theory that Venetic is Finnic in an ancient Estonian-like fashion. See Part Three summary of grammar for our compilation of examples.

We can thus conclude that the last portion

dona.s.to ke la.g. s. to \$a.i.nate.i. re.i.tiia.i.

is

brought-thing also gift .to (unite with) You of the gods, Rhea.

With this established we greatly reduce the amount needing to be translated.

Next, note that the word **.o.p** occurs here. We mentioned earlier that the meaning of **.o.p** as 'up' is obvious from how it is used. Another inscription also ends with **.o.p vo.l.tiio leno** which suggests it is a standard phrase suitable as an end tag (See earlier how we found **.e.cupetari.s.** a similar standard phrase, a common end tag for its purpose.)

With our investigation of other uses of **vo.l.tiio** it is clear that **.o.p vo.l.tiio** means something like 'up into the heavens' What remains is **leno**. As we proceed in our investigation of all the available complete inscriptions, we can determine that a word that seems like a verb, but has no endings, is an imperative. (As it is in Finnic) Our imagination can come

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up with several possibilities. For example it could be ‘up into the heavens, go!’. That is not bad, but when we refer to Estonian, we find the word *lenda* ‘fly!’ This works even better than our guess of ‘go’ as it is more descriptive. In order to go up into the heavens, the offering (the smoke of the offering) has to ‘fly’. When we are quite certain that Venetic is Finnic, we cannot be reluctant to refer to Estonian for additional evidence. Note that the Venetic will always rule decisionmaking. The word **len-** occurs elsewhere too 4.E) **tivale.i.be.l.lene.i.** when the meaning is confirmed since the first word has the stem **tiva** which we independently confirmed was ‘wing’.

Thus summarizing what we have so far

vda. n vo.l.tiio.n. mno.s. *brought-thing also gift .to (unite with) You of the gods, Rhea. Up to the heavens, fly!*

That reduces our analysis to three words.

First of all, we see the familiar word **vo.l.tiio.** We can therefore add the meaning ‘to the heavens’. But what about **mno.s.** This word seems to function as the second part of a compound word. We can find **vo.l.tiio[.n.]mno.s.** elsewhere. We can make many guesses as to what this first part means, but the precise meaning comes from Estonian. The word **mno.s** is perfectly paralleled by *minnes* ‘going’ so that **vo.l.tiio[.n.]mno.s.** appears to mean ‘to the heavens-going’.

That then offers suggestions for the first word – **vda.n.** In the next chapter we discuss in detail the Venetic VII word connected to carrying or transporting.. Thus **vda.n.** appears to be a VII word. This word appears elsewhere in Venetic and works very well if it is translated with ‘I convey’ a meaning that is fully supported in the context of this sentence and elsewhere. It happens to parallel Estonian *vedan* ‘I transport’ (-n marks the 1st person indicative). There is evidence, as in **mno.s.**, that Venetic extreme palatalization raises vowels so that an original E or I can disappear into a sound break producing **m’no.s.** or in this case **v’da.n.**

The methodology is always the same – we interpret first what is most clear, until we arrive at a partially translated sentence. Then we can guess the meaning that fits what has been translated so far, and then make references to Estonian or other additional clues to confirm or narrow down the meaning. Last but not least, whatever meaning we choose, must work everywhere it appears. The methodology must be wholistic..

The result is never absolutely certain, but some sentences are more certain than others. This one is one of the more certain ones. Our final translation is:

I convey to the heavens-going our brought-thing also gift .to (unite with) You of the gods, Rhea. Up to the heavens, fly!

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Note this translation is very literal. Obviously a good English translation would rewrite it better to be less awkward-sounding. All translations herein are as literal as possible. The reader can rewrite it as it would be said in English. (Past deciphering has rewritten bad results poetically to disguise the fact that they were absurd when taken literally.)

8.2.5 Some Other Bronze Sheets More Briefly

This chapter has so far looked at three of the Baratella bronze sheets. These three are easiest and serve as good introductions to the methodology required. This section is intended to introduce some others on these sheets to demonstrate some of the repeated patterns. Our observations and comments are brief here. Refer to final results in later chapters.

We have already taken the first step of adding spaces to show word boundaries.

mego dona.s.to va.n.t.s. mo.l.don ke .o. kara.n.mn.s. re.i.tiia.i.

[bronze sheet- MLV-9, LLV-Es24]

This shows again the pattern **mno.s. dona.s.to \$a.i.nate.i. re.i.tiia.i.** except that the word **\$a.i.nate.i.** is omitted. If we are correct that **\$a.i.nate.i.** is a descriptive of *Rhea*, then its omission is not crucial. This sentence also confirms that **mn.s.** is a separate word, since we earlier saw **voltiionmn.s.** This sentence also shows **ke**, which we concluded was a conjunction ('also, and'). (Also supported elsewhere too). If **ke** is a conjunction, then we should find two words in the same grammatical form and we do. Here we find it separating **mo.l.don** and **kara.n.** Such interpretation however presents us with questions regarding **.o.** Since **kara-** appears elsewhere, we cannot propose that there is a word **okara.n.** but **.o.** must be a separate word. The word **kara-** resonates with the word Carnic, the name of the mountains above the Venetic area, and insofar as early naming was descriptive, it probably meant "Rugged, Mountainous, Region". If we feel justified in referring to Estonian, this is what is suggested by the Estonian interpretation of *kara*. With further reference to Estonian we will find that Venetic **mo.l.don** resonates with *muld* 'soil, earth' and **.o.** may be the 3rd person indicative of 'to be', which in modern Estonian and Finnish is *on*; but which in dialects can be simply *o*.

We have already discussed **va.n.t.s.** earlier, which appears to mean 'towards' or 'in the direction of' or 'tending towards'.

Thus with direct analysis and some additional references to Estonian, the translation is something like: (literally and not muddled with poetry!)

Our brought-thing towards the earth(soil?), (which) is also to the Mountains-going to Rhea.

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Does this interpretation make sense? I think it does. This sentence would accompany the making of an offering to *Rhea*, which would involve burning. Burning has two products – the smoke which rises up into the sky and the ash that remains behind. It is possible **mo.l.don** refers to the ash. In that case the sentence would be saying that the brought-thing, the offering being burnt, which could be a sacrifice as that was one custom, tends towards becoming ash, but also it travels into the Mountains. Note that in Venetic times, it was common to picture deities residing on the tops of mountains. (As in the Greek gods on Mount Olympus), and that may be what is meant. The smoke is seen to curl up towards the tops mountains, where Rhea resides.

Next let's briefly look at another one. Once again, I have already introduced the spaces to demonstrate word boundaries.

vda.n dona.s.to v.i.rema v.i.rema.i.s.t- re.i.tiia.i. o.p vo.l.tiio leno
[MLV-14, LLV-Es32]

Here we note that **meگو dona.s.to\$a.i.na te.i. re.i.tiia.i.** is reduced to just **dona.s.to re.i.tiia.i.** Here we note the lack of **meگو** 'Our, My' and that makes us wonder if the 1st person agent for bringing is expressed in another way. This seems to be found in the first word **vda.n** already discussed above which we rationalized meant 'I convey'. We also saw above the ending *Up to the heavens, fly!*. Thus we can already translate much of it.

I convey the brought-thing v.i.rema v.i.rema.i.s.t-. to Rhea. Up to the heavens, fly!

That leaves the construction **v.i.rema v.i.rema.i.s.t-**. Since the word **\$a.i.nate.i.** is not used, it is possible these words are synonymous thoughts since Rhea needs to be properly and praisefully addressed.

The inscription was unclear as to the ending after **v.i.rema.i.s.t-** but this word appears elsewhere as **v.i.rema.i.s.tna.i.** (*stylus- MLV-23, LLV-Es42*) This word might be replacing **\$a.i.nate.i.** removing the 2nd person pronoun. It has to be a very powerful praiseful adjective. It is difficult to come up with a precise meaning for this, but appearances elsewhere seems to suggest **v.i.re** expresses the concept of vital energy. In this case we cannot find the required meaning reflected well in Estonian. The modern Estonian *vire-* is most commonly used in *vire tuul* 'stiff wind'. On the other hand there is *virma* 'northern lights'. Thus our final decision – 'vital energy' is not as solidly confirmed. Since this is discussed in detail later we will only state the meaning we arrived at: for **v.i.rema v.i.rema.i.s.tna.i.** 'to the more energetic of the more energetic' or something similar. It fits

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the requirement for addressing a deity. If we use this approach, the rough translation is something like

'I convey the offering to the most energetic of the energetic, to Rhea. – up to the heavens, fly!'

See later for more discussion if **v.i.re-** words

Here is another example from the bronze sheet inscriptions. As above we have already inserted spaces to show word boundaries.

meگو lemefore.i. v.i.ratere.i. dona.s.to bo.i.iio.s. vo.l.tio.m.mno.i

[bronze sheet-MLV-18, LLV-Es28]

Note that in this case, reference to *Rhea* is missing as the destination of offering. Is it possible that she is referenced with **lemefore.i. v.i.ratere.i.** given that the endings are the same? We will discuss this further down.

Note that this sentence has **bo.i.iio.s.** We have already commented that the long I sound suggests forever, eternity. This **iio.s.** can be interpreted as 'into infinity'. (By now we have also come to the conclusion that the ending **.s.** means 'in' or 'into' depending on context. Furthermore, we can determine from other locations in which **-bo-** appears, or in hard form **-po-**, that **bo** is a preposition meaning 'to the side of' and which could very well survive in Estonian *poole* 'to the side of, towards'. Thus, based on what we have discussed earlier in this chapter, including the infinitive ending the last part

bo.i.iio.s. vo.l.tio.m.mno.i is perfectly translated as '*to the side of eternity, to go to the heavens*'

With this, we can partially translate the whole sentence as follows:

Our lemefore.i. v.i.ratere.i offering (brought-thing) to go to the heavens, to the side of eternity.

Needing some discussion is **lemeforei**, but it seems the Estonian *leme* fits. Estonian *leme* means 'ingratiating, accomodating', and the Estonian *lemb* means 'tenderness, affection, etc'. It appears that **lemefore.i.** and **v.i.ratere.i.** are in the same case, thus the first modifies the second.

The word **v.i.ratere.i.** is difficult to interpret, other than it contains **v.i.ra-** which may refer to vital energy.

Because of the difficulties caused by **lemefore.i. v.i.ratere.i** we will leave this for later discussion and resolution.

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8.3 SUMMARY: VENETIC GODDESS MYSTERY SOLVED

The nature of the inscriptions on the Este bronze sheets clearly displays a theme of administering high regard to what appears to be the ancient Goddess *Rhea*, which existed before Greeks and Romans. It makes sense that this *Rhea* is the original one, and not the version that appeared in Greek mythology as one of the Titans. If the Veneti *Rhea* had been borrowed from Greek mythology, then we would expect there would be evidence of other Greek gods in the Venetic inscriptions. But few have been found and all in the Roman period when Venetic culture became compromised.

Traditional flawed approaches to deciphering the inscriptions freely turned undecipherable fragments into names of people and deities, thus producing numerous assumed deities without meaningful names. If we use the word **\$a.i.na te.i.** as an indicator that a god is addressed in the inscriptions, then there are only two gods in the inscriptions - REIA and another appearing as “**Trumusia**” in the Lagole inscriptions. The reality is that aside from **Trumusia** which we will discuss later, there is no evidence in the inscriptions of any interest in any other deity than *Rhea*. This should not be surprising, since it is human nature down through history to focus on one deity. For example, in North American aboriginals, the primary deity is the Creator, the Great Spirit, even though the people saw spirits of all kinds within Nature. This is consistent with human nature. Humans evolved within bands or tribes, where there was one leader, one ‘alpha’ person, one chief. It follows that basic religion similarly assumes one chief deity, even if there may or may not be recognition of other lesser spiritual agents.

This means that for the Veneti this original *Rhea* was akin to “God” in modern Christian religion, and the inscriptions often sound very much like modern-day prayers to “God”. The deity is seen to be almighty, high above, as if reigning over an eternal destination; and that both the spirit of the deceased, or the spirit of the burnt sacrifice journeyed towards it. It is possible that when early Christianity developed in the Italic peninsula later in the Roman period, many of the concepts already established in the Italic Peninsula, were transferred to Christianity.

Thus the Venetic *Rhea* did not belong to the *Rhea* of the Greco-Roman world, but to the earlier Europe, and she may have originated and been distributed by seatriade.

It makes sense that even after the Greeks and Romans appropriated *Rhea* into their own mythology, the original *Rhea* would have endured in the north where there was little influence from the Greek civilization. Nonetheless the Roman historian Tacitus, hearing the *Aestii* speak the name RAI’A or REI’A, would conclude they worshipped *Rhea* of Greco-Roman mythology (the Titan who mothered a number of the Olympian

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gods), and wrote that the *Aestii* “worshipped the Mother of the gods.”

As Tacitus said in his *Germania*, she was connected with a boar-cult. Since later in Scandinavian mythology there was *Freya* and her boars, there is no question that *Freya* was the same goddess, now pronounced in a Germanic fashion, the F arising from the fact that Finnic language trilled the initial R. Thus neither the northern peoples or even the Adriatic *Veneti* were particularly concerned with the Greco-Roman mythology, and that to them REIA was pictured more in accordance to what her name suggested if viewed from the Finnic perspective, ‘Route-Goddess’, which seagoing traders would view in the context of the sea routes. She was a World Mother too insofar as the world was seen as a great sea.

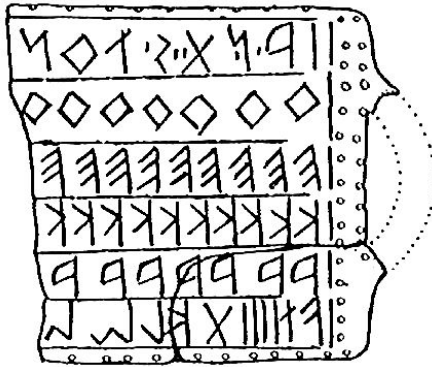
Because the evidence of REIA and the boars is so strong (including boar offering customs enduring in Estonia), we find it most appropriate to interpret **re.i.tiia.i** as a REI- stem and some suffixes or endings. The T can be then taken to be introduced to break up the long series of vowels, in the manner Finnish adds T or H, or Estonian adds S or J, since otherwise, without the T, the construction “**re.i.ii.a.i**” would be unpronounceable.

If we can argue that the Veneti colonies were initiated from the north as a result of amber trade, then we can argue that *Rhea* was carried south as well by the traders and preserved by those of the trader clans who remained to manage the colonies at the southern terminus (such as at *Ateste*). Thus it is possible that the Venetic prayers to *Rhea* represented a northern religion that was transferred south. Perhaps the only difference between the north and south was that a culture of writing developed in the south so that sentences originally only spoken were now written as well.

Other than a statue of *Apollo*, and “Trumusia”. we do not find evidence of any other gods in the inscriptions. While Etruscan inscriptions show a knowledge of Greco-Roman gods, and the exploits of Hercules, the Venetic inscriptions show no evidence of affinity to the Greco-Roman gods. That suggests the Veneti - at least those in the communities where the inscriptions were made - were more closely tied to the northern world, than the world of the Mediterranean

9. THEMES OF CONVEYANCE TO THE HEAVENS

Venetic Cosmology: A Strong Concept of Eternity and Journeying Towards it.



[bronze sheet -MLV-124, LLV-Vi3; image after LLV]

ia.n.t..s. don[a.s.to ----]

*From among two hundred bronze sheets in finds found at Vicence, only this piece has writing on it. This suggests that bronze sheets were empty to begin with, and when written on, perhaps they were recycled by the managers of the sanctuary. The one shown above is the only one at Vicence with writing on it. And because it has the **oeka** repetitions on it, it may survive simply because it was a student scribe's and not in the normal stream. Here we find an initial **ia.n.t..s.**, which is easily interpreted as a dialectic variation of **iiuva.n.t.s.** meaning 'in the direction of eternity(heaven)' Such texts as well as texts on cremation urns and tomb-marking obelisques repeatedly express concepts of conveyance to an eternal place (heaven)*

9.1 VENETIC WORLD-VIEW AND COSMOLOGY

9.1.1 Introduction

One would imagine that if so many Venetic inscriptions are written on cremation urns or in relation to offerings made to the goddess Rhea, that establishing the cosmology – how the Veneti viewed their universe – ought to be of prime importance. In chapter 8, we first identified the goddess

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Rhea and interpreted some inscriptions on bronze sheets that accompanied offerings of sacrifices that were burnt. (As I mentioned earlier, sacrificing farm animals to deities was in early times a way of slaughtering an animal for dinner. The spirit of the animal was offered to the deity while the burnt remains were the roast that humans consumed. See the ancient epic poem *Odyssey* for repeated depictions of the ancient practice. No farm animal was simply slaughtered and eaten. The slaughtering was always made religious. The religious side of food has survived to modern times in the form of saying ‘grace’. It would have begun when people no longer procured their own food but went to meat markets.)

Because the Venetic cosmology saw the spirit of the deceased travelling up into the sky (with the smoke) and into an eternal journey, and because most of the inscriptions that have been found are connected to this, we see over and over concepts connected with the journey of the spirit into the heavens, into eternity, and to unite with *Rhea*. That makes the subject of conveyance, journeying, etc into the heavens next in importance, and the subject of this chapter. In this chapter, we will identify all the words connected with the journey of the spirit to the heavens.

9.1.2 Cosmology 1: A Universe of Journeys

We cannot stress enough the importance of trying to understand how the Venetic mind saw the universe, birth, death, and the afterlife. Understanding it helps guide us in our interpretations. Because even one word in an inscription can suggest several even many alternatives, we need everything we can discover to help us make decisions between alternatives.

Being able to picture and feel the Venetic people is very important. If we consider the case of a linguist going into a jungle and trying to decipher a living unknown language spoken there, then we can see that watching the people and understanding their culture, their world view, is of prime importance to interpreting a people’s language. The linguist who just transcribes speech and studies it as if it were a mathematical code, will not get far. Observing the language in actual use – the contexts in which certain words and sentences are spoken – is everything. That is the reason we will spend so much time establishing the context in which the Venetic sentences occur. Without it we will not get very far. (Previously analysts paid only passing attention to the contexts for a good reason – they were interpreting the inscriptions by forcing Latin or another language onto it, and being blind to what is suggested by actual context as it would emphasize the absurdity of the forced result. (See Chapter 3.1.2)

As discussed in great detail in Part One, our methodology begins with establishing the context, and most likely meanings, and then that becomes the guide to the interpreting. The more we understand about the Venetic mind that made the inscriptions, the less likely it is that we will allow absurd and ridiculous results to arise.

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Let us consider some important information that we can apply to our analysis. Let us begin with the large context as revealed by archeology and ancient history.

In Part One we went into great detail in trying to identify the *Veneti* based on archeological and historical information and came to the conclusion that they were the accumulated result of centuries of traders coming down from the north – from both northwestern and northeastern Europe, but mainly from the Jutland area – and therefore we should look for characteristics from the northern Finnic realm of peoples, and also for sentiments, attitudes, and world view that one could expect among men who were nearly always on the road, much like shippers and truckers of the modern world. Purely from this connection with the north, and the seeming abundance of good linguistic resonances with Estonian and Finnish, it would be wise to consider the cosmology in the north, the cosmology in Finnic traditional culture.

Estonian and Finnish culture are connected with other Finnic cultures further from the Baltic Sea, and cultures down the Volga and across to the Kama and Ob Rivers. All these cultures contain very strong imagery and symbolism connected to water and boats. Archeology has revealed that the original peoples in northern Eurasia below the tundra were dugout boat people – seasonally nomadic hunter-fishers. The proof of it is in the distribution of adzes. Adzes were used to hollow out logs to create dugouts. Fire was used to do so, the adze used to chop out the coals in the direction needing hollowing. The method has been used until recent times by the remote Ugric peoples of the Ob River.

The Finno-Ugric boat-oriented seasonally nomadic dugout peoples would obviously develop numerous words connected with boat travel, water, conveyance by water, etc. In modern Estonian the word for ‘water’ is *vesi*, word stem *vee*. A Genitive would be *veen*. A common approach for creating a proper noun – ie to name an object, place – was to add either *-es* or *-este* (For example from *silla-* ‘bridge’, town names of both *Sillase* and *Sillaste* have been created.). Thus we can form *veenes* to name an ‘object of the water’. And from that has come the Estonian *vene* for ‘boat’.

The evidence suggests that the original word for water used the higher vowel I, as in *vii*. The reason for this would be that, like in Inuit, the early arctic boat peoples had only three vowels – high, middle and low. They did not make a distinction between “I” and “E” or “O” and “U”. This may explain the origins of the word “Finn” for the aboriginal peoples of Scandinavia. The Daugava River emptying into the Gulf of Riga, is called in Finnic *Vaina*. This name suggests how the I became E. It was from II>AI>EE.

The mode of transportation across the north was primarily by water by boat. Thus we can expect to find words for ‘boat’, and ‘transport’ to be based on the word for water. We already mentioned *vene* meaning ‘boat’ (the smaller river boat), but the Estonian word for ‘transport’ is *veda*. We

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can interpret this word as ‘to water’ (ie to transport by water). The Votic branch of Finnic, a language used by the traders who travelled from the Gulf of Finland to the Black Sea and endured in the Narva region, is known in Estonian as *vadja*. This word sounds remarkably close to Estonian *vedaja* ‘transporter’. Estonian scholars have found that Livonians (south of Estonia) used to refer to the Votes as *Venede*. *Venede* can be regarded as plural of ‘boat’ hence meaning ‘people of the boats’. It is no wonder that Livonians would experience Votes going through their area. There was a transportation route from the Gulf of Riga to Lake Peipus using a river today called Gauja. On this river there is a town called Cesis, which was originally called *Venede*. It was obviously a stopping place of traders travelling between the Gulf of Riga and Lake Peipus. The upper reaches of Gauja come close to Lake Peipus and that region has been called Ugandi, which might have originated from *üle-kand* ‘over carry’ or ‘portage’. (It is remarkably similar to the word *euganei* associated with the hills to the north of the Adriatic Veneti.)

Ptolemy, who drew his information from Greek sources, wrote that one found at the east coast of the Baltic the “*Venedae races*”. This suggests that in pre-Roman times, traders were mainly oriented to the east coast and rivers by which they could reach the Dneiper by which they could reach the Black Sea. It isn’t difficult to propose that ALL the boat using trader peoples of the south Baltic coasts, and the Jutland Peninsula, and maybe even as far as Brittany, were generically calling themselves ‘the people of the boats’ or *Venede*. They would not need to be tribally related – just using the same indigenous language descended from the boat-oriented originals. That then could be the ultimate origins of the term *Venedi*, and other forms distorted by southern languages, such as Greek *Eneti* or *Henetoi*.

The river Vistula at the southeast Baltic was called in earlier historical records (such as ancient Greek) *Visela*. This word interpreted with Estonian *viise-la* would mean ‘land of the carried goods’. As ancient Greece became a major customer for amber, the Vistula route to the Black Sea, Balkans, and Greece became significant. We note that in the regions of the Adriatic Veneti, we find the river Piave, which in Roman times was called *Piavis*. By Estonian, this word means ‘main river’ or ‘main carrying-route’.

If we can connect all these northern boat people and professional traders using seas and rivers to the Adriatic Veneti, and their inscriptions, then we can expect plenty of words that perceive things in terms of conveying, transporting, carrying, travelling. We can especially expect that Venetic will strongly present the word stem VII. Insofar as the inscriptions are not talking about transportation of goods, but of journeys of spirit, we will of course not find inscriptions talking about transporting goods. No doubt there were plenty of writing of that mundane sort, but probably written on wax notepads, like the Phoenicians had, or on paper

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like Phoenicians had as well – none of which has survived the decomposition in the earth.

Thus all the inscriptions talking about journeys, voyages, carrying, transporting, etc will be in relation to the journey of the spirit to the heavens.

9.1.3 Cosmology 2: Spiritual Journey's Heavenly Destinations

We have established that we will expect Venetic inscriptions to be strong in terms of the imagery of journeys, carryings, etc. But since most of the inscriptions are found in the context of deaths or sacrifices, most will also be strong in terms of references to the destinations of the soul and spirit. We will find a great amount of attention to eternity, forever, the heavens, the domain of Rhea, etc.

What is the cosmology involved? If we consider Venetic language and culture to have had roots in the north among the indigenous boat peoples, the cosmology would be reflected in the traditional cosmology of aboriginal peoples still found there. If we explore the Finno-Ugric and Samoyed cultures, we find that there was a strong belief in the living person having two components – one that we can call the soul which went to the 'underworld' a heaven associated with the cemetery. In Estonian traditional folk culture, this soul-heaven was known as *Hiiela* 'place of Hii'. The sacred grove of ancient Estonians was called the *Püha Hiis*. Since *Püha* means 'sacred', this implies that *Hii* meant 'grove', but this is too narrow a meaning. Estonian words like *hiigla* 'giant', indicates that the word *Hii* meant 'extreme, enormous'. Finnish use of the prefix *ian* 'eternal' helps support the theory that Finnic used the long *ii* sound to express the concept of infinite.

We will find that when we find Estonian parallels to Venetic words, often the Venetic dots appear to be represented by H. Thus if we were to write *hiis* in Venetic text, it would appear as .i.is. See how close this is to the underlined word appearing in the text below:

mego dona.s.to ka.n.te.s. vo.t.te.i. ii.o.s. a.kut.s. \$a.i.nate.i.re.i.tia.i.

[LLV Es64]

It is unclear where this place, the **ii.o.s.**, was located. According to Estonian *hiis*, it was a heaven that was close by and associated with the cemetery. Ancient Greeks did not believe in a heaven in the sky either. They perceived an underworld. It was a pleasant place. Aboriginal peoples too perceive of a pleasant heaven – a ghostly paradise. But traditions in humanity also perceived of an upper world one could reach via smoke.

The act of burning released the spirit, which then journeyed up into the heavens via smoke. The archeology of the east Baltic area has unearthed examples of burial sites with evidence that a person was cremated, and that

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the burnt remains were placed in a ‘coffin’ formed by slabs of stone.

When something is burnt, ash and bone remains behind. That reflects another notion—that the **soul** resided in bones and endured after death in a soul-universe down in the earth, in the underworld. When a person was cremated, it was assumed that the ash and bone remnants that were left behind contained the soul and were to be buried, returned to the earth.

We note that Estonian folk religion prior to Christianization still retained the traditional belief that there were two parts to a living person. One part endured, came and went from the underworld (*manala, hiieala*), with births and deaths. The observation that new children had characteristics of their elders, even deceased ancestors, tended to support this belief. We can identify this part with the concept of ‘soul’ (Est. *vaim*). The other part was the vital energy part that caused a person to be alive when present in the body and to die if it departed from the body. This part came and went from the environment. It is easy to see that the latter can be associated with fire. The living body is warm, hence contains a fire. We can identify this part with the concept of ‘spirit’ (Est. *hing*) When the spirit left, the fire went out.

We will find in our interpreting of the Venetic inscriptions that the cremation of the deceased is seen in a positive way. Fire is not seen negatively – as in the Christian imagery of Hell – but as a wonderful experience. We will discuss this in due course.

The cremation of the deceased would have been seen as completing a process of sending the deceased spirit up to the heavens via the smoke. The ashes, etc, that remained, that would not depart from the earth were then intended to be reintegrated with the earth. Traditional burial eventually achieves the same thing – eventually only bones remain – but cremation could be seen as taking control of the process, achieving the result very quickly.

Since we have already found many coincidences between the Adriatic Venetic customs and those at the Baltic, such as Rhea, it should not be surprising that there would also be coincidences in the cosmology in the Venetic practices compared to those in ancient Finnic at the north ends of the amber trade routes.

9.1.4 The Heavens and Earth/Ash

If we assume such a world view as described above for the *Veneti*, the inscriptions should make references to two destinations - the sky and the earth. Indeed we find in Venetic inscriptions the occurrence of **vo.l.tiio** which we have already interpreted as ‘to the heavens’. It seems to refer to the physical location – the arc of the universe dominating everything above. As I already said, concepts relating to infinity like **iio.s.** (or *hiis*) are more abstract, and can refer to the soul-heaven.

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But, speaking of the actual events, if burning results in smoke rising to the heavens and ashes remaining behind, which Veneti put into urns and into tombs, then there should be a word for that.

One word that occurs a number of times is **molta**. It resembles Estonian *muld* ‘earth, soil’. But it is difficult to determine what exactly it refers to. Perhaps it refers to the soil that comes when something disintegrates after death, whether it is achieved rapidly in ash, or slowly in soil. In many instances it seems to refer perhaps to the cremation ash.

Our methodology is about making hypotheses, and then testing them. The following is an instance in which the **molta** word appears. This is a simple sentence on a cremation urn.

5.E) **mo.l.dona.i.\$o.i.** - [urn- MLV-79, LLV-Es78]

Noticing a **-na.i.** ending which we determined in our examples (such as the handing of a duck to a ‘father’) best works like a Terminative case (physically ‘up to, until’) we find the word boundaries as follows:

mo.l.dona.i. \$o.i.

The physical idea behing **-na.i.** tends to suggest mo.l.do is a physical location, hence the earth – the urn is buried in a tomb, Hence we can partially translate it as

until the earth \$o.i.

What is the meaning of **\$o.i.** ? We are using the character **\$** to resemble a sound similar to “ISS” as in English *hiss* (whereas **.s.** is palatalized as in *issue*) The meaning of **mo.l.do** must suit the context of the cremation urn. We can guess meanings like ‘get’, ‘travel to’, etc. We need not refer to Estonian, but if we do, we note that Estonian has a very common word *saa* ‘get, become, reach’. Thus we have the additional support that the meaning is

until the earth, become

Note how this example demonstrates well how we establish possibilities directly from the context in which the words occur, and then refer to Estonian for additional evidence that guides us to the more precise meaning. We do not force Estonian onto the Venetic, but rather use Estonian as additional evidence to arrive at a more secure and precise meaning.

The modern Estonian equivalent would be:

mullani saa

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9.2 INVESTIGATION OF WORDS OF JOURNEYS TO HEAVENS

9.2.1 Introduction

As we saw in the inventory of sentences assembled for this project (see Chapter 2) most of the inscriptions fall into categories of objects. There are inscriptions on obelisks that were like tombstones, there are styluses and bronze sheets onto which the styluses impressed words, there are urns containing cremations, and some more categories. All inscriptions in a certain category of objects will have the same or similar purpose and comparing sentences of the same category are revealing.

As we explained earlier, the key to interpreting the Venetic is to get into the mind of the Veneti who created and used the inscriptions. For example, we can expect that all the inscriptions on the urns containing cremations would all have the spirit of sendoffs to the deceased. Inscriptions around the relief images on the pedestals probably describe what is going on in those images. And so on.

Once we use archeological descriptions to place ourselves into the situation, and understand the sentiments and so on behind the inscriptions, we can begin with the shortest and simplest sentences to arrive at one or two solid interpretations. This will reveal any repeated concepts, consistent sentiments, and formula word patterns. We saw this in a number of examples of sentences written on the bronze sheets and described in Chapter 8. There we saw a repeated pattern of declaring to the Goddess that some offerings were brought to the divine Goddess. Where words differed between sentences, we looked for various ways the same idea could be stated in other ways.

The following presents words connected with the journey to the heavens and the Goddess *Rhea*. The actual process of comparing, testing, etc is far too complex and lengthy to recount in detail here because we are always referring also to all other inscriptions in the body of inscriptions, making adjustments everywhere. The following sections identify and discuss some word stems that are connected to ideas pertaining to journeys to the heavens. We have already made some notes earlier for some of them.

9.2.2 vo.l.t- ‘sky-realm, heaven, universe-above’

The stem VOLT- most often appears in the form **vo.l.tiio**. We have already seen some examples of this word. As discussed earlier, the **iio** ending is probably best seen (from other instances) as a unique suffix or case ending (which we will call “Iiative”) expressing an extremeness, including the concept of forever or infinitely.

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The best evidence of its meaning comes from a phrase **o.p vo.l.tiio leno** tagged to the end of a few inscriptions. We have already seen a couple of examples of sentences using **vo.l.tiio** in Chapter 8. The following was one

vda.n. vo.l.tiio mno.s. dona.s.to ke la.g. s. to \$a.i.nate.i. re.i.tiia.i. o.p vo.l.tiio leno

See section 8.2.4 Note especially the end tag which appears to mean ‘up to the heavens, fly’ as discussed earlier. We considered it an end tag if it appears at the end of another inscription in a similar way. This one was on a stylus - **me go doto v.i.u.g.siiia votna \$a.i.nate.i re.i.tiia.i o.p vo.l.tiio leno** (stylus *MLV-25, LLV-Es44*;) The idea that it means ‘up to the heavens fly!’ is so suitable, given the first parts of these sentences, that it is hard to interpret in another way. (We will later explain how the resulting interpretation is most probably something like *Our brought carryings be taken to Rhea of the gods. Up to the heavens, fly!*)

We already pointed out how **op** seems to connect so readily with *up*.

As we discussed earlier **vo.l.t** seems to refer to the physical heavens above – the whole dome above. It is not borrowed from Indo-European because we can find support in Etruscan, neighbour language to the *Veneti*. Although Etruscan remains mysterious, many words have been deciphered especially where there have been parallel writing in another language like Phoenician. Scholars have determined that the Etruscan word for ‘sky’ was *falado* ‘sky’, which is acceptably close to VOLT- to be regarded as having come from the same ancient origins. As discussed earlier, among Finnic words, we can point to, Finnish *valta* ‘power, might, ruling, dominating’. Finnish uses it for example in *valtameri* ‘ocean’ (lit, ‘dominating sea’), which suggests it could apply to the sky above, the universe, that dominates everything. The Estonian *vald* ‘ruled territory’ has today a narrower meaning. There is also a connection to the sky in Est/Fin is *valk-* as stem relating to ‘light’. Then there is the Scandinavian concept *Valhala*. Viewing words from a Finnic perspective, the deeper origin of the stem VAL- may lie in the expanded form AVALA where AVA meant ‘opening, space’ and –LA ‘place of’. Similarly VALTA in an original form like AVA-LTA, as a noun, would have meant ‘a section, derivation, of space’, rather than all of space - a place in space. But these speculations are just speculations. Our project is only about finding meanings to Venetic words and the linguistic hypotheses as to the history and evolution of those words are not relevant for this project. (Linguists can continue the speculation in later stages of investigation.)

9.2.3 .i.io- ‘eternity, infinity, eternal heaven’

Note that we have already interpreted the appearance near the end of a word of **-iiv-** as a suffix/infix or case ending, whose meaning seems to be ‘extreme, large, distant’. For example **vo.l.tiio**. Also in **re.i.tiia.i**. It seems

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like an infix. Such inserting of length can be found in other languages. For example Finnish forms the illative case by lengthening a next to last vowel of the genitive (as in Genitive *talon* > Illative *taloon*.) There is no clear way to prove Venetic used a doubling of the I sound next to the end expresses extension, but purely from the context of the sentences in which it is found, this appears to be the case. For example **vo.l.tiio** expresses extending into the heavens, and **re.i.tiia.i** expresses the offering extending towards *Rhea*. The marker is the extreme sound **ii**, which has psychological implications of stretching or extremeness, when used. Whether it meant more plainly ‘extending towards’ or more extremely ‘eternally towards’ is unclear. Perhaps it depended on how hard the speaker stressed the II sound. In Estonian, people will say *mitte ijalgi* ‘not ever!’ and they can really emphasise the II to mean infinitely never!! The psychology is universal. We can apply the psychology of lengthening even in English, as in saying *Nevvvvver* or *Forevvvvver!*

Finnic case endings have standalone words too. We have mentioned how in Estonian there is *sisse* ‘into the inside’ that is a standalone word paralleling the Illative *-sse*. Also there is the standalone *ala* paralleling the Adessive *-l*. Such examples suggests that Finnic case endings actually began as the 2nd part of a compound word, and then thru frequent use, were abbreviated. Repeated elements of compound words gradually became case endings. Perhaps sometimes the original standalone word can be seen in Venetic too. Is this the case with Venetic **.i.io**? Is it a distinct word meaning ‘extreme place’ ‘eternity’ ‘place far away’. As we discovered earlier, dots were needed on initial vowels to launch them with a cononantal sound like J or H. Thus **.i.io** may have sounded very much like Estonian *hii-* (as in *hiis*, *hiigla*, etc.) and perhaps *hiiu* was identical to it.

As mentioned, the ancient world view saw two components - the spirit and the soul, the one being like the fire that enters and leaves the body, and the other being something that is produced by a womb. The spirit’s journey into the sky was helped by burning, the smoke rising to the sky. The soul was seen to reside in the ashes and bones - the residue from burning - and was to return to the womb-heaven from which it came. The urn, no doubt was symbolic of this womb. However, it is not clear from the inscriptions that **.i.io** meant a place as opposed to a condition. It is practical to distinguish between the ephemeral part that journeys via smoke into heaven versus the bone and ash that remains after burning. It is possible that in Estonian history too, *hiiu* was a single abstract place, and the physical destinations of the thing burnt and separated into the ephemeral part vs the ash was a secondary issue.

In any case, the Venetic inscriptions seem to use **.i.io** in an abstract way – one eternal state – and separate from the physical circumstances of the destination of the deceased body, soul, and spirit. And if the context was

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the making of offerings (burnt) at sanctuaries, **.i.io** would be similarly abstract, even though the physical direction was towards the sky .

In general, the inscriptions fail to identify a physical underworld, in the same explicitness that **vo.i.t-** clearly identifies the physical heavens above. But that could be because the survival of the deceased as spirit or soul was much more important than the physical residue – the bone and ash or decomposed remains – that was left on the earth.

The following example seems to use **.i.io-** as a standalone world. It is suggested by the dots around the initial I which suggest an initial consonantal sound – J or H. It speaks of an end destination in the ‘eternal’ We will interpret this inscription in detail because it offers further insights.

AN ANALYSIS:

This inscription is on an isolated find on an object that we cannot compare with any other. Apparently it was removed from the ground at some time and used as a lintel for a house. The words in the inscription however are words found elsewhere and it seems to be a marker for a cremation or offering that was burnt and sent skyward.



[MLV- 125, LLV- Vi2; image after LLV]

.o.s.t.s.katus.ia.i.io.s.dona.s.to.a.tra.e.s.te.r.mon.io.s.de.i.vo.s.

The Venetic is written continuously (right to left) as the illustration shows. Below, we have broken this inscription, up with spaces according to the words that we identify. The methodology of breaking it up with word boundaries has been discussed earlier. It involves identifying known words, case endings, etc. For example we know that **-s.** is a case ending, hence it ends the word.

.o.s.t.s. katus.ia .i.io.s. dona.s.to .a.tra.e.s. te.r.mon.io.s. de.i.vo.s.

It appears there are two parallel word pairs in **.i.io.s. .a.tra.e.s.** and **te.r.mon.io.s. de.i.vo.s.** The latter pair would look familiar to those who know Indo-European languages. The first word, **te.r.mon.io.s.** is obviously ‘terminus’ and the second **de.i.vo.s.** in Indo-European for ‘sky’. Thus **te.r.mon.io.s. de.i.vo.s.** is ‘into the terminus, into the sky’ This is interesting. Why does Venetic contain the words ‘terminus of the sky’ in Indo-European? When we look at the first pair **.i.io.s. .a.tra.e.s.** we seem to find the same thought in Finnic, when considered with Estonian.

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Considering **.i.io.s. a.tra.e..s.** I have already connected **.i.io.s.** with Est. *hiius(se)* 'into eternity'. The second word resonates with the ancient river name *odra* or *otra* (which today may display the name Oder). Ancient river names used the ending *-ra* to designate routes. Others include (as found in Latin documents) *Ligura*, *Istra*, *Vesera*, *Nistra*, *Rhennus*, *Rodanus*, *Rha*, etc. The first part of the compound word – *ot*, or *at*, meant 'end, terminus' (In modern Estonian *ots* means 'end, terminus'). Consistent with Venetic appearing to have the higher vowel dialect, we can interpret **.a.tra.e.s** as 'into the terminus-way'. Thus the meaning of **.i.io.s. a.tra.e..s.** becomes something like 'into eternity's terminus-way'. It appears that this inscription expresses the same concept – into eternity's terminus – in two ways, one in original Venetic, and one in words adopted, perhaps from archaic Latin neighbours.

Let us try it out. Let's take the whole segment with these words (which also includes **dona.s.to** which we have established in Chapter 8 as 'the brought-thing')

..... **.i.io.s. dona.s.to a.tra.e..s. te.r.mon.io.s. de.i.vo.s.**

By what we have discussed, the translation of it would be something like: *'the brought-thing (ie offering) into eternity's end-way, into sky's terminus'*

This leaves us with the first two words **.o..s.t..s. katus.ia**

.o..s.t..s. katus.ia *the brought-thing (ie offering) into eternity's end-way, into sky's terminus*

One of these words has to be a verb – *the offering [verb] into ...* This is not easy to interpret. However, the stem **katu-** does appear elsewhere, and the meaning of 'disappear', supported by Estonian *kadu* 'disappear' works there as well as here. Careful analysis of case endings vs word stems across the inscriptions suggests the following breakdown of stems and grammatical elements: **.o./s.t./s. katu/s.ia**. This suggests that **-s.ia** is a verbal ending of some kind. Eliminating endings we know, we have to guess a verb form. Let us assume a conditional.

There appears to be a stem in **.o.** The ending **.s.t.s.** resonates with Finnic Elative case 'out of' 'arising from'. If **.o.** is 'be' as in Finnic, then the meaning is 'arise from being'. The intent I propose is that the living exists in a state of being, but this person departed from the state of being and disappeared into... If **katu** is 'disappear', and our references to Finnic are valid, then a good meaning would be, written as literally as possible *'From out of being, would the brought-thing disappear into eternity's end-way, into sky's terminus'*

The exact grammatical form of **-s.ia** remains speculative, but the rest

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of the word – that speaks of the offering (brought-thing) travelling into the end of infinity, terminus of heaven – is quite reliable as we will eventually find additional confirmations as we proceed further with deciphering the body of inscriptions in our project.

The appearances above of **.o.** as a stem and earlier of **.e.** as a stem, leads us to speculate that an initial vowel with dots represents a state of being. It is helpful if we present this hypothesis next.

9.2.4 Single Dotted Vowel as Stem for Levels of ‘BEING’ (**.u.** ‘inner being’, **.o.** ‘being’, **.a.** ‘existing’, **.e.** ‘living’, **.i.** ‘continuing forever’)

The following is a theory about underlying psychological factors in the evolution of words relating to ‘being’, from a Finnic perspective. Although psychological in nature, the following wisdom, is useful in narrowing in on intrinsic meanings in words beginning with vowels. We will explore if Venetic displays something similar.

The previous inscription analysis of 9.2.3 presented two words which began with vowels surrounding by dots - **.i.io** and **.o.s.t.s.** These, along with another one seen earlier, **.e.go**, are three that seem to use “O”, “E” and “I” to represent stems of words describing levels of ‘being’. As for the remaining “U” and “A”, the level of ‘being’ represented by “U” might be seen in **.u.rkle-**, which we will discuss later. Similarly the level represented by “A” might be seen in **.a.kut**, also discussed later. But the clearest and most frequent use of the vowel sound for level of being are the use of **.e.** and **.i.**

Generally, vowel sounds can be grouped into ‘low’, ‘middle’, and ‘high’ vowels – “O,U” – “A,E” – “E,I” – and we can speak more generally of the psychology of these three basic vowel states. Here we see a phenomenon that would have arisen quite naturally, according to the psychology of sound, and probably formed the foundation of all the early human languages, since the psychology is even in chimpanzees. As Darwin noted when observing chimpanzees, even apes have three levels of sound psychology with respect to vowels – **U,O** reflects calm wonder, **A,E** is normal self-expression, and **I** reflects strong expressiveness as in anger, excitement. Human psychology can add more sophisticated ideas to these three levels. The standard, normal, common state in a word is represented by **A,E**. By lowering to **O,U** one gives the word an inward, deep, thoughtful sense. By raising it to **I** one raises it upward, into the future, expanded, stretched, extreme, shrill.

If we assign to a basic vowel sound the meaning of ‘being’, it follows that original languages of humanity - before languages became artificial code - would have modified the sense of the concept of ‘being’ according to the psychology of the vowel tone level. It would have been unconscious, much like the sounds we make still when hurt, surprised,

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curious etc. For example: “*Ah*, good!” vs “*Oh*, no!”

If we can connect Venetic to Finnic, as the many examples so far seem to suggest, then finding this sound-psychology in Finnic will support the hypothesis that it can also be found in Venetic. Let's consider Estonian for example. The words *olu*, *alu*, *elu*, *ilu* ‘being’, ‘base’, ‘living’, ‘beauty’ seem to relect the psychology.. The word *olu* ‘being’, using O has the deepest sense; the word *alu* ‘base’ with A, suggests the basic existence state; the word *elu* ‘life’, with the E, can be viewed as ‘place of regular being’ and *ilu* ‘beauty’, can be viewed as ‘place of high being’. In these examples the -LU endings can be seen to have originated as -LA, ‘place of’, and when added to the vowels, gives it the meaning ‘place of ---’

Other examples from modern Estonian, in this case presenting the vowels in long form, are seen in *ooga* ‘with force’ which presents the deep psychology of O ; *eemal* ‘at a distance’ which presents the psychology of E (a sense of extending away, continuing), and *iial* ‘ever’ which presents the extreme sense of extending away - in this case to infinity. With such information we could propose that the Estonian word *iga* could have originated from II-GA ‘with the infinite-going’ and as such was parallel to OO-GA which then would mean ‘with the interior-going’. The modern Estonian *iga* means ‘every’ and used as a stem, suggests something continuing forever (or is boring). Similarly *ooga* today meaning ‘with force, strength’ suggests force drawn from within right here and now.

In early language, when language was very fluid and closely tied to the emotional state of the speaker, the speaker could spontaneously alter the meaning of a consonant pattern by altering the level of vowel used. From a poetic point of view today's Estonian still retains the capability to allow us to invent words. For example we could start with the existing *ilma* ‘weather, nature of the sky-above’ and generate ELMA ‘state of living’, and OLMA ‘state of being’. Such inventiveness is not pursued in Estonian today because it is now far from such fluid roots that allowed it. All languages today must fit the conventions of the dominant modern languages. But where we still find today the changing of the vowel in a way that can be related to psychology, we can be certain that at some point in the distant past – perhaps in the Ice Age, such capability to invent words by modifying vowels was quite common in the first human languages.

In addition to the above examples, we can point to Estonian *vool*, *vee*, *vii* respectively meaning ‘current’, ‘water’, ‘convey’. These seem to describe s three levels of water – underneath, on the surface, and above the surface (where *vii* ‘convey’ originated from ‘carry by boat’).

Remnants of this sort of unconsciously developed psychology might be found in many languages that have changed relatively slowly over time and avoided standardization. It is not so much a case of people preserving old patterns as it is human psychology over the millennia preferring and selecting those words that suit the concept psychologically. By subconsciously preferring to use the words with better psychological

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appropriateness, they are preserved, whereas words that sound unsuitable for what they describe are lost.

CONCLUSIONS: There is evidence, then, that Venetic identified the concept of ‘being’ through a dotted vowel. The highest one **.i.** meaning ‘to continue eternally, infinitely’ appearing in words meaning infinity such as **.i.io.s.**; the next high one **.e.** meaning ‘to continue, endure’ appearing in a word like **.e.go** ‘let continue’; and the low one **.o.** ‘to be, exist’ which appeared in a word like **.o.s.t.s.** It is possible that **.a.** appears too in this scheme, in which case it represents a normal static state of being, lighter than **.o.**, and **.u.** represents a very deep sense of being, as we have already mentioned. In the next sections we look at some examples more closely.

9.2.4.1 The Deep/Inward Sense of Being - O

The low sound **.o.** appears in the inscriptions several times. We already mentioned **.o.s.t.s.** But it may be clearer in another sentence. We believe it appears in the inscription below after **ke.** We interpreted **ke.o.** with the Estonian *ka on* ‘also is’. The following is the sentence in which it appears. The word boundaries are quite secure.

mego dona.s.to va.n.t.s. mo.l.don ke .o. karan.mn.s. re.i.tiia.i.

[*bronze sheet-MLV-9, LLV-Es24*]

This is one of the sentences on the bronze sheets that are directed at the Goddess. From the examples we have discussed so far, practically all the words are understood and we can propose the following translation:

Our offering (mego dona.s.to) is (.o.) towards (va.n.t.s.) earth (mo.l.don) and (ke) mountains (karan) going (mn.s.) to (unite with) Rhea (re.i.tiia.i.)’

Note the parallelism in the **-n** ending of **mo.l.don** and **karan** proving they are in parallel and separated by **ke.** The **.o.** is necessary because **mn.s.** is a present participle. The English equivalent is ‘*is going*’. The Estonian equivalent is *on minnes*.

9.2.4.2 The Middle Sense of Being - E

(Note: the “A” version of ‘be’ might be found in .a.kut - but there are not enough examples to pursue .a.)

More common in Venetic inscriptions is the appearance of the stem **.e.**. We determine the use of the **.e.** to be describing the state of being of simply ‘continuing, enduring’. We have already explored at length the word **.e.go**. The common Venetic **.e.go** appears at the beginning of the inscriptions of all the tomb-marking obelisks. We already described earlier how traditional interpretations have seen the Latin *ego* and instantly interpreted it as ‘I’. But that results in burial markers all starting abruptly

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with 'I' instead of something more appropriate like 'rest in peace'. If we wanted to find a close Latin word, it would be better to look at Latin *iaceo* 'lie, lie still'. This word sits alone in the Latin vocabulary, surrounded by *iacio* words which were all about hurling, throwing. This suggests the unique *iaceo* was probably borrowed by early Latins perhaps from Venetic **.e.go** or something similar in Etruscan.

We determined earlier that the best guessed meaning for **.e.go** is 'let continue, let endure' as it fits the 'rest in peace' sentiment natural for tomb markers. If we accept Venetic origins in northern amber peoples, this result is supported in Estonian *jäägu*, from *jää* 'remain'. The ending *-gu* signifies 3rd person imperative.

Once we establish **.e.** as a stem we can look for other endings. There are also two appearances of **.e.b.** in the available inscriptions. If we use Estonian as a guide, this is a verb ending marking a present third person singular of a higher level of 'to be', perhaps meaning 'to live, continue'. If we use Estonian *jää*, it is represented by the present third person *jääb*. When applied to the Venetic sentence it works well. Working well does not conclusively prove correctness but suggests a high probability since false hypotheses usually do not work well, but produce strange interpretations.

The use of the higher vowel for the concept of 'being' is something found elsewhere in Estonian, for example *elu*, 'life' or *ela* 'live'. See similar examples in Finnish. We can interpret 'living' as 'being' in a continuing way.

The hypothesis I am pursuing here is that the higher the vowel, the more expressive, or extending, the sense within the concept of 'being'. This can be seen when comparing Estonian *ole* 'be' and *ela* 'live'. The evidence in the Venetic inscriptions suggests this also existed to some extent in Venetic.

While the word **.e.go** is dominant in the obelisks, the high verbal vowel E, plays a role in the tag **ECUPETARIS**, where we interpreted the first part **ECU**, and a variation on **.e.go**. This seems an example of consonantal gradation, where the G becomes C in an environment of hard consonants, P, T, K. Venetic was written phonetically, so **.e.go** could become **.e.ko** in an environment of hard consonants.

A further manifestation of the use of **.e.** is in the stem **.e.ge-**. But this - we determine - is not some variation of **.e.go**. The best interpretations of the inscriptions suggest that **.e.ge-** can be viewed as **.e.** plus the KE or GE ending ('with, also') giving the meaning 'with continuing'. What does Estonian preserve that uses this in a non-verbal fashion? Estonian suggests it in the word *iga* 'every, all' and derivatives like *igav* 'boring' and *igavesti* 'forever'. However note that in these Estonian cases the "I" is used, thus elevating the concept to the highest level, introducing the concept of 'eternally'.

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Modern Estonian words like *ooga* ‘with energy’, *edasi* ‘continuing’ (or *jäägu* ‘remain, continue’), and *iga* ‘ever’ appear to use the initial vowels in this fashion. If Estonian has *igavesti* ‘eternally’, perhaps it once also had EGAVESTI or AGAVESTI which would have meant ‘continuingly’ (not as extreme as ‘eternally’). It is worth noting that English has the word *ago*, which may have some connection, considering the pre-Germanic substratum of English was similar to Venetic.

It is by such arguments, that we determined that the Venetic **e.g.e.s.t**-most likely means ‘of continuing nature’. It is possible that **.e.g.e.s.t** survives in the Estonian *kesta* ‘endure’. Possibly it originated as EKESTA, and abbreviated to KESTA. This tie to *kesta* is the best confirmation that considering **e.g.e.s.t**- as ‘of continuing nature (arising from continuing)’ is a very good hypothesis for that stem. It shows the usefulness of this theory. While we are reliant on comparisons with Estonian to arrive at our theories, it turns out when we apply our discoveries to the actual Venetic sentences, they work well, and so so across all locations they appear.

9.2.4.3 The High Sense of Being - I

This is reflected in Venetic words with the double I, such as **IIAVANTS**, **IIUVANTS**, **IIO**, etc. Where they occur, we seem to find the concepts of ‘endure forever’ very suitable. The use of **II** in the sense of ‘endure forever’ also affects its use as a suffix or case ending (which we have called the “Iiative case”). We have already discussed the use of the **I** in section 9.2.3 and elsewhere and therefore we do not need to discuss it further here. The reader is asked to take note of the use of the **I**, especially the initial dotted **I** as in **.i**. and how the concept of ‘infinite’ works very well in the translation of the sentence. By our methodology hypotheses are proven if they repeatedly work well.

9.2.4.4 Summary of the dotted initial vowel as a stem for being.

The following summarizes the various levels of ‘to be’. We include two more vowels - **.u**. and **.a**. even though the available Venetic inscriptions do not provide enough examples to discuss it. The certainty of our proposals varies with the amount of evidence. The most evidence in Venetic is for **.e**. and **.i**. Thus our proposals for **.u**., **.o**., and **.a**. are more speculative, and we need to find proof in other kinds of additional evidence.

STEMS OF BEING: (J=Y)

- .u**. (=JUU) = stem ‘past being, deep being’ (?) (consider **.u.rkli**)
- .o**. (=JOJ) = stem ‘to be’
- .a**. (=JAJ) = stem ‘to exist’
- .e**. (=JEJ) = stem ‘to live, endure, continue’
- .i**. (=JIJ) = stem ‘to continue eternally’

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SOME EXAMPLES WITH -KE, -GE ENDING (Est. -KA, -GA)

.a. + KE ('with, also') = Venetic **.a.ku-** 'with being' ?

.e. + KE ('with, also') = Venetic **.e.ge** 'with continuing, living'

.i. + KE ('with, also') = Estonian *IGA* 'with forever continuing'

9.2.4. 5 Example of Three Levels of 'Being' in Same Inscription

.e.go .o.s.tiio.i. .e.ge.s.tiio.i.

[obelisque-MLV-61 LLV Es6]

We have chosen to view **.o.st-** and **.e.ge.s.t** as verb stems at a higher level. Other approaches are possible but this one is the one we decided is most likely.

ANALYSIS:

Some of the Venetic words are already known from our earlier analyses, going back to Part One. The reader who has not read the earlier discussions is advised to do so. The first word, **.e.go**, is already familiar to us from many examples already discussed. The certainty is that its meaning is connected to the concept of enduring, continuing, and our interpretation that it is in an active 3rd person Imperative 'let endure'.

The next word, **.o.s.tiio.i** appears to have the liative (ii) that enters the idea of extreme plus the Partitive which in an active concept means 'join with, unite with'. We have already seen **.o.s.t** above. I means 'from out of being' To this we add the **-iio.i.** which would have the sense 'extremely, infinitely joining with'

Thus the meaning of **.o.s.t-iio.i** would be something like 'to forever leaving being'

The next word is similar except that the first part is **.e.ge.s.t-** which we can interpret as 'from letting endure' We can then interpret **.e.ge.s.t-iio.i.** 'toward forever uniting with letting endure'

Thus the whole sentence is something like

Let remain (.e.go) eternally uniting with coming out of being (.o.s.tiio.i.), eternally uniting with coming out of letting remain (.e.ge.s.tiio.i.)

What does it mean? I think it means that the deceased spirit is seen as being one with the transitioning out of regular being, and transitioning into continuing in a higher state.

This was a difficult sentence to interpret, but the basic idea of 'let remain' to proceed from a living, being, state to an eternal existence, is almost obvious.

9.2.5 *va.n.t-* ‘the direction of’

As already discussed in the earlier examples, where *va.n.t-* appears, it seems to mean ‘physically towards’. Let us consider the word from the point of view that Venetic may be Finnic. As far as the word *va.n.t* is concerned, while we cannot find any parallel in Estonian or Finnish, we can still find evidence in Estonian of an apparent ancient stem VA. According to a number of Estonian words in which VA is used, the stem *va-* seems in Estonian to suggest it originally meant ‘open, extend, emanate, etc’. This idea is suggested for example in *ava* ‘open’, *vaba* ‘free’, *vaata* ‘to look’. It is one of those psychologically sustained word stems where the concept of ‘opening’ is promoted by the psychology of the VA sound.

We can propose from the Finnic evidence that a couple millenia ago there was an ancient stem *(A)VA*; and then *(A)VA* + *-ND*. The derivational suffixes *-NT*, or *-ND*, exist in Estonian, in the sense of ‘entity’ and can be used to create a meaning for *(A)VAND* that is in essence ‘entity that extends, emanates’. The modern Estonian has a word *vand* which means ‘swear, take an oath’, which is obviously a narrowed, specialized meaning, relating to a person expressing a commitment.

Based on the fact that relics of the ancient trade language will survive in modern languages through which the traders went, we can look at English *want* and *went* as two words implying inclinations in a direction. It would be erroneous to ignore other languages that influenced the evolution of Germanic languages, notably the original aboriginal Finnic. The most interesting word that resembles Venetic *va.n.t-* is French *avant* ‘before, in front of’.

The French *avant* brings to mind the Estonian *vastu* ‘against’. If we view *vastu* as having an Elative case ending, which can be removed to reveal the stem *va-*, we can conclude that the VA- stem we seek is actually surviving in *vastu*. In our interpretation of Venetic *va.n.t-* our use of *vastu* appears to be close enough to work as a replacement for what would have been *vand* which has not endured in Estonian.

It is possible that ancient Estonian as well as the ancient Suebic western Finnic dialect from which a Finnic Venetic would have directly arisen, recognized a stem VA- and added endings to it. Over time Estonian preserved one case form – *vastu* – but other case forms could have survived in the western dialects. Furthermore all linguistic evidence regarding Finno-Ugric languages, suggests that earlier Finnic languages in general had many more case endings. I believe than many ‘derivational suffixes’ recognized for modern Estonian were once case endings. But we are getting into linguistic speculation. Our intention is merely to determine and affirm the meaning of the Venetic *va.n.t-*

The methodology used in this project looks first at context. We can

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already tell from context that the concept of ‘towards’ works well for **va.n.t-** We can also determine that it is a preposition followed by a Partitive. (And Estonian *vastu* too is a preposition taking the Partitive).

Let us look first at the context of some examples to demonstrate the interpretation that fits best. So what evidence is there in the inscriptions that support the hypothesis that **va.n.t-** suggests ‘expressing towards’, followed by a Partitive.

A good example of **va.n.t-** is the following because it has only two words. It appears on a funerary urn, and therefore the meaning has to be appropriate.

(9.2.5.1)

va.n.t.s.a.v.i.ro.i.

[urn-MLV-78, LLV-Es77]

We interpreted in detail in one of the examples in section 7.3.3 Because it was associated with a cremation, and cremation sends the spirit to the heavens, we can tell from context that must be a synonym for the sky, heavens, infinity, etc. In our analysis we found that the synonym seemed to be ‘space way’ or ‘way of the space’ or ‘open-sky way’ See 7.3.3 for more.

The word VANTS appears again in the following.

(9.2.5.2)

megodona.s.tova.n.t.s.mo.l.donke|.o.kara.n.mn.s.re.i.tiia.i.

[bronze sheet-MLV-9, LLV-Es24]

With adding spaces to identify the words:

mego dona.s.to va.n.t.s. mo.l.don ke .o. kara.n.mn.s. re.i.tiia.i.

We have looked at this sentence earlier. Here we will focus on **va.n.t.s.** Here we see something the interprets easily with ‘towards’. This is a complex sentence that is interesting in that it seems to link two concepts with **ke** ‘and,also’. Here the most suitable meaning of **va.n.t.s.** is again ‘in the direction of’.

Thus **mo.l.do.n.(mn.s.) ke kara.n.mn.s.** we determined meant something like ‘to the earth (going) and to the mountains going’

Since **va.n.t.s.** above was followed by a Partitive, we have an unusual situation here were the word introduces **mn.s.** as in ‘in the direction of going’ While there are several ways we can interpret the sentence, the one that for me made much sense, which we already described earlier in 9.2.4.1 would be:

Our offering (mego dona.s.to) is (.o.) towards (va.n.t.s.) earth (mo.l.don) and (ke) mountains (karan) going (mn.s.) to (unite with) Rhea (re.i.tiia.i.)’

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Another appearance of **va.n.t-** is in
(9.2..5.3)

mego|va.n.t.s.e.g|e.s.t.sdo||na.s.to|re.i.tia.i

[pedestal – MLV-53, LLV-Es73]

mego va.n.t.s. e.g.e.s.t.s dona.s.to re.i.tia.i

.e.g.e.s.t.s is based on the stem **.e.ge-** which was discussed earlier in the example of 9.2.4. 5

This sentence ought to be easy to interpret now, since it simply adds **va.n.t.s.** and **e.g.e.s.t.s**. Earlier we discussed the fact that **.e.g.e.s.t.s.** was related to **.e.go** ‘let remain, endure, continue’, and therefore its meaning would be something like ‘into continuing, enduring’. Perhaps the best English interpretation is ‘into forever’. Thus, inserting meanings from **va.n.t.s.** and **e.g.e.s.t.s.** into the basic sentence, we arrive at something like.

‘Our in direction of forever offering to unite with Rhea’

Another example gives a different ending on **va.n.t-**

(9.2..5.4)

va.n.te.i v.i.o.u.go.n.tio.i..e.go

[urn – MLV-80, LLV-Es79]

va.n.te.i v.i.o.u.go.n.tio.i. e.go

Here we no longer have the ending -S. This first of all proves that the stem is **va.n.t-** and that **.s.** and **v.i.** are case endings. This ability for **va.n.t-** to take endings is by coincidence demonstratable with Estonian *vastu* discussed above. Although *vastu* carries the wrong ending (-st), it can take case endings like *vastule* ‘towards being against’, or *vastusse* ‘into being against’. Thus it is acceptable that **va.n.t-** can take any case ending active in Venetic. It acts like an adjective so familiar today, where in Finnic there is agreement on the endings.

Thus the **va.n.te.i** appears to be Partitive in the interpretation agreeing with the same ending in **v.i.o.u.go.n.tio.i.** We will interpret the word **v.i.o.u.go.n.tio.i.** later. For now we will give the conclusion – that it means something like ‘collection of conveyings’ ‘group of things conveyed’ etc. The meaning of , thus is something like

‘Let remain, to the direction of the collection of conveyings (A place for holding urns? Cemetary? - we discuss this a little later.)

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The Partitive form appears again in a later inscription, done in the Roman alphabet.

(9.2..5.4)

VANTAI IVANTEIAI – FREMAISTINAI

[urn- MLV-105, LLV-Es107]

Here in this inscription written in the Roman style, **VANT-** and **IUVANT-** appear together suggesting they are not the same word. Earlier we concluded that **iiu** or **iio** was a prefix that gave the idea of ‘towards’ the sense of the infinite.

Allowing for dialectic change, **VANTAI** is clearly the same as **va.n.te.i** above and is in the Partitive case. The next words –

IVANTEIAI – FREMAISTINAI

are in the Partitive, which suggests **VANTAI** introduces them. Thus if **IVANTEIAI** means ‘the infinite direction’ and **FREMAISTINAI** means ‘place of vital energy’ (which we will discuss later) then they are introduced by and the overall meaning is ‘*To go towards, the infinite direction, the vital energy state*’

The English interpretations are as literal as possible, and therefore may seem awkward. Hopefully the reader will be able to grasp what is intended even if English does not have words with exactly the required concepts.

9.2..6 **iiuva.n.t-** **IVANT-** ‘eternal direction’

We have already discussed this early. It appears to be a word developed from **va.n.t-** and operates in a similar way.

This is a case of the **iio** construction discussed earlier being used as a prefix. It would be analogous to the Estonian prefix *iga* ‘every, all’. In Estonian you can have *igaiuks, igavene, igav*, etc We believe **iiuva.n.t** is the same as **va.n.t** except we add the concept ‘eternal’, from the **iio**, as prefix.

The stem **iiuva.n.t-** appears many times in the Venetic inscriptions, and we saw above a later version written in Roman script whose stem is obviously **IVANT-** By Roman times, the Venetic language had degenerated, abbreviated, etc so Venetic in Roman writing is not as illuminating in our project as the earlier Venetic done in the Venetic alphabet.

How do we know that **iio-** means something like ‘forever, eternal, etc’? In direct interpretation we see this double vowel elsewhere and, as already pointed out, it even occurs as a separate word. We saw earlier in 9.2.3

.o..s.t.s. katus.ia .i.io.s. dona.s.to .a.tra.e.s. te.r.mon.io.s. de.i.vo.s.

that it seems that there is a restating of the same thing in two ways - **.i.io.s. .a.tra.e.s.** is in parallel with the Indo-European borrowing

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te.r.mon.io.s. de.i.vo.s. This parallelism suggests that **.i.io.s.** has a similar meaning to **de.i.vo-**. The latter can be determined from Indo-European to refer to the sky, the heavens, and that suggests refers to the same thing. By crosschecking we can determine that **.i.io-** refers to infinity in a more abstract sense (whereas **voltio-** seems to refer to the physical space, universe, above) We can determine that the sense in **.i.io-** is ‘forever, eternity, etc’ because when applied to other words, the plain concept of ‘sky’ does not work. Furthermore the double I does psychologically suggest extreme – extreme distance and/or time.

As mentioned earlier, both Estonian and Finnish display a stem of the form *II'A* which seems to mean something like ‘infinity’. For example, Est. *iaal* ‘ever’; Finnish *iankaiken* ‘forever’- literally ‘everything of eternity’, to which case endings give various related meanings as we see for instance in *iaal* ‘ever’ which looks like the Adessive case attached to “IIA” (not a diphthong, but “II'A”). The Finnish *ian-* is a prefix or first part of a compound word, and thus it parallels the Venetic *iiu-* very well. Estonian has developed the practice of using *iga-* as a prefix. I said it means ‘every, all’ but it also has a sense of ‘forever’. How did the G appear? I think that *iga* may have arisen from the 3rd person imperative ending. This will be discussed elsewhere in conjunction with *.e.ge.s.t-*

Thus, it appears the best way to view **iiuva.n.t-** is as a compound word, where the first element if it can be easily applied to other words can be thought of as a prefix. This prefix, thus, means ‘eternal’ added to the meaning of **va.n.t** discussed in the previous section.

Throughout our analysis we test all educated guesses across all the inscriptions, looking for the meaning that works in all locations. If a meaning seems absurd in some place, we have to adjust the meaning.

Let us confirm our interpreting of **iiuva.n.t-** by observing it in actual inscriptions.

We saw an example above – see 9.2.5.4 where both **VANT** and **IVANT** both occur. Here are further examples with **iiuva.n.t-**

(9.2..6.1)

mego dona.s.tovo.l.tiomno.s.iiuva.n.t.s.a.riiun.s.\$a.i.nate.i.re.i.tiia.i.

[bronze sheet- MLV 10, LLV Es25]

expanded: **mego dona.s.to vo.l.tiomno.s. iiuva.nt.s. a.riiun.s. \$a.i.nate.i. re.i.tiia.i.**

This is a very good example showing both the stems **vo.l.t-** and **iiuva.n.t-** together. See discussions of **vo.l.t-** earlier in 9.2.2. Here is a relatively literal translation.

‘Our offering (mego dona.s.to) into the heavens-going (vo.l.tio-mno.s.), in the eternal direction (iiuva.n.t.s.), into space (?) (a.r.iiun.s. –a guess since this word does not occur enough to get a definite

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confirmation), *to you, of the gods, to (unite with) REIA* (**\$a.i.nate.i.re.i.tiia.i.**)’

9.2.7 **.a.kut** - ‘beginning’

In section 9.2.4 about the apparent sound-psychology connected with initial dotted vowels, we found plenty of evidence for **.i.** and **.e.** and a little for **.o.** but we did not find enough for **.a.** or **.u.** In our methodology we can make correct guesses but confirming them is only as good as number of examples. We can consider the possibility that the initial **A** in **.a.kut** might be a word of ‘being’. This might very well be true, since it is an initial sound and is surrounded by dots like the other instances with **.o.-.e.-** and **.i.-**

What results can we arrive at if we can view **.a.** as a stem for ‘being’. In that case how should we interpret the **K** that follows the **.a.** in **.a.kut**- The concept of **.a.** as a middle vowel would be ‘basic being’ almost like **.o.**. But **K** is also psychologically used to signify a break. This can for example be found in some languages, even English, as in *cut*. In Estonian *kaks* ‘two’ or *katki* ‘broken’. Even *ka, ga* (in Venetic **ke**) which is the conjunction ‘and, also’ suggests two of something.

In the case of **.a.kut** we do not find it occurring often, so it is difficult to test guesses. In this case, let us see what we can glean from observing Finnic. By now we have accumulated plenty of evidence that Venetic was Finnic, and thus we can be more bold. But note that ultimately whether we choose a Finnic parallel or not depends on how it fits into the Venetic.

As discussed earlier, in Estonian and Finnish the initial **A**, the normal, basic vowel sound, appears in *alu*, ‘base’, which is remarkably parallel to words like *olu* ‘being’, *elu* ‘life’, and *ilu* ‘beauty’. Does this suggest that **A** should be interpreted in the sense of ‘the base state of being’. If **O** represents one’s insides, and **E** represents living, perhaps **A** between them represents the interface between them.

But let’s look at **.a.kut**- appearance in Venetic inscriptions. There is a funerary urn with the single word **a.kutna.i** A single word on an urn containing cremations?! As always we first make guesses based on context. What word could fit into the context of a cremation? Traditionally interpretations based on assuming Venetic was Latin-like the analysts cheated by assuming the words on funerary urns were proper names – the names of the deceased inside. (I pointed out earlier that since the urn would be entombed, it was a waste of time to write the name, instead of a heartfelt sendoff word!!)

We cannot look at any urn inscription in isolation. We have to look at them all in order to develop a sense of what kinds of sentences are on them. The context is death, and the messages must all be in the context of what happens at death. Life ends, a new eternal life begins, etc. The single word on the urn is shown below:

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(9.2.7.1)

[urn- MLV-88, LLV-Es87]

a.kutna.i

The ending **-na.i.** has the form that we have already found is a terminative case – ‘until, up to’ (which in Estonian today is marked by a – *ni*) Thus the context is that something goes up to, until **.a.kut-** What can it be? Could it be a synonym for sky? heavens? infinity?

Let us look for other instances before we settle on a meaning.

(9.2.7.2)

[ref LLV Es64]

megodona.s.toka.n.te.s.vo.t.te.i.iio.s.a.kut.s.\$a.i.nate.i.re.i.tiia.i.

expanded: **me**go **do**na.s.to **ka.n.te.s. vo.t.te.i. iio.s. a.kut.s. \$a.i.nate.i. re.i.tiia.i.**

We already know some of it and can partially translate:

*Our brought-thing(offering) **ka.n.te.s. vo.t.te.i.** into infinity, into **a.kut-** to join with You or the gods,, Rhea.*

From the context in the sentence, **ka.n.te.s. vo.t.te.i.** is a verbal idea describing the movement of the offering to infinity and to **.a.kut.** We can determine eventually from other sentences that **ka.n.t-** means ‘carry’ (I believe in the sense of carry overland as opposed to water) and we can also find **vo-** too elsewhere and the meaning ‘take’ works fine. The ending on

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vo.t.te.i. suggests it is in the infinitive and we find other instances (like **mns**) suggesting the **ka.n.tes** is a present participle. (These words will be covered later. Here we are looking at **.a.kut.s.**) Thus **ka.n.te.s. vo.t.te.i.** can be interpreted with ‘in carrying to take’ That gives us, literally:

Our brought-thing(offering) carrying to take into infinity, into a.kut- to join with You or the gods, Rhea.

In an earlier inscription we looked at a sentence with **.i.io.s. .a.tra.e.s.** ‘in(to) the eternity’s end’ ([*MLV- 125, LLV Vi2*] .

Let us use it as a model for ideas.

Perhaps **iio.s. a.kut.s.** could mean the opposite – ‘in(to) eternity’s beginning’. This idea is based on the universal idea that the end of something is the beginning of something else. Let us now see what insights we can glean from Finnic. We merely add this evidence to what we already have.

In Estonian there is *hakki* ‘chop’, and *kaks* ‘two’, but also *hakka* ‘begin, start’. The sense, from sound psychology, of it is that something exists, and then somerhing breaks off. Perhaps ‘begin’ is appropriate here. The Estonian noun form is *hakk* (stem *hakku-*) ‘beginning, commencement, origin’.

Let us note that Venetic words with the dotted vowels, often have the H or J (=Y) See our discussion in section: 4.5.3 and examples.

Thus, **a.kut.s.** interpreted in Estonian writing could have “H” at the start as in Estonian *hakka*, Furthermore, the Estonian form *hakka* is very very common, used from childhood, and a deeply entrenched use is indicative of the antiquity of a word.

From the Estonian we could legitimately derive a plural *hakkud* ‘beginnings’ to which we can add Inessive *hakkudes* ‘in the beginnings’. But to apply it to the Venetic, we would have to establish that Venetic used the -T,D- like Estonian as a plural stem marker (in addition to -I-) (It could be both. Finnish uses T in the nominative – where nothing more is added – but -I- when further case endings are added.) Alternatively the T could be a nominalizer on **.a.ku** as a verb form.

In any case, there is something appealing in the fact that, taking guidance from Estonian *hakka*, **.i.io.s. a.kut.s.** is the opposite idea of **.i.io.s. .a.tra.e.s.** which we saw earlier. Let us interpret **a.kut.s.** ‘into the beginnings’

The sentence in question has some more words which we have to determine – and we will cover them later – but here is the interpretation we arrive at:

Our brought-thing(offering) carrying to take into infinity, into the beginnings, to join with You or the gods, Rhea.

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This works, but there is another possibility. The Estonian word for ‘window’ is *aken*. Is there a connection? What is the origin of *aken*? Are we actually speaking of an interface. It makes sense – on one side of the interface is the end, and on the other the beginning. If there is a connection, then perhaps there is a more complex meaning - passing through a window, an interface, from one world to the next. Whatever the answer, we bear in mind that since **a.kutna.i** appears by itself on a funerary urn, it must have a meaning relating to passing on to heaven, to another reality. The idea of a window being an interface between two worlds is a powerful solution, and in fact the Estonian work *aken* may derive from the original meaning that Venetic also uses.

But let us see if our analyzed meaning works in yet another location.

AKUT appears in one other location among our inventory of complete sentences.

(9.2.7.3)



[*obelisque-MLV-60, LLV-Es5; image after LLV*]

e.go.u.r.kli.e.ge|torio.i.a.kutiio.i.

expanded: **e.go .u.r.kli .e.getor-ii.o.i. a.kut-ii.o.i.**

This is an obelisque marking a tomb, thus it starts with the typical **e.go**. From the nature of this category of inscriptions we know that the sentence means ‘let remain’ followed by some statement about the destination of the deceased.

Will the ideas advanced above fit this one? Here we see another ending – **ii.o.i.** Here we see also parallelism between **e.getorio.i. a.kutiio.i.** Both have the same ending **ii.o.i.** The use of **-ii.o.i.** on the end occur also in **.e.go .o.s.tiio.i. e.ge.s.tiio.i.** [*obelisque-MLV-61 LLV Es6*]

The parallel word is **e.getorio.i.** It has three elements **-tor-ii-o.i.** attached to the stem **.e.ge-** In a later chapter we determine that **-tor** can mean ‘agent of’. This inscription will be solved later in conjunction with the interpretation of the **.e.ge.s.t-** and **.e.getor-** words. But already we can determine that it must refer to eternity. It is another word describing the eternal destination. **.e.getor-** has to mean something like ‘agent of continuing’. Thus **.e.ge|tor-ii.o.i. a.kut-ii.o.i.** can mean something like ‘towards the agent of continuing, towards a (new) beginning (towards the window into the next world)’ See later for more detailed discussion.

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For now, the hypothesis that **.a.kut-** means ‘beginning, commencement’ seems to fit the context of this third example as well. Still, since we only have three examples of **.a.kut-** our deciphering is not as strongly affirmed as other words. In this methodology, the certainty of our results varies greatly according to the number of examples and evidence.

The above example includes the word **.ur.klii**. This is a very good example of a word whose meaning is mostly revealed from its situation within the sentence. It is a destination like the other words. But what kind of destination?

9.2.8 **.ur.kle - ‘oracle, diviner’**

This word does not immediately suggest ‘oracle’, but when all the inscriptions in which it appears are viewed, it seems true, and that the word may be an alternative way of identifying REIA. There is no question that since the Veneti are known to have carried amber to Greece and elsewhere in the Mediterranean, they would have been aware of several famous sites where there was a priestess known as an oracle. I don’t know how that word was expressed in Greek, but I suspect the word *oracle* comes ultimately from an ancient word.

Before we decide what it means, let us investigate some inscriptions to see what it refers to and whether it seems to refer to Rhea.

The following appears on a cremation urn, whose content will be connected to what occurs at death - ash going to the earth, spirit to the infinite, the deceased going on an eternal journey, etc. The most common message would tend to be for the deceased to reach eternal life, join the infinite, become one with the mysterious beyond, etc.

(9.2.8.1)

lemeto.i. .ur.kleio.i.

[funerary urn - MLV-82, LLV-Es81]

The Iiative and Partitive ending (**io.i.**) suggests there is an extreme destination in **.ur.kleio.i.** But it is introduced by **lemeto.i.** where we do not see the double I “Iiative” but we do see the dynamic Partitive ending (‘becoming part of, joining, becoming united with, etc’). Note that it can also be, depending on context, the standard static Partitive marked in English with a *some* or *a*) We will not interpret the stem **leme-** here, because we will look at that word in more detail soon. Let us simply state that **lemeto.i.** works best as a static Partitive and means ‘some ingratiations, expressions of warmth’

Thus in **lemeto.i. .ur.kleio.i.** we have ‘*some warm feelings, extremely (eternally?) to become part of URKLE*’ But what is URKLE? It is a destination. I suggest it is a synonym for *Rhea*. Alternatively it describes the realm of the mysterious beyond with which oracles deal. Let us see

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what other inscriptions suggest is the most probable meaning.

.e.go who.u.go.n.te.i. u. r.kle.i.io. i.

[obelisque - MLV-68, LLV-Es13]

*'Let remain some conveyings to unite with the everlasting/extreme
URKLE'*

(who.u.go.n.te.i. will be studied later.)

A different grammatical form appears in the following: (Expanded as above with spaces for word identification)

(9.2.8.2)

vda.m. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to

[bronze sheet- MLV-28, LLV-Es47]

This introduces **-na**, which appears to be the Essive case ending (as in Estonian and Finnish, and indeed in Etruscan too as we saw earlier) meaning 'as' or we have been using the more fluid 'in the nature of'.

Note that this form **.u.r.kle.i.na** has similarities with the common phrasing we saw earlier **\$a.i.na te.i. re.i.tia.i.** It could very well be the same thing said in a synonymous manner. In other words \$a.i.na 'in the form of the gods' versus .u.r.kle.i.na 'in the form of the oracles'. (We pluralize on account of the **.i.** which we believe, as well as **-t-** was a pluralizer.) If so, we could theoretically add a **te.i.** in there as in **.u.r.kle.i.na te.i. re.i.tia.i.** if we want for 'to you, in the form of the oracles, REIA' Conversely, in our familiar **\$a.i.nate.i. re.i.tia.i.** we can remove the **-te.i.** (to you) to get **\$a.i.na re.i.tia.i.** which means 'to unite eternally with REIA, of the gods'. Thus, **.u.r.kle.i.na re.i.tie.i.** could be using .u.r.kle ('oracle') as a synonym for \$a ('lord, god') (See earlier discussion of **\$a.i.nate.i. re.i.tia.i.**) This inscription more than any other appears to confirm that **.u.r.kle** identifies an 'oracle' just as **\$a** identifies a deity

To summarize, we decide that URKLE is related to the word 'oracle' of the Mediterranean world, and here an alternative way of describing REIA, than by **\$a** 'lord, god' ("ISSA") represented in Etruscan as *eis, ais*.

We have by now seen many examples in which, comparing the inscriptions that belong to a particular category, we look for parallelism and then infer a similar meaning. Earlier we saw examples of the destination in eternity being expressed in some alternative ways, then we saw how Rhea could be pictured as an oracle, or playing the role of the oracle in the prayer situation, and above how the **.u.r.kle.i.na** could replace **\$aina-** as an adjective in the addressing of the goddess.

Finally, let us wonder about the origins of **.u.r.kle** There is a high probability it is pre-Indo-European, maybe pre-Greek, and therefore derives from pre-Indo-European languages like Etruscan, Cretan, Ligurian, and indeed Finnic – all of which had much in common just as today

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European languages have similar words from being mostly Indo-European. Looking at Estonian for ideas, we note that there is the word *uuri* ‘investigate, study’ and that today at least we can designate a profession of *uurik* ‘someone who investigates, studies’. There may be no connection, since the long UU sound describes wonderment, and can even be found in chimpanzee soundmaking. Whatever the origins, it is easy to see that the long UU sound originates from the act of wondering and studying something mysterious. Indeed we do not even need to know of the existence of ancient ‘oracles’ to come to a conclusion that the long UU word deals with the mysterious side of the universe, and in that way can be associated with the mysteries of the afterlife and the goddess. So we need not view *.u.rkli* to specifically connect with ancient oracles, but it can generally refer to agents who deal with the mysterious universe.

The next words interpreted are not so much about destination in heavens, but how the person addressing the deity felt. Let us first look at **leme**, described above, in more detail:

9.2..9 leme - ‘ingratiating, warm feelings’

The stem LEME- appears a number of times, and from its context it is a word to associate with good, honouring, expressions towards the divine. But direct analysis does not reveal exactly what it may mean. Without expanding our investigation to Finnic parallels this word can only be interpreted in a vague or general way. Here then is an example in which reference to Estonian actually allows us to narrow down the meaning.

Searching common Estonian words (since common words tend to be very old), one finds Est. *leme* ‘ingratiating, accomodating’, which endures in modern usage in *lemmik* ‘favourite’. The word has the sense of conferring favour upon something, doting upon it. Finnish extends it strongly to the sense of being ‘fond’ of something, ‘loving’ something, as in - *lemmi/kki* ‘darling; favourite’ or *lempi* ‘love’. It is a very common stem in Finnish. The fact that this stem exists in both Estonian and Finnish means it is very old and contemporary or earlier than Venetic.

Do these ideas fit what the Venetic sentences require? Let us consider a few instances. We already saw one inscription with the **leme-** stem in 9.2.8.3 **lemeto.i. .u.r.kleio.i.** It suggests some **leme-** is sent to the oracle meaning *Rhea*.

The following inscription also includes a LEME- expression. (Expanded to identify word boundaries)

(9.2.9.1)

v.i.o.u.go.n.ta lemeto.r.na .e. b.

continues on other side in the standard...**dona.s.to \$i.natii** etc

[stylus- *MLV-38bis*, *LLV-ES-58*]

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lemeto.r.na here is LEME with the **-to.r.na** ending. It is also seen in

(9.2.9.2)

meگو dona.s.to re.i.tiia.i. ner.ka lemeto.r.na

[stylus- MLV-34, LLV-Es53]

Other endings on LEME are seen in.

(9.2.9.3)

**meگو lemetore<i. v>.i.ratere.i. do|na.s.to bo.i.iio.s.
vo.l.tiio.m.mno.i**

[bronze sheet- MLV-18, LLV-Es28]

The above display a stem **lemetor-** but earlier we saw a stem **lemet-**.

Finally there is an inscription in the Roman period, which suggests the ultimate stem is LEME or LEMO

(9.2.9.4)

LEMONEI LEMONEI ENNONIOI

[urn-MLV-106B, LLV-Es108]

It is clear from comparing these that the stem is **leme-** with endings added. If Venetic is Finnic, then endings are accumulative. The Finnic plural is marked by a D,T (and sometimes I or J). Thus **lemet-** is the plural meaning ‘fondnesses’. We should bear in mind that the plural **lemet-** appeared most often, therefore the concept should be plural in those cases. Thus if we apply the Finnic interpretations to Venetic then **lemet-** would signify the conferring of much attention and devotion and favour (upon a deity, etc.) Indeed the plural form works well. The above inscriptions are therefore interpreted using **leme-**, plural **lemet-**, in the meaning ‘fond feelings, devoted feelings, ingratiations’. In interpreting it into English, it is something like *supplications*, but rather than asking, one is giving. A longer, but most accurate, way of expressing it in English would be ‘outpourings of favour, attention’

Some initial notes on the -or- endings in many inscriptions: We see above that some **lemet-** words end in **-or**. This implies that **-or** was a case ending, that one could insert into the accumulation of endings. What does it mean? The English speaker immediately thinks of *guarantor*, *helper*, etc. signifying agency. This use, designating an agent, is also recognized in Estonian derivation suffixes. The ending used is *-ur*, and is represented in words like *kangur*, *tegur*, *lendur*, etc used in the meaning ‘a person or thing with a permanent activity, profession, occupation, or function’ (from Johannes Aavik). It need not apply only to people: for example *vedur* ‘gear’ (‘something that pulls, carries’). This means, if we draw from Finnic, then **lemetor-** would mean ‘producer, agent, of ingratiations’. In the

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context of the inscriptions, it would suggest offerings symbolizing devotion, hence being agents of ingratiations, favoured feelings, etc. To form an Estonian parallel, we can take Estonian *lemmed* ‘the ingratiations’ then add *-ur* to get *lemmedur* ‘producer of ingratiations’. It is not a word anyone will use today but certainly such a word could be created for example for a robot that constantly praises its owner to make them feel good.

Finally for the full word **lemetorna**, we add the Essive *-na*. From the point of view of Estonian reconstruction *lemmedur* becomes *lemmedurina* ‘as, in the form of, producer of ingratiations’ (The term ‘producer of ingratiations’ seems awkward in English but is most accurate as to the intended meaning.)

Where **lemetorna** occurs, does the concept of ‘in the form of producer of ingratiations’ work?

There are two locations where the **lemetorna** occurs. Both occur on styluses associated with sanctuaries where the styluses are used to say prayers to Rhea, along with the offerings brought.

(9.2.9.1)

v.i.o.u.go.n.ta lemeto.r.na .e.b

continues on other side in the standard...**dona.s.to \$.i.natii**

[stylus- *MLV-38bis*, *LLV-ES-58*]

We have discussed this earlier in respect to **.e.** as a stem for ‘reman’. We suggested **.e.b** is in the 3rd person singular – ‘remains’. If we use **lemeto.r.na** ‘agent, producer, or ingratiations’ does it fit? Our translation (see later for more about **v.i.o.u.go.n.ta**) is

‘the collection of carryings (v.i.o.u.go.n.ta) remains (.e. b) as (-na) producer (-or) of ingratiations (lemet)

What does this mean? When that stylus, or any other object deposited at the sanctuary, was left behind in a particular place, it would continue to express ingratiations even when the bringer was long gone. The whole idea then is that the material brought things, when left behind, would continually express fondness, ingratiations, to the goddess. And this was true whether or not it was inscribed. It is common sense. If you give someone a wonderful gift, that gift continues to be an expression of friendship, even after the gift-giver is gone.

This interpretation works in the next example too

(9.2.9.5)

mego dona.s.to re.i.tiia.i. ner.ka lemeto.r.na

[stylus- *MLV-34*, *LLV-Es53*]

It seems to say literally ‘Our offering to REIA, as humble ingratiations-

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9.2.10 ner.ka - ‘humble’

Another word that appears a number of times in relation to offerings and funerary sendoffs is NERKA. The following are examples (expanded with spaces between words) It appears alongside LEME in

(9.2.10.1)

me^go dona.s.to re.i.tiia.i. ner.ka lemeto.r.na

[stylus- MLV-34, LLV-Es53]

This was already discussed above in 9.2.9.5 where we suggested the interpretation - ‘Our offering to REIA, as humble ingratiating- producers’ This interpretation presented, without explanation, the meaning ‘humble’ for **ner.ka** How did I arrive at ‘humble’?

What other evidence is there?

The following appears on an obelisque, a stone marking a burial site:

(9.2.10.2)

.e.go ne.i.rka.i. iiuva.n.t \$a.i.

[obelisque- MLV-58, LLV-Es3]

The grammar of this sentence has several alternative possibilities. The most logical choice from context is ‘Let remain to be humble in the infinite direction’ but we do not know how to deal with **\$a.i.** . It could be ‘reach’ or it could be ‘deity’ or ‘deities’ based on other situations with the **\$a** pattern. We will skip detailed investigation of this one.

The NERKA word appears also in the later inscriptions in Roman alphabet and suggests it is an important word for funerary situations:

(9.2.10.3)

NERCA - VANTICCONIS - F -

[urn- MLV-120-35, LLV-Es XLI]

This appearance demonstrates that this was a common word related to sentiments associated with death. Unfortunately, we did not arrive at any clear indication from context that it should mean ‘humble’. This notion comes when we reference Finnic.

The Venetic word NERCA or NERKA brings to mind the Estonian *nõrk* ‘weak’. This of course does not work. But this is a modern word. Two millennia have passed since the Venetic. The first thing we would like to know is whether the stem is also found in Finnish. If a word stem is represented in both Estonian and Finnish, that proves it is a very old stem. In general if the modern Estonian offers something that does not work, we look towards Finnish. Finnish has changed less in history due to its greater

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remoteness. It may often show older forms of a word, and older meaning. If Estonian has developed a narrower meaning, sometimes Finnish retains the original broader meaning. We already saw this in Estonian *vald*, versus Finnish *valta*, where the Estonian showed a narrower meaning.

Finnish has the following word stem *nöyr-* from which comes *nöyrtyä* ‘humble oneself, grow humble’ or the noun *nöyryys* ‘humility, humbleness’. But the most illuminating of all is the simple *nöyrä* ‘humble; lowly [in spirit], meek; submissive; obedient’. This last Finnish word presents exactly what we are looking for, particularly ‘lowly [in spirit]’ which is something one experiences upon the death of a loved one. One bows down to deities and mysteries of life and death.

Thus while Estonian has narrowed the meaning to simply ‘weak’, the Finnish proves that the word originally had broader meanings associated with humility and submissiveness which we seem to need for the Venetic use of NERKA. From the Finnish, the exact meaning is not a plain ‘humble’ but the general concept of being weak-kneed and submissive before the powers of the universe – for which English does not provide any single word. I therefore use ‘humble’ but in fact it has a broader more detailed meaning.

In this next example it appears nearly by itself.

(9.2.10.4)

L. NERCA

[urn-MLV-120-43, LLV-Es L]

Here the L. probably represents LEMET-, and the interpretation is the same as **ner.ka lemeto.r.na** given above, which later we determine to mean something like ‘as humble ingratiation-producing’

9.2.11 mo.l.do- ‘earth, ground, ash(?)’

Wherever the spirit/soul went – the physical heavens or an abstract ‘underworld’ – one thing was clear: a part remained behind that was put into the ground. If cremated, or burnt as an offering, what remained behind was ash and bone. If not cremated eventually a body ended up as bone.

It is obvious that inscriptions connected with death would now and then make reference to this other side – the cremation that was put in a tomb, the ash that was returned to the earth.

My decision to regard **mo.l.do-** to mean ‘earth, soil, ash, dust, etc’ was inspired also by its similarity to Finnic words. To be specific, Estonian *muld* ‘soil, earth, etc’. Since our methodology is guided by the Venetic inscriptions themselves, we cannot accept a hypothesis from Estonian or Finnish unless it fits what the Venetic sentences seem to require. Therefore let us study the inscriptions with the **mo.l.do-** words and see if the concept of ‘earth, soil, dust, ash, etc’ fits. In our methodology it is the applicability

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in the actual Venetic that has the final judgement – the resulting sentence must work in terms of grammatical construction and concept.

This first one appears in Roman letters on a funerary urn.

(9.2.11.1)

MOLTISA **CANTA - PAPHIA - C - []NI – VXOR**

[urn- MLV-120-23, LLV-Es XXIX]

MOLTISA has an ending **-SA** and we need to interpret that. By Roman times Venetic was degenerating, and the dots disappeared. It is probably acceptable to assume that **MOLTISA** was in earlier Venetic **molto.s**. The **.s** ending means ‘in, into’. It follows that **MOLTISA** meant ‘into soil/dust/ash (ie the material)’. This would be perfect for the first word. The next line has abbreviations that elude interpretation, but the first two words probably mean ‘carry pappa(?).....’ We will discuss **CANTA** words later.

The **mo.l.do** word appears below in an older inscription in Venetic alphabet. As usual, we add spaces to identify the words.

(9.2.11.2)

me^og^o dona.s.to va.n.t.s. mo.l.don ke .o. kara.n.mn.s. re.i.tiia.i.

[bronze sheet- MLV-9, LLV-Es24]

This inscription was already introduced and analyzed earlier in this chapter in connection with the stem **.o.** for ‘be’.

Here **mo.l.don** is in the same case as **kara.n.** and it is possible it balances the concept of soil against the concept of rock. This inscription was translated earlier in 9.2.4.1 as

Our offering (me^og^o dona.s.to) is (.o.) towards (va.n.t.s.) earth (mo.l.don) and (ke) mountains (karan) going (mn.s.) to (unite with) Rhea (re.i.tiia.i.)’

We have interpreted **kara-** with ‘mountainous (area)’ also because the word endures in the name “Carnic Alps”. Estonian has a word like this that means ‘rugged, rough, land’. We note that in this inscription, the contrast of earth vs the mountains is suitable. The sentence occurs on a bronze sheet such as contained sentences related to making of burnt offerings. While the spirit would rise with the smoke to the mountains in the north - and *Rhea* could be seen to reside in the mountains – the remaining ash was left behind. I think this is what is meant – the sentence recognizes the duality between what disappears up with the smoke and what remains behind as a residue. I think **mo.l.don** refers to the residue.

Another sentence with the word is found in the following:

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(9.2.11.2)

meگو dotو v.i.ogo.n.ta mo.l.dna .e.b.

[stylus - MLV-24AB, LLV-Es43]

Here the second line contains **m.o.l.dna .e.b.** and suggests the Estonian *mullana jääb* ‘in the form of soil, remains’ or if verbal *muldnu’ jääb* ‘became soil, it remains’. From that point of view, we interpret this sentence as

“Our (**meگو**) brought (**dotو**) collection-of-offerings (**v.i.ogo.n.ta**) as soil/ash (**mo.l.dna**), remains (**.e.b**)’

We will also discuss this interpretation in more detail later, for example the background to **dotو** and **v.i.ogo.n.ta**

The following seems to affirm our theory that the inscriptions refer to two directions to which ashes and offerings can go – into the eternity and ashes into the earth:

(9.2.11.3)

.e.go mo.lone.i. \$up iio.i.

[obelisque - MLV-70, LLV-Es15]

This inscription begins with the standard obelisque word **.e.go** ‘remain, continue’, and the next part **mo.lone.i.** in Terminative interpretation then is ‘until to dust’. Next we have the appearance of the **\$** which we established as a strong unpalatalized ISS as in *hiss*. Because there are several inscriptions in which by direct interpretation **op** or **up** clearly mean ‘up’, we can propose that we have two words **\$** and **up**. Thus it is probable that **up iio.i.** could be ‘up to eternity’. See also later the end phrases **op voltiio leno**

If we look now towards Estonian, we can propose that the **\$** might be analogous to Estonian *siis* ‘then’.

Let remain (.e.go) till dust/ash (mo.l.one.i.); then (\$) up (up) to eternity (iio.i.)’

The next example is on an urn.

(9.2.11.4)

mo.l.dona.i. \$o.i.

[urn- MLV-79, LLV-Es78]

In this one, we assume we have **mo.l.do** and an ending **-na.i.** which we have determined is best interpreted as a Terminative (‘till’). That is followed by **\$o.i.** Since the first word tells the whole story, what meaning could this second word have? There is no way to directly determine it, but if we refer to Estonian, we see a possibility that this is an infinitive perhaps

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meaning ‘to become’ resonating with Estonian *saa* ‘become, attain, reach’. That then gives us a very suitable meaning to be inscribed on a funerary urn containing a cremation – ‘*Until soil, to reach*’

(9.2.11.5)

moloto .e..n.nonii

[urn- *MLV-91, LLV-Es90*]

Here, **moloto** sounds to the Estonian ear as a verb. It is probably a Past Participle. The second word **.e..n.nonii**, we believe was the Venetic way of referring to their region using the Roman ending *-ia*. Hence the meaning might be: ‘*to put in soil in Venetia*’

Conclusions: There is enough consistency in suitability in interpreting **mo.l.d-** as ‘dust, ash, dirt, earth,etc’ to conclude the probability is high that it is correct. Most importantly while the spiritual part of something burnt disappears skywards and towards Rhea and infinity, this word accounts for that which remains behind.

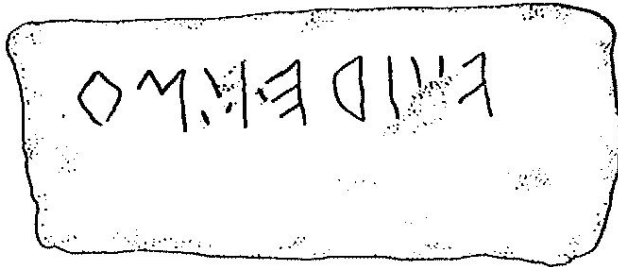
9.2.12 Summary

The preceding sections investigated some key Venetic words associated with sending cremations, spirits, or offerings to the infinite heavens - both the heaven in the eternal sky reached via smoke and the one in the earth reached by burial of the ashen remains. We have also included some repeated words related to the act of burning an offering. What we have not covered in this chapter are the actual words for conveying. We have seen some of them already. We will cover them in more detail in the next section. The words beginning with “V” are many, and need special evaluation.

All the major words have a strong representation in both Estonian and Finnish. We are able to determine meanings for some directly too, and so the Estonian and/or Finnish references serve to add to the existing evidence. This methodology does NOT force Estonian or Finnish onto the Venetic. Our methodology is always grounded in what we can determine directly from the Venetic sentences from the archeological context, comparing sentences, testing educated guesses across the inscriptions, etc.

10
**THE “VII” WORDS OF CONVEYANCE AND
TRANSPORT**

*Venetic Journey-oriented Worldview
Reflected in Language*



[1.H, MLV-126, LLV-Vi1 image after LLV]

v.i.re.n.mo
viiire.n.mo or v.i.re.n.mo

An inscription found underneath the entrance of a grotto at Costozza about 10 km southeast of Vicence, contains a stem VIRE- It is one of several word stems originating ultimately from the VII stem whose meaning appears to ultimately arise from the idea of ‘convey’ which may also refer to the energies of journeying

10.1 INTRODUCTION

10.1.1 Roots in Long Distance Boat Peoples?

Chapters 8 and 9 pointed out that most of the inscriptions were on funerary or religious objects and the inscriptions seemed to mostly speak of sending the spirit of the deceased or offering to the heavens, to *Rhea*, and infinity.

The sentences in a category of religious object may vary, but the repetition of certain words and patterns, suggest all the sentences in a category generally say the same thing. By partially translating sentences in a category we can use comparative analysis with other sentences to decipher the variations. Key to our methodology is understanding the context of the sentences so that we can place ourselves into the mind of the

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people that made or used the inscription. In the case of the numerous religious objects, we need to understand the religious world-view. In Chapter 9 we found plenty of words pertaining to the journey to the sky, heavens, eternity, etc.

This chapter looks more specifically at those words of conveyance and transport. Their origins are not in the religious worldview but I believe in a boat oriented, trader, way of life that revolved around conveying and transporting.

It is an accepted fact among language scholars, that the words of a language reflect the nature of the culture and way of life of the people who use the language. For instance, people living in the snowy arctic can be expected to have numerous words for 'snow' each one describing a different type of snow. Even if this language were spoken by people in the tropics, a linguist finding a wide variety of words for 'snow' can only conclude that the language came from the arctic. Similarly aboriginal peoples living in wild nature, will acquire words for all the species of plant or animal they depend on. On the other hand farming people will look at the world through the metaphor of planting, maintaining and harvesting, and have many words reflecting that activity. If they were animal breeders, they would use a language that divides their world by gender – dividing words between male, female and neuter since animal breeding drew an awareness of this sexual differentiation. Similarly hunting-gathering boat-oriented peoples will see the world through the metaphor of hunting, gathering and fishing.

This truth allows us to determine the origins of a language. For example, if the language has gender, then it originates with animal breeding peoples, even if now they are following a different way of life. Thus, for example, because the modern Germanic-Scandinavian languages have gender, those languages cannot have arisen from native hunter-gatherers. On the other hand because Finnish and Saami languages do not have gender, there is no contradiction in claiming Scandinavia was Finnic originally and the Germanic-Scandinavian languages were introduced by the conquests of Norway and Sweden from the direction of Germanic powers coming up into the Jutland Peninsula.

Modern peoples follow the ways of modern civilization, and so there is today little correlation between language and current way of life. Language characteristics, thus, can be eye-opening as to where that language evolved. For example Slovenian has words that can be associated with mountain valleys indicating an ancestry in mountain pastoralism. Another example – Estonian has some very specific words pertaining to the behaviour of water such as *leetma* 'to produce water action that produces sandbars' (or something like that) which seem to confirm Estonian developed from boat peoples.

But note, this relationship between language and way of life applies only to the origins of the language. A language, after it has been

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developed, can later be acquired by anyone and retain the tell-tale signs of its origins. A former farmer can acquire the language of the seafarers for example. For example Danish-speaking Norse, famous for their dragon boats and roaming the sea to trade and plunder, cannot have originally been speaking a Germanic language which, along with other Indo-European languages, bear the characteristics of agricultural peoples; and this helps argue that Norse who mastered boat use and seafaring were actually originally Finnic (historically *Finr*) coastal people when the coast of Norway was conquered by Germanic Danes during 800-1000AD.

We can point also to Hungarian, a language that originated from aboriginal boat peoples near the north end of the Ural Mountains. A linguist can analyze Hungarian and find specialized words that can only have originated among northern hunting-fishing boat-using peoples.

The original northern Finnic groups, being far ranging aboriginal boat people, already from earliest times, had many words pertaining to the use of boats and long distance travel, because they ultimately originated in such activity when moving through a flooded landscape from one campsite to another in their annual rounds.

Applying this wisdom to the Venetic language, if the Veneti originated from long distance traders by boat along the European rivers then the Venetic language will retain words and imagery associated with the life of long distance shipping/trading –words of conveyance and transport. Eventually Venetic-speaking people could include farmers and urban peoples but their language continued to employ the words and metaphors of their origins in traders, shippers, boat people.

We should find in Venetic, an unusually strong orientation to words pertaining to boat use and delivery of goods to destinations, as well as metaphors connected to water, carrying by water, vehicles of water, and journeying.

We have already seen some examples in Chapter 8 and 9, pertaining to the journey of the spirit to a destination in eternity, or an offering to a destination in the Goddess Rhea.

In this Chapter we will look in detail at Venetic words connected to the act of conveying, carrying, transporting, journeying, shipping, etc. Our attention will be mostly to words that begin with “VI”. I believe that this sound is a very old one, to describe something fluid, namely water, and that the word for ‘carry’ actually arose from verbalizing the word for ‘water’, such as we can write in English ‘He watered the pile of goods across the river’. In Estonian, the word for ‘water’ is *vesi*, stem *vee-*. The word for transport is *veda* which in fact sounds like it means ‘to water’(something). The word for ‘carry’ is *vii*. We will look more closely at how such words evolve from natural roots in the next section.

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10. 1.2 Words for Water/Boat/Transport from a Psychological Point of View

The age of a word can probably be determined by how appropriate the sound of the word was to its meaning. What this means is that the sound of a word, from a psychological sense, seems to describe what it represents.

Babies are most sensitive to appropriateness of sound, and that is why the baby talk mothers speak to their babies is quite universal. All babies like the use of MA-MA to refer to their mother. Another quite common baby-word is NUM-NUM meaning 'eat' or 'food'.

I believe that very early language embodied many words that continued to be favoured generation after generation, because their sound was so appropriate, psychologically speaking, to what they represented.

Let us consider what kinds of words might arise among people who lived in a watery environment, and transported themselves by boat.

One possible original sound-psychologically based word might be the sound UI. This stem is still found in Finnic. In Finnish *ui* refers to swimming or floating. Estonian has *uju* 'swim'. It probably originates from a word that described gliding by water. The original northern language may not have had the "V" sound, but when it developed it permitted UI to become VI. At the origins of Finnish and Estonian there developed the stems *vee-*, *vii-*, *vea-*, arising from ancient activity of carrying things by water.

Specialized words developed from fluid parent words. Thus if there was an original word stem of the form UI- relating to water and/or movement on water, then new words could be formed from it by various distortions.

The most natural distortion to modify the meaning, would be to vary the vowel level. What the word exactly implied could depend on the psychology of the vowel.

For example it is possible that if UII meant to 'go over the water', UEE meant to 'go on the water', and UOO meant to 'go completely under the water'. This variation seems to survive in Estonian in *ui* 'swim' or *vii* 'carry by water', *vee* 'water', and *vool* 'current'. This means that the original word stem was not UI- but rather U+vowel with a psychologically based variation in meaning according to vowel level.

Let us give some examples. Here we assume only three vowel levels – O, E, I since early language tended to have only three – low middle and high. (Use Latin pronunciation)

UII, WII, VII 'float, swim, carry in boat, the surface of water'

UEE, WEE, VEE 'water near surface, the substance'

UOO, WOO, VOO 'current, inner force of water'

We can add more consonants and derive more complex words such as the following, where the "N" is used to give a sense of possession. One application would be the creation of a name, a noun. In this case we use the

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lengthening of the N as a way of making the new meaning verbal again. (For simplicity we use the V only). These are all suggested meanings based on the psychologically based possibilities. Languages, I believe, developed in this way. Precise meanings depended on what needed to be described and application. The following are purely imagined examples

VONO ‘water’ (deep water, substance of water)

Verbalized using length: VONNO ‘travel underwater’

VENO ‘water (plain water, the substance)’

Verbalized using length: VENNO ‘travel in the water’

VINO ‘above water, float, swim’

Verbalized : VINNO ‘carry, ship, travel on top (in a boat)’

Other consonants than N can be employed to achieve other psychological meanings. For example, the use of “T” or “S” instead of “N”. For example VOTO, VETO, VITO or VOSO, VESO, VISO.

Thus, from the original UI, countless words could develop, taking the concept away from water, and into activities that are derived from water. Prehistoric languages could develop numerous schemes that had intrinsic meanings built in, based in the psychology of the sounds.²⁷ We can use such underlying psychology in the sounds of Venetic words to get a general idea of its core fluid meaning – before it was refined.

Can we find some examples of this in the Venetic sentences?

In investigating the body of inscriptions used in this project, I found an unusually large number of words beginning with VI- in various ways (for example **v.i.** or **v.i.o.u.**) It seems that from that simple origins in VI, numerous derivations had evolved. This occurs in all languages, and the more derivations or “cognates” there are of a word in a language, the longer the original word and concept has existed and was more likely an original deeply rooted word, whereas a word without any derivations would more likely be a recently borrowed word.

The following sections will look at various sentences and examine the VI- words plus a few other words associated with carrying/transporting.

²⁷ Using Estonian for examples, for instance the L+vowel could have been an original word meaning ‘to express’. And then LUU or LOO, LAA or LEE, and LII would be used according to the nature of the expressing, taking AA/EE as the immediate common natural state as in singing LAA-LAA-LAA. Then serious introspective chanting became LOO or LUU; and LII became shrill expressing, like screaming. From these we could add elements to develop complex meanings. Example remnants of this psychology can be seen in Estonian words *luule* ‘poetry’, *laula* ‘sing’, *leil* ‘burst of steam in sauna’. Also using L is *olu* ‘being’, *elu* ‘life’, *ilu* ‘beauty’ mentioned in an earlier chapter with reference to varying the idea of ‘being’. Note this is not peculiar to Estonian, but generally to languages, ancient or still living, that have changed little in relation to roots in original early human language. For example we earlier pointed to Sumerian *ru*, *ra*, *ri* Convergence of widely used trade language also promoted it. This employment of psychology ended with standardization .

10.2 EXAMPLES OF VII PATTERNS IN VENETIC

10.2.1 Introduction

Among the inscriptions on objects associated with the journey of a burnt offering or spirit to an eternal place or to the goddess, there is a large number of words that appear to have arisen from an ancient VI word stem and that it expressed concepts of carrying, originating from a verbal use of the concept of water – as suggested in section 10.1 We also imply an origin in Finnic since the VI words have remarkable parallels with Finnic words with the stem.

Not all Venetic words related to conveying, carrying, transporting, shipping, etc were based on VI perhaps originating from ‘carry-by-water’. We include the other words in this section as well. One of the most important non-VI words is KANT. This referred to carrying goods by land (as suggested by Estonian *kand* whose additional use for ‘heel’ implies carrying on foot.)

The stem VII, VI does not appear without endings. The best place to start would be its appearance in ancient river names. With the added –SE that names something we find VI in the river name Vistula (originally *Visela*, as affirmed by the map of Agathadaimon of Tyros), and also in the original name of the Piave River in northern Italy, which Romans recorded as *Piavis*. In the light of everything else we will find, the implication of the names is that they were used for transport. *Visela* in Estonian literally means ‘(river of) the place of transporting’. Interestingly by the end of the first millenium AD, the east Baltic coast, the Aestic coast, was called in Anglo-Saxon *Vitland* which in the Finnic was something like *Vitemo* (in modern Estonian that would be *Viidemaa* ‘land of carryings’). A section of Latvia, the original Livonian-Finnic word has survived as *Vidzeme*. (Latvian is not Finnic. It displaced the Finnic coastal peoples, the Livonian and Curonian tribes, in the last millenium.)

As for *Piavis*, in Venetic territory, from an Estonian point of view it means ‘main, chief, transport-way’

In general the use of –VIS at the end of a river name was analogous to major rivers using the ending –RA There were also combinations like –RAVIS or –RAVA A third way of describing a river was by ABA words, this approach based on naming the river after the estuary near the sea as the ABA word more commonly refer to a bay, lagoon, or estuary at a mouth. For example the Danube name, in Latin *Danubius*, is essentially TOON-ABA ‘estuary river of the bringing’ Exploration of European river names reflecting their purpose is beyond the scope of this project, however. Our purpose here is to investigate the Venetic VI words.

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10.2.2 Basic VI Examples

(10.2.2.1)

vise



[obelisque-MLV-63, LLV-Es 8; image after LLV]

.....**vise.i.iobo**.....

The above is a fragment of an obelisque in which much is missing. However, we believe the sentence is nearly complete, and that since obelisques always started with **.e.go**, I suggest only **.e.go** is missing. There is text on the other side too. Thus we can propose that the sentence began **.e.go .. vise.i. iobo**.

We have already earlier learned enough to interpret **iobo** or **.i.iobo** as ‘in the direction of eternity’. That leaves either **vise** or **vise.i**. I choose to divide the words **vise.i** and **iobo** because that works grammatically better as it makes **vise** into an infinitive. But note because Venetic text was phonetic, **.i.iobo** may apply too. Because of the phonetic writing we should not interpret the inscriptions according to how they look when written but how they sound.

The meaning would perhaps be ‘Let remain(**.e.go**) to carry (**vise.i**) towards (**-bo**) the eternity (**io**)’

Another example that we might look at is:

(10.2.2.2)

v.i.etiana

ada.n(=vda.n)dona.s.tore.i.tiia.iv.i.etiana.o.tnia

[stylus-MLV-32 LLV-Es51]

expanded: **ada.n(=vda.n) dona.s.to re.i.tiia.i v.i.etiana .o.tnia**

The words of interest are **v.i.etiana .o.tnia** We have seen and discussed the other words earlier.

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We assume, as early scholars have done, that the apparent **ada.n** is a writing error, and that **vda.n** as found in several other inscriptions was meant. (Venetic V-character can look like an A-character if tilted too much). (**vda.n** is discussed next in 9.2.3) The remaining inscription is quite standard ‘*I convey the offering to Rhea. . .*’ We can partially translate the whole, based on what we have learned so far (You must have read the earlier chapters)

I convey(vda.n) the offering (dona.s.to lit. brought-thing) to Rhea (re.i.tiia.i.) v.i.etiana .o.tnia

That leaves **v.i.etiana .o.tnia**.

We can consider that the **-na** ending on **v.i.etiana** might be an Essive (Est. *-na*) meaning ‘as’ or more generally ‘in the nature of’

The stem **v.i.etia-** is difficult to interpret as it does not occur anywhere else for comparisons. But we can at least suggest that the **v.i. -** sounds like an VI stem. Here is a case where we cannot go further from direct analysis. However when we add insights from Estonian, we can find a close sound-parallel with Estonian *viied* ‘the carryings’. And the whole word seems like Estonian *viidena* ‘as carryings’.

Adding it to our translation:

I convey the offering to Rhea as carryings .o.tnia

That leaves us the word **.o.tnia** From an Estonian perspective, and some intuition, the OT- can suggest ‘the terminal place’ More commonly Venetic uses a higher AT- but it can simply be a dialective matter as mild as in English saying “happy” with a British “HOPPY” instead of “HEPPY”.

I think the ending **-nia** was developed in the Italic Peninsula as Latin place names continued the *-ia* at the end of place names. So if **.o.t-** means ‘end, terminus’ **.o.tnia** means ‘terminal place’, or in better English jargon ‘end-point’. If we translate **.o.tnia** as ‘end-place’ or ‘end-point’ we get a perfect result:

I convey the offering to Rhea as carryings endpoint

What is meant if probably *I convey the offerings for the end-purpose as carryings to Rhea.*

10.2.3. Several Cases of use of vda.n.

vda.n.

This is a word in which the vowel is lost as a result of the dialectic rise in vowel tone. As in the case of **mnos**, we interpret **vdan** as a case of the dialect raising the high vowel (I) so much it disappears into a word break.

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The word break is seen in some modern languages like Danish. Among Finnic languages the word break is heard in Livonian, the near-extinct language south of Estonia in the region now occupied by the Indo-European language of Latvian. We note often where “H” appears in Estonian, a word break appears in Livonian. For example Estonian *rahvas* versus Livonian *ro'vz*. This suggests a progression (J=“Y”) I > HJ >

Can we transfer any such observations to what is happening in Venetic?

Employing the apostrophe to represent the word break, we can write **vdan** and **mnos** as **v'dan** and **m'nos**. Their evolution would have been VIDAN (**v.i.dan**) > VHJDAN > V'DAN (**vdan**) and MINOS (**m.i.no.s.**) > MHJNOS > M'NOS (**mno.s.**).

If we look for an Estonian parallel for **v'dan**, it is easiest to select *vedan* ‘I transport, carry (something)’. Since, as pointed out earlier, Venetic has higher vowel levels than Estonian the Estonian *vedan* could be expected to appear originally in Venetic as VIDAN. The loss of the “I” would then occur from the vowel level in the dialect attempting to creep still higher.

As examples of our interpreting **vdan** using ‘I convey’ we have the following inscriptions, already discussed earlier (Cleaning it up and inserting the word boundaries as before we had:

(10.2.3.1)

vdā. n. vo.l.tiio.n. mno.s. dona.s.to ke la.g. s. to \$a.i.nate.i. re.i.tiia.i. o.p
vo.l.tiio leno

‘I convey the sky-realm-going offering and gift to you, of the gods, to (unite with) Rhea. Up to the sky-realm, fly!’

This was analyzed in detail in 8.2.4.

With this and other inscriptions with **vdā.n.** we can determine easily that the word has to be a verb, and the absence of **meġo** suggests it is a first person. This tends to confirm our analysis without much further need to reference Estonian.

Another one with **vdā.n.** is:

(10.2.3.3)

vdā.n dona.s[.to] v.i.rema v.i.[r]ema.i.s.t[-- re.i].tiia.i. o.p vo.l.t[tiio leno]
[bronze sheet- MLV-14, LLV-Es32]

This removes the verticals | but retains the square brackets [] which show that the reconstructions are quite reliable – inferred from similar expressions in other inscriptions. Here we see the same pattern, where the **meġo** (‘Our’ or ‘My’) is missing hence the subject ‘I’ is replaced in the

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first person singular of **vda.n.** ‘I convey’.

Note that this inscription ends in **.o.p vo.l.tiio leno** which we have discussed earlier. But we will discuss this later in this chapter when we deal with the **v.i.r-** words seen here in **v.i.rema v.i.[r]jema.i.s.t[--**

Another example (expanded with spaces):

(10.2.3.4)

vda.m. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to

[bronze sheet- MLV-28, LLV-Es47]

Here the ending is considered to be **-m**. Either this is a mistake in the writing, or it can represent the first person plural ending as in ‘we convey’. This is possible as we discussed earlier that **meگو** might be a formal ‘We’ which can be used by a single person. Furthermore, we note that in Finnic languages first person singular is represented by ‘N’ and plural ‘M’, as in Estonian *vedame* ‘we convey’.

We have looked at this earlier in our discussion of URKLE words. We interpret this later in this chapter in 10.2.5

Conclusions for vdan: The fact that we see over and over **vda.n. dona.s.to** suggests that it replaces **meگو dona.s.to**. This helps support the notion that the first word (**meگو** or **vda.n.**) presents the first person pronoun, directly or implied. Note however, that since **meگو** is a pronoun, a sentence with **meگو** also requires a verb, while **vda.n.** is a verb and incorporates the pronoun – although it can take an additional pronoun if emphasis is needed. English tends to always need the pronoun as in ‘I convey’, but languages where the endings signify the pronoun involved, do not. For example in Estonian for ‘I convey’, we can say *mina vedan* or simply *vedan*.

10.2.4 v.i.ugo ‘let be conveyed’

v.i.ugo

This word is very common in Venetic inscriptions. In the tradition of assuming Venetic was a form of Latin, past analysts have interpreted this to mean ‘cremate’. Analysts were perhaps inspired by Spanish *fuego* ‘fire’ although it is not found in Latin. In French there is *feu* ‘fire’. In Latin there is also a similar *fugio* ‘flee or fly, run away, etc’. Venetic predated Latin, and the word could even have come from Venetic. Because a Venetic word here and there may seem like a Latin word, does not mean an origin in Latin. Quite the contrary Latin may have got it from Venetic in the first place.

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In my interpreting, in the context of the spirit being carried away in the smoke, there is a sense of flight which resonates with the Latin *fugio*, and I can't understand where past analysts found 'cremate'. The spirit, or the burnt offering, departs from this world, and that can be interpreted as a flying away.

But even though the Venetic inscriptions with **v.i.ugo** (or in later Latin alphabet FOUGO) has a sense of departure by flight. I believe the main meaning was 'let convey' (the **-go**, as discussed earlier with **.e.go**, being the third person imperative ending). Is this a good interpretation? We cannot assume blindly that Estonian *viigu* 'let be conveyed' is the Estonian parallel. But it does work.

In later inscriptions, written in the Roman alphabet it could be a single word on a funerary urn such as:

(10.2.4.1)

FOVGO

[urn- *MLV-119, LLV-EsLII*]

The fact that it occurs all by itself on a cremation urn containing ashes limits the kinds of meaning it can have. Traditional analysis with Latin and Indo-European perspectives saw this as simply meaning 'cremate!' What could be more appropriate for an urn containing a cremation. But I do not agree. It is human nature to be more concerned with the fate of the spirit of the burnt person or (in animal offerings to *Rhea*) animal, than the process. To be concerned with the way the deceased was handled would be like today putting on a tombstone 'Mr. John Smith interred here'. No we don't do that. We instead – as always – speak of 'Rest in Peace' or 'In Memorium'.

Thus the past interpreting of FOUGO as 'cremate' contradicts human nature, just like having **.e.go** mean 'I' as discussed earlier.

I believe **v.i.ugo** is still a VI word, and described the act of the spirit being carried off into eternity or to *Rhea*, although it could have been layered with the meaning of 'fly away' seeing as the spirit departed from the world of the living.

INTERPRETING v.i. or F in v.i.ugo or FUGO. The above example written in the Roman alphabet comes from the later period when some Venetic was written in the Roman alphabet. Note that Latin used the V-character for the U-sound, and the F-character for what in the Venetic alphabet was written **v.i.-**. The **.i.** (with the dots) has been traditionally assumed to be the "H" sound, hence VH>F; however we must not forget that this "H" stemmed from palatalization of the I-sound, and thus the original word, written in the Venetic alphabet as **v.i.ug-** originally sounded like "VHJUG-", allowing that the initial "VHJ" can dialectically become more like "F", as in "VHJUG-" > "FUG-".

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The disappearance of the “I” sound may already have originated early in the Venetic period – at the same time that the Venetic language become very palatalized. Palatalization can cause I>HJ>. Reversing the heavily palatalized Venetic in FUG-(=VHJUG-) to a less palatalized and lower vowel level would be VIUG- (U cannot go lower so it remains). This now resembles Estonian *viigu* ‘let be carried’. In other words, for Estonian to understand this word and others originally written with the **v.i.-** we have to restore the lower tone “VI”. Then we can see origins in words that are related to words in Estonian with stem *vii-* ‘carry, convey’. In transcribing the Venetic to small Roman letters *MLV* arbitrarily writes all the **.i.** as **h** in just that location. In this study we write **v.i.** or **vh** as the Venetic shows it. Hence these texts have a slight deviation from *MLV* which writes it all with **vh**.

We established earlier that **.e.go** was to be interpreted with Estonian *jäägu* ‘let he/she/it remain, continue’ a 3rd person Imperative of *jää*. Thus **v.i.ugo** or Latin-alphabet **FOUGO** fits this same grammatical form and would be paralleled by Est. *vii(u)gu* ‘let convey’, which is the 3rd person active Imperative.

In my opinion a cremation urn with ‘Let convey’ on it, is natural and meaningful. But then context does suggest that the word had more meanings attached, such as the idea of being liberated, freed, taking flight.

With the **-go** ending marking the 3rd person active Imperative, we can conclude that the stem for verbal endings is **v.i.ug-**

Where else does the **v.i.ug-**stem occur?

10.2.5 v.i.ug.ia, v.i.ug.ia, v.i.ug.siia

v.i.ug.ia, v.i.ug.ia, v.i.ug.siia

When the ending on **v.i.u-** is not **-go**, we have to now consider what grammatical form the other endings have. Let us look at the last sentence in the earlier section (9.2.8) which was

(10.2.5.1)

vda.m. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to

[bronze sheet- *MLV*-28, *LLV*-Es47]

We have learned some of these words earlier, and we can translate all the other words:

I(We) convey v.i.ugia to unite with Rhea in the form of the oracles, the offering (brought-thing)

See discussion of section 9.2.8 for more explanation. The remaining

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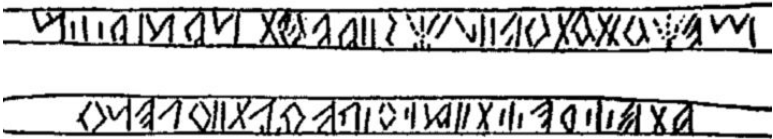
word v.i.ugia, if it is a noun can mean ‘conveyance’ If that is correct, the translation becomes something like

I(We) convey the conveyance our offering (lit. brought-thing) to unite with Rhea as oracle

The nominal form is also supported by Finnic. A possible parallel in Estonian is *viik* ‘the thing conveyed’ (stem *viigu-*). We should then try to view the other two - **v.i.ug. iia**, **v.i.ug.siiia** – as variations of the above **v.i.ugia**

(10.2.5.2)

Looking now at **v.i.u.g.siiia** – which adds an S into it. It is written on a stylus, thus it follows the patterns of the inscriptions at the sanctuary that address Rhea. We use this information for making decisions.



[stylus- MLV-25, LLV-Es44; image after LLV]

as written: **megodotov.i.u.g.siiavotna\$ a.i.n|ate.ire.i.tiia.io.pvo.l.tiio leno**

expanded with spaces for analysis: **me go do to v.i.u.g.siiia votna \$ a.i.nate.i re.i.tiia.i o.p vo.l.tiio leno**

Based on earlier analysis of similar words and phrases (see earlier), we can translate much of it (read earlier discussions for clarity).

Our do to v.i.u.g.siiia votna towards Rhea of the lords. Up to the heavens, fly!

How then do we translate **do to v.i.u.g.siiia votna**? We note that the normal word in that location is **dona.s.to** ‘the brought thing’. Could we find a passive past participle in **do to** (Estonian *toodu*) and an active past participle in **votna** (Estonian *võtnud*)?

Could we propose:

Our brought conveyances taken towards Rhea of the lords. Up to the heavens, fly!

This works so well that it must be quite close to the truth.

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We can look at another inscription with the same **v.i.u.g.siiia** . This will enable to see if our interpretation of the use of **vo.l.tiio.n.mnin** above agrees with this other inscription.

(10.2.5.3)

expanded: **v.i.u.g.siiia vo.l.tiio.n.mnin dona.s.to r.i.tiia.i mego**
[MLV-29, LLV-Es48]

Here much is known from earlier interpreting. We have:

v.i.u.g.siiia vo.l.tiio.n.mnin *our offering to Rhea*

vo.l.tiio.n.mnin looks like the **vo.l.tiio.n.mn.s.** we have discussed earlier, but using an ending of **-n** Can we view it as a Genitive ..?

A good fit is obtained by the final result of:

*Towards conveyances (v.i.u.g.siiia) our heavens-going (vo.l.tiio.n.mnin)
offering to Rhea*

Questions remain for this one, such as the significance of the added **S** in **v.i.u.g.siiia** However an inscription on an obelisque which is in a dialect that is closer to Estonian in sounds.

(10.2.5.4)

.e.go v.i.u.k.s.siiia.i vo.l.tiio.m.minna.i
[obelisque- MLV-57 LLV-Es2]

Interestingly this sentence suggests that the nominal form is verbalized! It is possible in Finnic to make a nominal form verbal. In this case **v.i.u.k.s.siiia.i** seems verbal. Maybe it is a passive. A meaning like ‘to be conveyed’ is necessary since the inscription is on a tomb marker and has to refer to the deceased being conveyed. But the exact grammatical form is elusive.

“Let remain to be conveyed to heavens to go”

(10.2.5.5)

Another inscription on a stylus as follows (expanded):

v.i.ugia so.u.v.na ton.a.s.to re.i.tiia
[stylus- MLV-36, LLV-Es55]

This is easy. Partly translated we have:

The conveyance as SOUV, the offering to Rhea

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We will discuss SOUV later. Note that this text may be imperfect since **dona.s.to** is written with a T, and Partitive endings are missing. It may reflect a common colloquial language. Therefore we should not overthink this sentence.

CONCLUSIONS for v.i.ugia variations: I have translated these **v.i.ugia** words as nouns, as we also have the word with G,K in Estonian - *viik*, stem *viigu-*. However it seems to me this word was highly used and there may be layers of meaning related to the spiritual journey, fleeing to the heavens, etc. Venetic may have even developed complicated verbal form from the noun meaning ‘conveyances’.

Of all the words, the VII words are most difficult because of extra developments of meanings and forms from use in cremation and burnt offerings. We will now see more of this difficulty, where the word **v.i.o.u.go.n.ta** seems to have more specific references than we can determine.

10.2.6 v.i.o.u.go.n.ta

v.i.o.u.go.n.ta

This word is obviously related to the above words.

(10.2.6.1) (on urn)



[urn MLV-80 LLV-Es79; image after LLV]

expanded: **va.n.te.i v.i.o.u.go.n.tio.i. .e.go**

[urn- MLV-80 LLV-Es79]

Our methodology first uses the context of the object and patterns in other inscriptions to guess approximately what it intends to say. We have already earlier discussed **va.nt-** in depth, and of course **.e.go** and how we can derive the meanings quite directly. This allows us to partly discover the sentence:

in the direction of **(va.n.te.i) v.i.o.u.go.n.tio.i. let remain (.e.go)**

This makes it clear that we have **v.i.o.u.go.n.t-** plus a Partitive ending **io.i**. What this cremation urn inscription intends to say is that the deceased

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should ‘remain’ towards the direction of the **v.i.o.u.go.n.ta** (we know from another inscription that the nominative is spelt this way)

Obviously this meant that this **v.i.o.u.go.n.ta** was where the cremation was going. What did it refer to?

Here is a perfect example of our methodology as described earlier, in which we extend our attention towards Estonian words in order to find further insights. Estonian provides two possibilities, one is *viuu-kond* a compound word comprised of ‘convey, carry’ and ‘grouping, community, gathering’. If we use this Estonian reference, then it appears to refer to as a common place where cremations go. (It also shows it is possible the term **v.i.ou-** was closely connected to cremation, and flying to another realm of existence – but there is every indication that we are still most accurate to root the word in the concept of ‘conveyance’.)

But the question remains – was the concept of the **v.i.o.u.go.n.ta** abstract, or something more real. That is a question that is best answered by considering the archeological findings. We know that cremation urns were placed in tombs in a cemetery of urns. Thus physically-speaking **v.i.o.u.go.n.ta** could refer to a tomb that held many urns, or the cemetery where urns went. It makes sense to view a place containing hundreds of urns would be called a ‘community’ of cremations.

The concept works for the above inscription. We can propose the final translation as

in the direction of the gathering-of-conveyances let remain

The meaning in plain English would be ‘Towards the cremations-cemetery, let remain’

Let us see another occurrence of the word, to see if this other one supports this meaning. This one is also from an urn, so it should have the same meaning.

(10.2.6.2) (on urn)

expanded: **ka.n.tai.i v.i.o.u.go.n.ta.i. v.i.r(ema.i.s.tia.i)**

[urn-MLV-81B]

In this approach the action is given by **ka.n.tai.i** ‘to bearing, carrying’ (Later we will discuss the Venetic **ka.n.t-** further, and the context suggesting it meant to carry in terms of bearing, carrying on foot. I already pointed out there is an Estonian parallel in *kand-* ‘bear, carry (ie, on foot)’)

The context of it being a cremation urn suggests we begin with an infinitive (see earlier notes on the infinitive) so that a partial translation will be:

“To carry **v.i.o.u.go.n.ta.i. v.i.r(ema.i.s.tia.i)**”

The second word, **v.i.o.u.go.n.ta.i.**, could refer to where the deceased

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goes – ‘the community of the things-carried’ which could refer to the tomb or cemetery where the urns were placed. But common sense suggests it should be more abstract and name the place the spirit of the deceased goes, which is not in the tomb but in eternity. In that light, the next word **v.i.rema.i.s.tia.i** is an adjective or synonym with an ending in agreement with **v.i.o.u.go.n.ta.i** and specifies the destination as a place of vital energy.

The translation is something like:

“to carry to the vital energy community” or something similar

We will investigate **v.i.rema.i.s.t-** further later.

The word **v.i.o.u.go.n.ta** occurs also on stylus inscriptions dedicated to Rhea. The next example explores how best to interpret the word in that situation, which does not involve an urn or cremation.

(10.2.6.3) (on stylus)

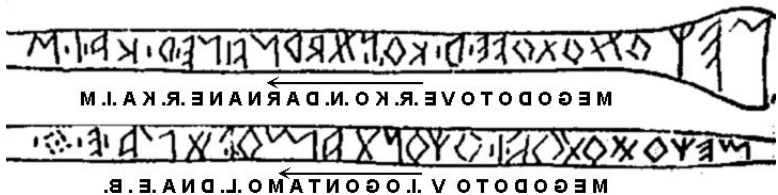


[stylus- MLV-38bis, LLV-ES-58]

expanded but retaining the square brackets indicating parts that had to be reconstructed: **v.i.o.u.go.n.ta lemeto.r.na** [.e.]b[.](?) | continues on other side in the standard...**dona.s.to S.i.natii** etc

In this case, the word **v.i.ogonta** seems to imply something else. We can see a different meaning also in another stylus inscription:

(10.2.6.4) (on stylus)



[stylus- MLV-24AB, LLV-Es43; image after LLV]

expanded: **mego doto v.i.ogonta mo.l.dna .e.b.**

In the two inscriptions above, we do not see any Partitive ending on **v.i.ogonta**, and no sense of movement towards anything. but we do find the word **.e.b.** We discussed earlier how it appears there was a stem **.e.** from

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which **.e.go** and some other words were derived. I suggested, when we obtained additional insight from Estonian that **.e.b** was paralleled by Estonian *jääb* ‘remains’ (3rd person singular Present Indicative).

When we attempt to decipher the first one of the above two sentences with **.e.b**, and recognizing the **-na** as Essive, we seem to have for the first

v.i.o.u.go.n.ta as *LEMETOR remains*

If we use the concept ‘community of conveyings’, then in terms of the context of the stylus sentences at a sanctuary to *Rhea*, it seems that it refers to a number of objects or offerings brought by the pilgrim to the sanctuary.

It makes sense too in the second of the two sentences above. We know enough of the other words from earlier analysis of other inscriptions, to interpret that sentence with

Our brought v.i.ogonta as dust remains

Given that this is on a stylus, it seems to describe the thing brought to the sanctuary that will be killed and burnt as an offering to *Rhea*, using the ancient practices of making animal offerings, then burning innards and other undesirable parts, and then feasting on the rest.

How do we interpret **v.i.ogonta/v.i.o.u.go.n.ta** in the above two sentences?

But does **v.i.ogonta/v.i.o.u.go.n.ta** in this context mean ‘community of conveyings’? Here is where adding references to Estonian is illuminating. Estonian also has the word *viigund*, which means ‘something carried, conveyed’ (Whereas *viiu-kond* means ‘collection of carryings’)

We will eventually interpret the first one above, as ‘*The conveyed-thing as producer-of-ingratiations (to Rhea) remains*’. We will interpret the word LEMETOR- later.

The second as ‘*Our brought conveyed-things as dust (ash?) remains*’ In the second example, it seems it refers to the ash that remains after the offering is burnt. See our earlier discussion about **mo.l.d-** This one can be debated. As I said, these **v.i. -** words are hard to determine, as I think they have specialized meanings when used in these contexts....

The next inscription is especially illuminating as it works well if we interpret the **v.i.o.u.go.n.t** word in both ways.

(10.2.6.5) (on stylus)



[stylus- MLV-21, LLV-Es40; image after LLV]

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expanded: **v.i.o.u.go.n.tai. v.i.o.u.go.n.tna dona.s.to re.i.tiia.i.**

We have accumulated enough from previous analysis to interpret this as

To unite with the community of conveyances (v.i.o.u.go.n.tai), the brought thing (dona.s.to), as the conveyed-thing (v.i.o.u.go.n.tna) , to (unite with) Rhea (re.i.tiia.i.)

It holds together both grammatically and in the logic of meaning. Based on this, it is strongly probable.

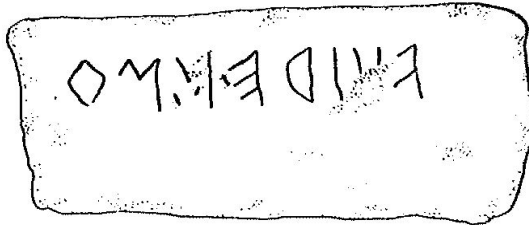
10.2.7 v.i.rema

v.i.rema

Another word needing special consideration is the one appearing as **v.i.rema** and a longer version with additional endings **v.i.rema.i.s.t.** Eventually, by Roman times, the first was written **FREMA**, the **F** suggesting the original **v.i.** was pronounced “F”. In the course of evolution, as the Venetic dialect became palatalized, **virem** + raise in vowel tone = **v.i.rem** With a further raise in vowel tone we end up with **vhrem** = **FREM**. This development of VI stems to sound like “F” was discussed earlier.

And now, how do we interpret the word **v.i.rema**? First, as always in our methodology, we see what we can infer directly from the Venetic materials. What can we determine from the context of a sign at a grotto that read **v.i.re.n.mo**

(10.2.7.1)



v.i.re.n.mo [stone at entrance to grotto-1.H, MLV-126, LLV-Vi1]

It is not exactly the **v.i.rema** seen elsewhere, but let us assume it is rooted in the same word. This object was found at the entrance of a grotto. It is a strong possibility that the grotto itself or the quality of the setting was called this name. Purely from considering what would be appropriate for a grotto, I think this word simply names this grotto area, and we only need to think of possible ways we can call this area – ‘garden’ etc. If you had a grotto today, and had to give it a single name at its entrance, what

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would it be? It would be descriptive of it – an inviting, special, place to enter. My own choice, as you will see would have the meaning ‘Vital Place’ – a place that was alive with plants etc, an invigorating place. This concept seems to fit a grotto. Let us now consider other sentences in which the word appears and see if when we interpret it that way, it fits.

Later inscriptions on urns, done in the Roman period, which did not form sentences, often used the word FREMA which might also be given in abbreviated form with merely an “F”

(10.2.7.2)

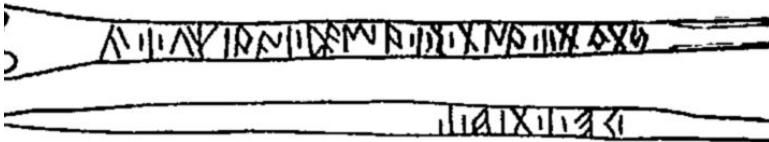
FREMA - ENNONIA

[117, EsXXXIII]

The second word **ENNONIA** has the ‘IA’ ending by which Latin commonly identified territories (such as *Germania*, *Sarmatia*, etc). Does this inscription say ‘Venetia, land of vitality’? In this case it describes the land of the deceased. Roman era urn inscriptions were no longer sentences but I think followed Roman conventions while retaining traditional Venetic words. For that reason this project keeps the Roman alphabet inscriptions separate from the proper traditional Venetic inscriptions.

The word FREMA obviously derives from **v.i.rema.i.st-** in earlier usage in sentences like this

(10.2.7.3)



[stylus- MLV-23, LLV-Es42; image from LLV]

expanded: **v.i.ugia v.i.rema.i.s.tna.i. doto re.i.tia.i.**

We have already seen most of these words and can translate much of it.

The conveyance (v.i.ugia) v.i.rema.i.s.tna.i. brought (doto) to Rhea (re.i.tia.i.)

Our first question is what is the meaning of the ending on **v.i.rema-**? Perhaps working on another inscription at the same time will help us better understand this.

(10.2.7.4)

The following inscription was found on fragments of a bronze sheet.

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Short pieces were missing, but there was enough to identify the full sentence. The following expands and cleans it up for our analysis:

vda.n dona.s.to v.i.rema v.i.rema.i.s.t-(?) - re.i.tiia.i. o.p vo.l.tiio leno
[bronze sheet- *MLV-14 LLV-Es32*;]

We know enough from earlier analysis to partially translate the sentence as follows:

I convey the offering v.i.rema v.i.rema.i.s.t-(na.i.?) - to Rhea. Up to the heavens fly!

The fact that the first **v.i.rema** lacks an ending (other than if **-ma** is an ending) suggests it may be in the Nominative, but the rest of the sentence does not support it. Perhaps it is the Genitive. That would work perhaps.

Since there aren't very many sentences with these words, we can only make educated guesses from direct analysis. **v.i.rema** does look like a place or state of **v.i.re**

Let us first see what we can infer from the whole context. When something is conveyed in the context of burnt offerings or in cremation, it is put through fire. Is it possible this cremation fire is considered in a very positive way as a vital fire? It is natural that when the deceased is burnt, the burning cannot be viewed negatively. It should be an extreme of the natural vital fire that warms the body, rather than a hellish fire. This fire also conveys the spirit up to the heavens and leaves behind the ash to return to the earth. This provides us with a perfectly reasonable and believable meaning for the **v.i.rema** words. In normal life it is the vital energy that makes animals and people come alive, but in cremation it can be viewed as an extreme of this concept. After all when a person dies, the body cools and whether burnt or not, that livingness that is warm is released – as spirit – which then flies up since warm air rises. Furthermore, the **v.i.** stem of conveying applies because it is through this burning that the deceased or burnt offering is conveyed elsewhere – to the heavens and to the earth. Thus we can propose a believable way that **v.i.rema** could be translated as ‘vital fire place or state’ But what about our viewing it as a VI word of conveying? It is clear from the inscriptions that burning or cremation was viewed as a conveying – in this case the conveying of the spirit to the heavens, and ashes to the ground.

The extended word **v.i.rema.i.s.t-** occurs only a few times. In our guessing, judging from the context, and with some Finnic insights, the ending **.i.s.t** suggests a pluralization and a Finnic case ending meaning ‘out of, arising from’ but can also name something. From that logic **v.i.rema.i.s.t-** would mean ‘*place arising out of the vital fires*’.

Let us now see what we find in Estonian in similar words. The word

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that seems to resonate with the concept of vital fires is the Estonian word for northern lights – *virmalised*. Can the northern lights have been seen as vital fires? But let us look at other more common usage. For **v.i.rema** the first thing that comes to mind is Estonian *vire* as in *vire tuul* ‘energetic, stiff, wind’. Perhaps the kind of wind sailors like – strong enough to move the ship really fast, but not so strong as to tear it apart. From this we can propose that the Venetic application to cremation was derivative, especially if the conveyance of the spirit to heavens was seen with the metaphor of a boat journey. This too is believable since more primitive boat peoples have, until recent times (such as remote Finno-Ugrians or North American Algonquians), saw death as a journey in a spirit boat or canoe into the sky.

We conclude that the original use of the word was generally in terms of conveyance of something from one place to another originally by boat (as in the Estonian *vii* ‘carry, convey’), but that in funerary use which pictured the spirit journeying in a spirit boat, this word acquired associated meanings.

North Estonians were called *Viru*, and their land *Virumaa*. Obviously the word referred to the role of the region in trade. Northern Estonia was strongly involved in shipping coming from the Stockholm area – the shippers later being called either *Rus* or *Vene* (both words of ultimate Finnic origins referring to shipping boats small enough for river travel and portaging)

This *Viru* name for peoples in north Estonia first appears as *Firaesi* in Ptolemy’s description of Scandia²⁸, which actually described a traders’ route up the south Scaninavian coast and included a crossing to the Gulf of Finland and then south to the Livonians (*Levonii*) of the Gulf of Riga. This relationship to the trade routes up the Scandia coast and across is important to note, because it implies the *Firaesi* or *Viru* as trading people; and Livonians (*Levonii*) too.

This word *Firaesi* - if we allow the higher vowel tone in the Suebic west (FIRAESI > FRESI > FRISI) - also strongly resembles *Frisii*²⁹ seagoing people at the mouth of the Rhine and offshore islands. The *Frisi* were at the entrance to continuation of trade up the Elbe or Rhine. That being the case, the peoples along the coast at the mouths of the Rhine to Elbe, would have been colonies of the same seatrading people – branches of families who had set up settlements to handle ships coming and going, as well as to warehouse goods.

Elsewhere we discussed the trade routes south, both up the Elbe and Rhine, as the basis for the development of the Venetic colonies and language (ie, northern traders establishing further colonies in the south end of the river routes.) (See also the Appendix) Thus it is reasonable to

²⁸ Found in Ptolemy’s description of *Germania*

²⁹ In Roman texts, such as Tacitus’ *Germania*

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suggest that the *Firaesi* and *Frisii* were at two ends of another part of the trade-routes, in this case the east-west trade route that connected the mouths of the Elbe and Rhine with northern Estonia.

Through all history, the east-west connection across the northern seas, is a proven fact both in archeological finds, and later historical records when the east-west trade became more organized and institutionalized. This connection was sustained by the fact that the east Baltic was the gateway to the rivers that carried goods to the Black Sea and even to the far east (Volga intersected an overland trail into the far east.) The major Rivers of the Volga or Dneiper were reached by several routes beginning at the east Baltic – mouth of Vistula in the southeast, mouth of Vaina/Daugava at the Gulf of Riga, and routes that went via Narva River, or Lake Lagoda.

A similar name to *Firaesi* and *Frisii* also appears in history as the *Phrygii* (pronounced in Greek as *fri'-ja*) as a people of the northwest Anatolia, a region that would have included the regions of the earlier Troy and *Paphlagonia* which were identified with the early *Eneti*. Given that the term *Eneti* was more descriptive than national, I believe that the *Phrygii* language was the same. Indeed the Trojans of Greek legend too would obviously have spoken that language, a development or dialectic distortion of the Finnic languages of the north-south trade. Unfortunately historians have never paid any attention to the early north-south trade, even though proof of it is found in the appearance of Baltic amber in Asia Minor and then Greece..

Then the appearances of the FRI- stem in these names, need not be seen as representing intimate national connections, but rather as people in the same business, using the same trader *lingua franca*, and valuing the same descriptive term based on the stem VIRI- > FRI- Judging from the extensiveness of boat peoples having a worldview of death being followed by a journey in a spirit boat, the linking of earthly boat journeys with spiritual ones may be very natural to all peoples who were highly involved with boats in their way of life, whether as the original nomadic hunter-gatherers or as the later professional traders.

We have thus pointed out that the VI words, although originating in the act of conveyng things by boat, assumed other meanings connected with other facets of life and death involving conveyance and journeying – such as the spiritual journey after death. Linguists explain that the longer a word form is used, the more it develops cognates. Consider for example that in Estonian the word for ‘tune’ is *viis*, and in Finnish *vire*. A tune can be viewed as ‘something carried’, perhaps the journey of the tune being

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compared to a ship's journey.³⁰ Thus VIRE carried the meaning – ‘conveying-way’, but it included all the good associations with shipping, such as a good wind, a strong journey. This implies vitality, energy. When this was then applied to death and cremation, the cremation fire wasn't a hurtful fire but pleasant in the same way that a pleasant stiff wind was best for shipping (while a destructive storm would be a fire that was too strong.) And that ideal fire was our **v.i.rema**.

Estonian provides more examples of developments from the VIR words which tend to support the idea of ‘energy’. In addition, the Estonian adjective *virge* ‘wakeful, awake, alert, alive’, which also supports the meaning ‘energetic, energized’. Indeed *virge* can be seen as VIR + GA(with) = ‘with VIR’. There is also the Estonian *viruta* ‘to strike’. Also Finnish *virita* means ‘to fire up’. It is clear that even if the stem may have originated from the idea of conveyance and the sailing experience, it acquired a powerful use related to ‘energy, vitality, etc’ It is easy to see how shipping people in the Baltic were always watching for favourable winds. It would have dominated their daily lives and produced related meanings. A person full of vitality might be compared to a ship sails full of wind.

Considering the many indications so far that we can connect the Veneti language and culture with a Finnic north, it is in this light that we would look at the Venetic inscriptions with the **v.i.rema** words. Thus the text above the entrance to a grotto **v.i.re.n.mo** is appropriate to describe a wonderful, favourable, energetic, vital place – all the positive characteristics in nature

One wonders whether **v.i.rema** involves *ma* (Est./Fin. ‘land’). If it does then we would identify it as meaning ‘land of vitality’. However in Estonian (and Finnish), *-ma* could signal an infinitive of state, or it could be the comparative form, ‘more vital’. (In Estonian form comparative would be *virem*).

In conclusion, a very good way of interpreting **v.i.rema** would be ‘vital fire’ If we follow everything we have discussed above, then the words **v.i.rema v.i.rema.i.st-** would be ‘vital fire of (all) vital fires’

How then should we finish our translations for (10.2.7.3) and (10.2.7.4)
Here are the two sentences:

(A) **v.i.ugia v.i.rema.i.s.tna.i. doto re.i.tia.i.**
and

(B) **vda.n dona.s.to v.i.rema v.i.rema.i.s.t(-?) re.i.tia.i. o.p vo.l.tiio leno**

³⁰ In fact, the English *tune* can itself be linked to a shipping term, that appears in history as *Danus, Duna*, etc in river names and survives in Estonian in *too* ‘bring, carry’. Indeed the English expression ‘carry a tune’ emphasizes the point – that song was universally seen as a journey.

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Which we partially translated as

(A) *The conveyance v.i.rema.i.s.tna.i. brought to Rhea*
and

(B) *I convey the offering v.i.rema v.i.rema.i.s.t-- to Rhea. Up to the heavens fly!*

In the first, the ending **-na.i.** we have determined had a Terminative meaning ‘until, up to’ Thus the first sentence A) is easily translated as

(A) *The conveyance up to the (place) arising from the vital fires brought to Rhea*

This associates this place of vitality with *Rhea*.

The second sentence poses problems in terms of agreeing with grammar. What is the case of **v.i.rema**? It lacks an ending, hence should be nominative or genitive. In the following, we connect **v.i.rema** closely with **v.i.rema.i.s.t(a.i.)** making it a compound word **v.i.rema-v.i.rema.i.s.t(a.i.)** that relies on the ending on the second, which we assume was **-a.i.** in this case.

(B) *I convey the offering to the vital fire place of vital fires, to Rhea . Up to the heavens fly!*

This is a good possibility but it is still possible to come up with alternatives. I have considered the possibility of a comparative form in there. Future analysts following this perspective can offer variations.

All our results are like that to varying degrees– even if we may be right, it is only the amount of evidence that allows us to affirm the correctness. Just as in detective investigations, when the evidence is poor, we need only search for more and better evidence. The results by this methodology, like the results of archeology, are open-ended. As more evidence comes to light, we can test our results to date, and possibly adjust it for an even better fit. Of all the Venetic words, the words based on an initial VI- are the most difficult, I think because this word stem is very much at the roots of the culture and very old.

Let us complete our consideration of words connected with carrying, conveying, transporting with several words that are not VI words.

10.2.8. mno- (m'no-)

mno-

The stem **mno-** was discussed earlier along with **vdan**, as an example of the disappearance of a high vowel or “HJ” sound (indicated by dots around a vowel) into a word break (shown by appostrophe ’). It has

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appeared earlier attached to VOLTI, as in the compound word **vo.l.tiiomno.s**. The context suggested a meaning associated with the action of going into the heavens, and it just happened that **-mno.s** is remarkably paralleled with *minnes*, ‘in going’. That would be a Present Participle. The resulting meaning ‘heavens-ward going’ fits perfectly where it appears. One can be very confident it is correct. The context points strongly towards it.

This compound word **vo.l.tiiomno.s** was found in a couple of the sentences we have already covered earlier. In this section we will explore it in more detail. The final **.s** could be presumed to be the Inessive case (‘in, into’) which implies that the stem is **mno-**, and that we should be able to find other endings. We can find a Partitive ending in for example *MLV-122*, *LLV-Es 118* on the interior of urn of Este IV period, a small bronze plaque

(10.2.8.1)

[.]m.mno.i. vo.l.tiio<.>m. mniio.i

Here the stem **m.mn-** has two endings. We may have repetition of the idea of going towards in some poetic fashion, perhaps one is verbal and the other adjectival as in ‘let be gone, the going to the heavens’. In Estonian an expression with similar duplication is *mine minema* ‘go away!’ (literally ‘go to go’), which demonstrates that this concept of ‘go’ is susceptible to such duplication.

How would we interpret the sentence (We remove the brackets)

m.mno.i. vo.l.tiio.m. mniio.i

First we should not be too concerned with the unusual additional m’s, since Venetic writing was pure phonetic – where changes could occur depending on surrounding words and even dialect and accent.

Recall that earlier we mentioned that an ending on a verbal stem that looked like a Partitive was an infinitive. For that reason we can easily parallel it with Estonian infinitives. Modern Estonian expresses the infinitive with the ending *-ma*, as well as *minna*, hence using that we get the Estonian.

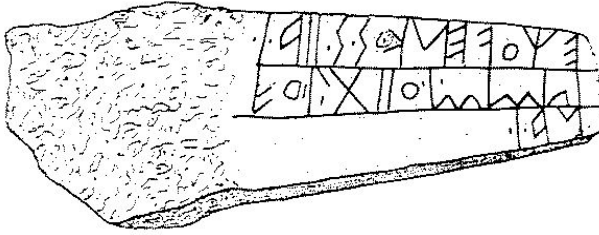
minna - to heavens - *minema*
‘to go, towards heavens, to go’

This interpretation is not difficult and feels very good.

There exists another inscription that is in a dialect that appears to still preserve the “I” that later vanishes, and it looks closer to Estonian infinitive *minna*. It is on an obelisque from an earlier time in the Este region. Obeliskues, made of rock, were used to mark tombs for passers-by.

10 “VII” WORDS OF CONVEYANCE AND TRANSPORT

(10.2.8.2)



[obelisque- MLV-57 LLV-Es2; image after LLV]

expanded with spaces: **.e.go vhu.k.s.sia.i. vo.l.tio.m.minna.i.**

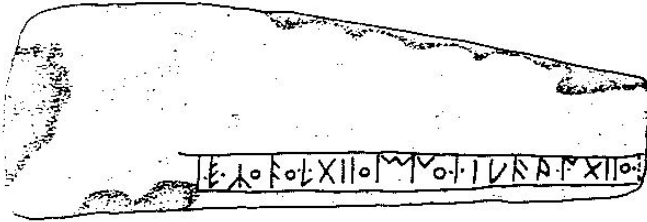
Here we can believe that **vo.l.tio.m.minna.i.** is identical to the **vo.l.tio.m. mniio.i** in the previous section. The differences would be dialectic.

Considering that this sentence refers to the spirit of the deceased, it appears to say ‘*Let (it) remain, to be conveyed, to go to the heavens*’

This sentence is clear except for **vhu.k.s.sia.i.** which seems to have an unusual verbal case ending. I have arbitrarily chosen ‘to be conveyed’, because it has the Partitive-like ending and a verb seems suitable..

Another obelisque that adds the **mno-** word, after VOLTIO is:

(10.2.8.3)



[obelisque- MLV-59 LLV-Es4; image after LLV]

expanded with spaces: **.e.go vo.l.tiomno.i. iuva.n.tio.i**

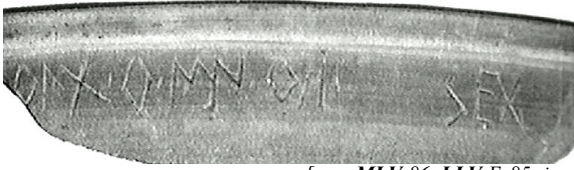
Based on what has already been discovered in earlier interpretations, the above is an easy one to interpret. Note you must have read the previous chapters and the applicable discussions to see how easy this is.

Let (it remain) to go to the heavens, to the infinite direction’

Next, the single word inscription on a funerary urn helps affirm that our interpretation of **voltiom.nio.i.** is certainly correct. The meaning ‘*to go to the heavens*’ is perfect for a sendoff to the deceased.

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(10.2.8.4)



[urn- *MLV-86, LLV-Es85; image after LLV*]

voltio.m.nio.i.

The most natural meaning considering it was written on an urn containing cremations would be ‘to go to the heavens’. This single word inscription, written in the context of a cremation urn, is very powerful evidence, and practically makes certain the interpretation of **voltiiomno.i.** as ‘to heavens to go’ and the interpretation of **mn-** as ‘go’.

10.2.9 bo-

bo-

This short element is included here as it speaks of direction of travel. I could have put it in the last chapter along with **vant-** just as well. Both **bo-** and **vant-** speak of direction of orientation/movement.

How did we come across a meaning ‘in the direction of’? Actually it is easy to find it from direct interpretation of the inscriptions.

There are two inscriptions that have an end-tag that **op voltio leno** which can only mean ‘up to the heavens, fly’. Once we have established that meaning, then that gives us a sense of the meaning intended on the following inscription in the ending phrase **.op iorobo.s.** written on a bronze sheet and therefor dealing with a burnt offering to Rhea. It too is tagged at the end and probably has a similar meaning.

(10.2.9.1)

mego dona.s.to .e.b. vhaba.i.t\$ a pora.i. .op iorobo.s.

[bronze sheet- *MLV-8, LLV-Es23*]

The implication from **.op voltio leno** is that **.op iorobo.s.** means roughly the same thing ‘up into the heavens’. We have earlier discussed how the use of an initial or long I describes infinity. Hence we can interpret **iorobo.s.** as a compound word with the first element **io-** being ‘eternal’ and the second part is **-ro-**. We can often interpret a **ra, re, ro** word element as ‘way, route’.

10 “VII” WORDS OF CONVEYANCE AND TRANSPORT

This gives us **ioro** ‘eternal way’. That leaves **bo** plus the **-.s**. We know the stem is **bo** and **.s** is a case ending because elsewhere (see below) **bo** has another case ending. How do we know that **bo** is a separate element? To affirm that we have to find it in another inscription

(10.2.9.2)

mego lemetore.i. vhratere.i. dona.s.to bo.i. iio.s.
vo.l.tiio.m.mno.i

[bronze sheet- MLV-18, LLV-Es28]

Here it is perfectly clear that **bo** is a separate element, since **dona.s.to** and **iio.s.** in front and behind are established separate words to give the translation

.dona.s.to bo.i. iio.s. ‘offering to the side of eternity’

We will discuss the remainder of the sentence in a later section.

When we now expand our investigation to Estonian all we can find in Estonian is *poole* ‘in the direction(side)of’. But *poole* can be interpreted as *po* + Allative. Thus we in fact have a parallel in Estonian *po* (pronounced as in Latin *PO*, or English “poh”) even if over time its endings have in Estonian only survived in the Allative usage.

When we now look at the previous (10.2.9.1) we notice something remarkable. The Venetic word **pora.i** seems parallel to Estonian *põõra* ‘turn towards’. It suggests this *PO*, *BO* sound has verbal applications as well. With Estonian we arrive at an elegant partial interpretation

Our offering (brought-thing) remains vhaba.i.t\$ā to turn up into the eternal way’

We will discuss the curious **vhaba.i.t\$ā** later.

10.2.10 Conclusion: Words of Conveyance and Transport

It is possible to go further in exploring and establishing words related to carrying, conveying, transporting, etc as there are a number more that appear. We have in this chapter been mostly concerned with the *VI* words which arise from the concept of ‘carrying’ but which have in use acquired secondary meanings such as the journey of the spirit, or vitality.

The past several chapters have attempted to group words according to some concept running through all the inscriptions. The reason for doing so is based on our need to find the same meaning everywhere a word appears. It also serves as a further demonstration of the methodology. Note how sometimes reference to Estonian is useful, but also that often we really do not need any external help as the context provides meaning directly. For

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example **voltiomno.i** can be interpreted successfully all directly as there is plenty good evidence. Note that even if sometimes direct evidence is slightly erroneous, the occurrence elsewhere helps correct the error. Thus we need not worry too much initially about whether we are correct because later we will discover we are a little off and go back to correct it. All the examples given here are the result of such back and forth comparisons, all in the search of the meaning that functions well everywhere. If we were to document every step in the back-and-forth comparisons, each description of the analysis would take 100 pages. The reader must realize that nothing presented here came immediately, but is the result of considerable adjustment. Moreover the adjustment is never complete. Every time I review my analysis I can see how it could be slightly different than what I am saying. That the interpretations will be forever inconclusive is a reality we much accept, in much the same way archeological analysis of archeological sites will never be completely certain. Discovery of more data can only increase the level of certainty but never reach an immutable conclusion. This is very important for critics who read this and who believe they see flaws here and there. The critic is welcome to offer alternatives, but must be prepared to argue the alternative in detail, and to show how it is valid everywhere else the word or grammatical marker appears in the body of inscriptions used in the study.

The next chapters will now group the inscriptions by object and purpose, and use the fact that the meanings in each category should have a similar message and follow similar formulas. We have already noted how the obelisks marking tomb locations all begin with **.e.go**

We have also noted how the sentences to Rhea all speak of pilgrims making offerings to her and how, via smoke, the offerings travel up into the heavens, where she resides.

We have also mentioned how the inscriptions on memorials accompanied by relief images tend to have the word EKUPETARIS which suggest a meaning like 'Bon Voyage'.

By looking at context and repetitions in more detail, we can derive further insights as to the most probable meanings.

If you have read the texts diligently to this point, the rest of the study will become increasingly easier to follow as generally most of the major words are used over and over. If you are scanning the book and jumping from place to place, you will understand nothing.

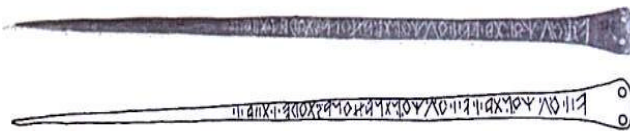
As we now look at categories of objects, we can identify various patterns of writing within that category, and from that we can infer more information. Our methodology is based on the laws of probability and statistics, where we must find results that are most probable given human nature, the context of language use, and some requirements of language.

11. ANALYSING THE INSCRIPTIONS BY CATEGORY OF OBJECT

Consistency of Meaning and Suitability to Context



[MLV- 9, LLV- Es24; image after LLV]



[MLV-58, LLV-Es3; image after LLV]

*Example bronze sheet and stylus found at the Baratela site.
A stylus may have been used to write on the bronze sheet
and then both left at the sanctuary*

Introduction

The Venetic inscriptions that have been found came largely from cemetery and sanctuary places, in which the main themes were about the deceased journeying to an eternal life in the heavens, or about offerings to Rhea journeying to the eternal place she resided. It was thus valuable to look at these inscriptions all together and identify the religious worldview and the associated words.

They serve to provide us with a significant number of words which we

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can now insert into the inscriptions to further decipher the inscriptions.

As we saw in our INVENTORY OF THE INSCRIPTIONS ASSEMBLED FOR STUDY in Chapter 5 – comprising all the complete sentences I was able to accumulate for the project – the inscriptions can be grouped by a category of object. Looking at all the inscriptions in a category allows us to identify a common theme in the sentences of a category, common sentence structure, common words, common purpose, etc. This allows us to compare all the sentences in the category and to handle all the sentences at once. For example a particular word in all the sentences must function naturally in all sentences. The best example we have discussed so far has been the .e.go at the start of all the obelisks marking tombs. We also look for the addressing of *Rhea* in the inscriptions on the bronze sheets and styluses and a common pattern of **me-go dona.s.to...\$a.i.natei re.i.tia.i**. We also note how the memorials with the relief images mostly show people with horses and the sentences end with **.e.cupetaris**. These are only a few examples. As we see in the inventory of Chapter 5, there are further categories, each category having its own characteristics. Here is a brief overview of characteristics of sentences in each category.

Grouping #1- INSCRIPTIONS WITH VARIED NON-RELIGIOUS CONTEXT

These are objects that are short ones with varied context that is in my opinion (from archeological and other information) not religious. I put them at the start because archeology tends to find large quantities of religious inscriptions and the non-religious ones of everyday life like these are few.

What is characteristic of these is that they do not seem to have any religious purpose. For example one of them seems to be an official boundary marker, another was written on lead projectiles used by slingers in war, another is written on a paddle-like object of bone or ivory that may have been used to beat laundry.

We have looked at many of them already.

Because these objects are also isolated finds, they do not have a consistent purpose or theme – other than that they are unrestricted and unreligious.

Grouping #2. MEMORIAL PEDESTALS WITH RELIEF IMAGES

I have mentioned these already, and used one as an example of the methodology. These inscriptions all have relief images and are on pedestals, and all seem to use ECUPETARIS as a farewell to a journey to

11. ANALYSING BY CATEGORY OF OBJECT

take place, involving horses. Based on what I discovered in interpreting them, these too are I think non-religious in character. Memorials tend to be about remembering important events. It could be about an army setting off on a campaign, it could be celebrating the departure of an important elder, it could be a wedding, etc. It could of course remember a funeral of course, but is not exclusive to any particular kind of important event. We will look at these inscriptions in more detail.

Grouping #3. OBELISQUES MARKING TOMB LOCATIONS

I have already mentioned these and we have looked at several. There are the ones that begin with **.e.go** All these objects mark the locations of tombs and were stuck in the ground as shown below. They were analogous to modern gravestones. We will discover that the remainder of the sentences, following **.e.go**, are appropriate statements of the deceased journeying into the eternal afterlife. We have used some of these inscriptions in our exploration of terms connected with eternity. We will look at these inscriptions now as a group.

Grouping #4. INFORMAL SENDOFFS ON ROUND STONES ON BOTTOM OF TOMBS

We have not looked at any of these yet. These are round river stones with writing on them that archeologists found at the bottom of tombs at Pernumia, near Padova. That suggests they were added more informally later by friends and relatives - which gives suggests that the messages may be quite informal and personal. They are a little different from the Venetic sentences towards the Este region. There are small differences in alphabet, and words, but they are close enough that we can identify the words. Being left on the bottom of the tombs, we look for a constant theme. We do find a constant theme – wishing the deceased fly up out of the tomb into the heavens above. Being written on round river stones, they have an informality about them – as if written by friends and relatives of the deceased. It is interesting that these inscriptions have some noticeable resonances with Estonian, and that Estonia has a province called *Pärnumaa* (Linden-land) which resonates with the location Pernumia.

Grouping #5. SENDOFFS ON VENETIC ERA CREMATION URNS (FIND ROMAN ERA URNS IN 10.b)

We have looked at a few urn inscriptions. We will now look at them as a whole for a consistent pattern. The deceased were cremated, the ashes put into urns, and the urns put into tombs. Not all had inscriptions on them, hence the inscriptions are additional touches and so we would not expect

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them to be formulaic. The following are urns with inscriptions in the Venetic alphabet, and have typical Venetic characteristics. The Roman era inscriptions do seem to be more formalized and formulaic. They are listed late since they are to various degrees corrupted by Latin.

Grouping #6. PRAYERS TO THE GODDESS ON THIN FOIL SHEETS

The inscriptions we have looked at so far, that address the goddess Rhea, are either from these bronze foil inscriptions, or from the styluses of grouping 7. below. This grouping represents the inscriptions found on thin bronze sheets onto which people wrote prayers with a stylus. The bronze sheets are about 15x10 to 20x15cm in size. The next section represents inscriptions on styluses themselves. Nonetheless the nature of both are similar. See earlier discussion of the nature of the sanctuaries. All but one of those found had a grid with OEKA-plus a letter, as well, which I suggested was a writing practice area for visitors and students of writing.

Grouping #7. PRAYERS TO THE GODDESS ON STYLUSES

We have looked at a few of these earlier. The main instrument for writing the prayers onto the bronze foil was the stylus of bronze. Since a great number of them did not have writing on them, it proves that the writing was intended for the bronze sheets, and that additional text on the styluses was an extra feature for styluses that were left at a particular place as an offering. The messages are exactly of the same nature as those on the foil sheets in section 6 above. The inscriptions of 6 and 7 belong together in their character. The styluses had a triangular cross section, and, as I said, may or may not have had writing on the flat surfaces.

Grouping #8. PRAYERS ON OTHER OBJECTS RELATED TO OFFERINGS

There are only two inscriptions to Rhea on columns with equestrian figures found at the Baratela sanctuary. The messages when we interpret them are similar to those in 6. and 7. These objects appear to have been donations/offerings to the Goddess.

Grouping #9. SEVERAL ISOLATED LONG INSCRIPTIONS

There are several items which are long inscriptions found in their own unique circumstances the first two from the Padova area and the second two from the Piave River Valley. One may be religious, but was displaced from its origins, and when identified it was used as a lintel for a house. Another, when deciphered, the message seems funerary in nature, similar

11. ANALYSING BY CATEGORY OF OBJECT

to messages on the obelisks, The 3rd and 4th objects in my opinion were non-religious, as my interpreting them will find they were containers or tankards for ale, and probably from taverns along the Piave River route coming from the north.

DEPARTURES FROM THE TRADITIONAL VENETIC: THE FOLLOWING ARE DISCUSSED IN CHAPTER 16

With the rise of the Roman Empire, the Venetic area was among the first to be impacted by Roman language and culture. One of the first Roman Empire provinces was Venetia, and it was followed by major immigration of Romans. The region was rapidly transformed.

More distant locations were slower to be impacted. The inscriptions at ‘the sanctuary of Lagole-Calalzo’ in the upper Piave River area range from the late Venetic period into the Roman period, and it is reflected in the inscriptions found there – some early ones strongly resemble those found in Venetic times around the Este and Padova regions, while later ones, although still written in the Venetic alphabet, show significant changes including some Latin words.

One of the aspects of any culture that is slowest to change is religious culture, such as funerary practices, and for that reason inscriptions on urns continued into the Roman era. These inscriptions are identified by the fact that they are in the Roman alphabet. They are considered to be Venetic if they display some of the Venetic keywords on urns such as FREMA, VOLTIO, etc. However, they are not the personal messages of earlier inscriptions, and seem to be following Roman customs.

Finally we look at inscriptions elsewhere in Europe purely to see if there is evidence that the “Veneti” of northwest Europe were the same culturally as those in northern Italy. These groups need separate attention and will be discussed in the next chapter, Chapter 15.

Grouping #10-A SIGNIFICANT DIALECTIC VARIATIONS IN LATER PERIOD- PART A

The Changing Dialect of the Lagole Inscriptions

An archeological site at which a great number of objects with Venetic inscriptions have been found is that of the “sanctuary of Lagole-Calalzo” near Pieve di Cadore high up in the Piave River valley. This site has Venetic dedications from the late Venetic period, from the Veneto-Latin period, and fully Latin. They address a deity TRUMUSIA (See later discussion) A great number of the inscriptions are written on dipper handles. The large number of dippers, to me, suggests it was a facility with

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saunas (since sauna's used dippers to throw water on stones) Otherwise, how would one explain such a large number of dippers? It seems that visitors purchased dippers upon arrival – it paying for the facility operation - and then left them at the end of their saunas as offerings. (And the facility then recycled them)

Grouping #10-B **SIGNIFICANT DIALECTIC VARIATIONS IN LATER PERIOD:** **PART B**

Roman Alphabet Cremation Urn Inscriptions – Abbreviations, Non-sentences.

The inscriptions on urns done in the Roman alphabet, represent a time when the Veneti became citizens of a Roman province and come under the influence of Roman language (Latin) and culture. By then too, writing on urns were becoming more institutional, and increasingly the inscriptions ceased to be ad hoc personal messages from the living, and now began developing established conventions. My conclusions as I studied them is that at first sentences degenerated to an identification of the deceased, perhaps his/her country and kinship, along with funerary keywords (**Volitio** and so on). Then the repeated keywords were reduced to initials. For example **volitio** > **VOL.** > **V.** or **v.i.rema** > **FREMA** > **F.**

Originally I listed these sentences for my study in the sequence they appeared in *MLV*'s cataloguing, however in the course of studying them I sensed some themes within them and grouped them according to these themes or patterns that will be described later. Because these inscriptions are so different from the inscriptions presented in section 5, most not even being proper sentences, they are not very useful in deciphering the original proper Venetic.

Grouping #10-C **SIGNIFICANT DIALECTIC VARIATIONS IN LATER PERIOD-** **PART C:**

A Few Examples of Inscriptions Elsewhere in Europe

Since the “Veneti” name has historically been associated (mainly by Julius Caesar) with Brittany in northwest Europe, I wondered if there might be evidence of the Venetic language there. I did an internet search in archeological articles related to tombstones dating to Roman times or earlier, and found some relevant texts. I did not do an exhaustive search, but just wanted some confirmation that the “Veneti” there did not have the same name by coincidence. Finding Venetic in northwest Europe also helps support the theory that they were a long distance trader people.

11.1

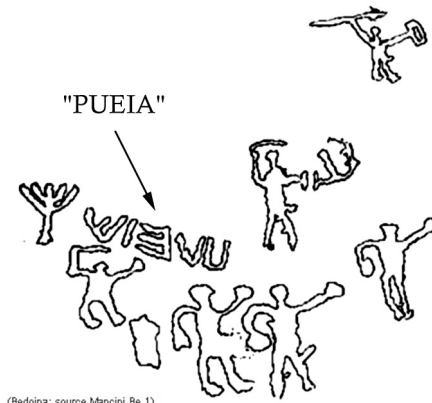
Grouping #1 - INSCRIPTIONS WITH VARIED NON-RELIGIOUS CONTEXT

11.1.1 Introduction to texts on Selected Isolated Inscriptions

This first group is not really a proper grouping because they are a selection of inscriptions found in different places and contexts. What they have in common is that they are very short sentences, and the object and context give strong indications of meaning. We presented these inscriptions at the beginning in order to demonstrate how meanings can be inferred from analysing the object, its context, its probable purpose.

This section, therefore, is mainly to review our analysis. What they all have in common is the strong role of interpreting the object itself and what archeology has revealed about them.

11.1.2 Analysis to texts on Selected Isolated Inscriptions



(Bedoina: source Mancini Be 1)

1.A) **pueia** [the image on mountain side showing 5 raised-fisted men and fleeing man]

We have looked at this in our discussion of methodology. in Part One Our methodology begins by inferring the meaning from the context including what we see in the image. This is exactly how a baby learns its mother's language – it assumes the meaning is the most probable one as the science of probability and statistics requires. We conclude from the image and mountain location that it depicts an event in which five men are

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either chasing off, or chasing after the man in the distance. Establishing that the meaning is either ‘catch him!’ or ‘go away!’ we can then ADD scanning of languages with which the Veneti region had contact, including contact with the Jutland Peninsula (hence Finnic). Such scans revealed an exact parallel in Estonian *püija* ‘catch (him)!’ This coincidence is not proof that Venetic was related to an ancient ancestor to Estonian – since it could have been a borrowed word. But if we find the best, closest, parallels in Estonian again and again, we can begin to propose an actual genetic kinship – which can be explained by the Veneti colonies having been established by Jutland Peninsula and southeast Baltic amber traders, and the language enduring through subsequent growth and development.



ENONLONTELAPPIOSS ELROISS ELBOI ANDETIC OSOSECVPETARIS

(The handle is detached and shown to the right. The long text is given at 9b-B)

1.B) **PIIS** - [on handle of a container - MLV 236, LLV B-1]

This object had a long sentence on it – which we will look at in a later section. Here we focussed only on the word on the handle. This was another example of interpreting meaning directly from the object. One of the most probable meanings for a word on a handle – based on human nature – is ‘handle’.

1.C) **augar** [writing on back of fibula object MLV-248 LLV-Gt8 from Carnic Mountains]

A fibula had this word on the back. Being on the back, it was not intended to communicate to others. The most probable meanings would be either the name of the craftsman who made it, or simply naming the object. I chose name of the object, and argued that it meant ‘pin’ or literally ‘hole-maker’.



1.D) **itura makkno.s.** - [very large irregular stones MLV-75bis, LLV-Es21]

11. ANALYSING BY CATEGORY OF OBJECT

A couple of very large somewhat flat rocks were found in the countryside with inscriptions on them. I proposed that they were identification markers for a district called 'Ituria' (The -ia ending, inherited by Latin, and probably originating in Etruscan, was used to name a territory)



voto klutiiari.s. vha.g.s.to

1.E) **voto klutiiari.s. vha.g.s.to** [*object is clearly a vase MLV- 128, LLV- Pa16*]

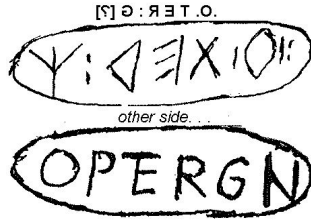
A couple of vases were compared, and they both had a word with stem klutt- in common. I proposed that this word referred to the bunch of flowers, etc, places in them. This vase had the sentence designed into the vase around the collar, hence was manufactured that way. We concluded that the sentence had to be a universal concept connected with vases, and we interpreted the text to mean 'Water the (flower-)bunch liberally'. See the earlier discussion.



1.F) **lah.vnahvrot.a.h** [*small container with round bottom- MLV 252-253, LLV Is -1,2*]

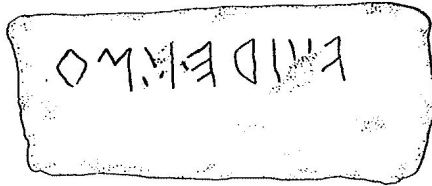
A couple of small bronze containers had the same inscription on them. Here too the inscription was probably added as part of the manufacture, and therefore had to be a universal inscription – as opposed to a custom-made inscription. Because it was small, did not have a flat bottom to be laid down, we could propose it was carried around and then put away. In this case, the meaning became clear when we added reference to Estonian and the words *lõhnav roht* 'aromatic herbs' which implies it was used for perfuming a house.

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1.G) **.o.te.r.g - OPTERG N** [on lead projectile used by slingers in war at Optergium-MLV-75bis, LLV-Es21]

This object presented an interesting challenge to interpretation. Why would lead projectiles that were fired by slingers on the enemy have text on them. I suggested in the earlier discussion that it was intended to intimidate the enemy and inspire the slingers. What Romans called Optergium was probably, in Venetic simply TERG (compare with the ancient name of Trieste, Tergeste) which via Finnic means ‘Market’. It follows that OP TERGN meant ‘Up the Market’ or ‘Long Live the Market!’.



1.H) **v.i.re.n.mo** [stone at entrance to grotto - MLV-126, LLV-Vi1]

We looked at this object in the last chapter too to explore the word v.i.re.ma. From the context of being at the entrance of a grotto, it provided good contextual evidence that the meaning was a positive one that one would associate with a vital garden-like retreat. It helped me form the opinion that it meant ‘vital place’. But we then continued to explore v.i.re.ma in other inscriptions. See the comprehensive discussion in section 10.2.7



1.I) **(-?-)es(-?-)niiuikuru** - [spatula-like object on bone or ivory - MLV 236A, LLV B12]

This has been a puzzling object. Some have thought it was a spatula. I proposed another use – a beat stick for laundry. See the earlier analysis for how I concluded it was such a stick.

11.2

Grouping #2 - MEMORIAL PEDESTALS WITH RELIEF IMAGES

11.2.1 Introduction

There are a number of inscriptions on pedestals that have messages that seem to concern horses and travel by horses, and which feature an expression ECUPETARIS. There aren't very many complete inscriptions in this category, but they are very good for our methodology, because they are accompanied by relief images. It is most reasonable and believable that the text captions the picture, and/or the picture illustrates the text.

The following is a drawing of one of the relief images and accompanying text. Of the six we look at – which were complete texts – five of them showed horses – warriors in chariots, warriors on horseback, and one which seemed to show a man and a woman being taken somewhere on a chariot. All the inscriptions ended with the word ECUPETARIS (with some spelling variations), which I proposed was something akin to 'Happy Journey!' or 'Bon Voyage!') Other theories that the word contains the word for 'horse' is contradicted by the word being found in contexts that do not indicate a connection to horses.



The image shows an army setting off in chariots

One of these six images with texts that has the word ECUPETARIS has no indication of any horses. It features a duck. We have analyzed this in detail earlier. We review this item again below. Note the numbering is the same as assumed in our inventory of all the texts used, given in Chapter 5

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11.2.2 Analyses



2.A) **pupone.i.e.gorako.i.|e.kupetaris** - [MLV- 130, LLV- Pa1 Additional external context: image with plain man holding a duck to an obviously well dressed important man]

See our detailed analysis of this in Chapter 6. This was one of the first inscriptions translated, after first establishing **.e.go** (see the obelisks marking tombs)

We easily translated this with

To the (Terminative case) 'Father (Pope?)' (puponei) let remain (.e.go) a duck (Partitive)(rako.i) – Happy Journey (e.k.upetaris)

For more explanations on the decisions made here, see the earlier detailed analysis.

The following too was looked at, but not in detail. We will now look at it in detail



2.B) **(?i.)plete.i.ve.i.gno.i.|kara.n.mniio.i.|e.kupetari.s. e.go** [MLV-131, LLV-Pa2 image with horses, chariot and warriors]

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The first step in analysis is to divide the continuously written, phonetic, text into its words, using the modern convention of spaces. We know where the boundaries are from comparing with other sentences with the same word patterns, as discussed earlier. Here we first notice the last two words, **e.kupetari.s. e.go** which consist of two very commonly used words. See our analysis in Part One for our determination that **.e.go** appears to mean ‘let remain’. We will say more about it with the category of obelisks marking tombs. The meaning of **e.kupetari.s. e.go** is ‘Happy journey, let remain’ or words to that effect. That means the first part of the sentence, **(?.i.)plete.i. ve.i.gno.i. | kara.n.mniio.i.** is caption for the picture.

A good guess would be that one of these three words mentions what is in the picture. Comparing with other inscriptions indicates it is not likely **kara.n.mniio.i.** but one of the first two words. We can now expand our search for evidence to known languages, and surprisingly we find in Estonian the word *vägi* to mean ‘army’ or one can say *väe-konna*. If there is parallelism here, then **ve.i.gno.i.** is equivalent to Estonian *väe-konna*. The first word has unclear beginning letters, so we cannot translate it.

With the help of what we can determine (see earlier) about **kara** and **mno-** as well we translate this sentence approximately as follows:

(?.i.)plete.i. (?) army (Partitive) (ve.i.gno.i.) to the mountains-going (kara.n.mniio.i.)Happy Journey (e.kupetari.s.) let it remain (.e.go)

While we can never be absolutely sure about the fine points of grammar and meaning, what is obvious from the context is that this memorial celebrates an event in which an army sets off into the mountains (perhaps the Carnic mountains). (In Estonian *kara* refers to rough land)

We can see a pattern in these inscriptions. They seem to celebrate a departure. This departure seems to be a real one in the physical world, and not a religious one such as we find in the cremation urns or tomb markers. This is supported by the fact that these inscriptions do not have the words which speak of eternity or the Goddess. The exception is the next one, whose **-iio.i.** endings might suggest eternity.

2.C) **v.i.ugiiio.i.u. | posediio.i. | e.petari.s. - [MLV-135 Additional external context: image with man in chariot]**

When we create spaces to show the word boundaries, we get

v.i.ugiiio.i. u.posediio.i. e.petari.s.

In the last chapter we discussed the word **v.i.ug-** (see 10.2.5) and its meaning as ‘conveyance’. The image accompanying this inscription showed a man in a chariot. It follows that if **.e.petari.s.** is a dialectic deviation of **e.c.upetari.s.** (Happy Journey) then the word **.uposed-** must refer to the image, to the chariot. When we add a scan of Finnic, we discover that Estonian uses the word *hobused* for ‘horses’. In another inscription the word **OBOS** appears which resonates with the singular *hobus-*. Since a chariot is pulled by two horses, the plural is expected (if

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Venetic was Finnic, then the plural marker is D,T) The word hobus for horse, is obviously not originally Finnic, but from early Indo-European.

How then do we translate this. After considering several alternatives, the one that fits best if to view **iiio.i.** as an infinitive ‘to go a long ways’ or something similar. This gives a translation ‘to convey a long ways, the horses to go a long ways, Happy Journey’ Once again, we cannot be absolutely certain as to grammatical structure and nuances of meaning, but in the context of all the other memorials, it describes a departure. It is unclear if it is religious. It could apply to someone setting off on a very long journey. See the next inscription, which also has the **-iiio.i.** endings. This ending is also found on **re.i.tiia.i.** The double I seems to suggest ‘extending outwar, onward’. The implied movement makes it more verbal.

2.D) **.e.nogene.i.e.|netiio.i.e.p.pe|tari.s.a.l.ba|reniio.i.** - [MLV-133 *Additional external context: image of a warrior on horseback*

When we divide this with spaces, we get **.e.nogene.i. .e.netiio.i. .e.p.petari.s. a.l.ba reniio.i.** Bearing in mind that the image shows a man on horseback, it follows that the memorial is saying goodbye to this man who is headed somewhere. Where? The word **.a.l.ba** seems to suggest he is heading to the Alps. Here is a case where if you know Estonian, the words **a.l.ba reniio.i.** leap out, because of the Estonian word *roni* ‘climb’. Thus seems to mean ‘to Alps-climb’. By process of elimination, we are left with **.e.nogene.i. .e.netiio.i.** where the latter probably refers to Veneti. Could it mean ‘The Veneti person’ plus the Partitive. Sadly there are too many ways we can guess the first two words meaning, and we cannot arrive at any solid meaning – other than that **.e.nogene.i. .e.netiio.i.** refers to he man on the horse.

2.E) **v.i.ugiia.i.a.n.detina.i.v.i.uginiia.i.e.p.petari.s** - [MLV-136 *Additional external context: image with horses, ...?*

When we divide this with spaces, we get **v.i.ugiia.i. a.n.detina.i. v.i.uginiia.i. .e.p.petari.s** The concept of convey in the word is repeated, therefore we can surmise that what we are seeing is a poetic expression that emphasises the idea of conveying this departing person. Perhaps they are setting out on a long journey and the whole sentence basically wishes to convey them to their destination. Let us now consider in this context. Later we will look at the inscription on the Canevoi container, in which the word ANDETIC occurs before the word HOBOSUPETARIS. There I found the best most natural meaning for ANDETIC HOBOSUPETARIS was ‘successful horse-journey-continuation’ The concept ‘successful’ fits **a.n.det-** here. When a man sets out on a journey, it is natural for people to wish that man a successful journey. I would tend to

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translate this with something like ‘to convey towards conveyance successes- Good journey’ or something similar. Once again, it will be impossible to translate it with certainty. In general it sounds like a man is setting off on horses to convey something (goods?) and is wished success in doing so.



2.F) [-GALLE]NI.M'.F.OSTIALAE.GALLEN|IAEEQVPETARS

[pedestal side- MLV-134, LLV-Pa6 Additional notes: This is an almost complete one that is unusual in that it has Roman alphabet writing. That means it may be in compromised Venetic, but the illustration is very interesting and worth considering.]]

The best inscription obviously is the most recent, as it is written in Roman letters. Part of the text is missing, but it appears to follow the same pattern, with ECUPETARIS at the end. See our earlier discussion of the Roman alphabet manner of writing ECUPETARIS. It has to be an end tag because it is written in smaller letters down the right side. What does this word really mean? Where did it come from. I pointed out earlier that in Estonian, there are the expressions *jäägu nii* ‘alright, let it be so’ often used to close a meeting. Also the word *pida* is used to mean ‘hold’ in the sense of ‘hold a party’ or ‘hold a celebration’ or ‘hold an event’. Thus purely from what Estonian suggests, we can consider ECUPETARIS to have developed from repeated use and abbreviating of ECU (‘continue, remain’) PETA (‘hold, initiate, pursue’) and RIS (‘journey’) as suggested by Estonian parallels *jäägu* ‘let remain, endure’, *pida* ‘hold, maintain, pursue’ and *reis* ‘journey’.

Because it became a quick expression the same word could be written slightly differently in different locations, as different dialects were captured. It would be like English ‘goodbye’ becomes ‘bye’. (And ‘Goodbye’ originated in an even longer version!)

Here we see it written IAEEQVPETARIS, but we see it written elsewhere as **e.kupetaris**, **e.kupetari.s.**, **.e.p.pejtari.s.**, **e.petari.s.**

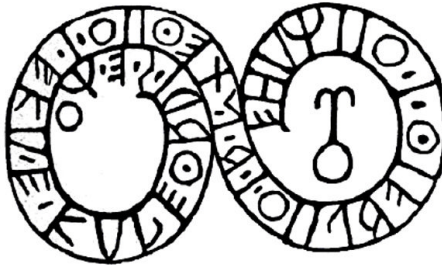
So what does the inscription mean? We look at the illustration. There is a man and a woman setting off somewhere in a chariot. What is the

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purpose. One good guess is they are off on a marriage tour. The inscription seems to name the man and woman. We cannot say anything more, other than to note that in Estonian the word *kallis* means ‘dear’. and it sounds something like **GALLEN**. For this one we can only make an educated guess, and the idea of it celebrating a marriage tour is very believable.

(9A-B) SIMILAR SENTENCE IN ANOTHER LOCATION

This inscription is not found with the memorials, but the sentence is quite similar to what we have seen in the memorials and described above. We will therefore interpret this sentence here.



[image of Pa26]

vhugjio.i.tivalio.i.a.n.tetio.i.vku*.e.kupetari.s.e.go

* looking at the actual graphic above, we reinterpret the **vku** as **eku** below

vhugjio.i. tivalio.i. a.n.tetio.i.eku* .e.kupetari.s .e.go

[Pa26]

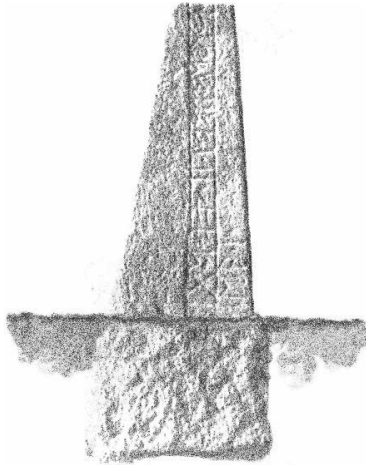
Here we see the ending *.e.kupetari.s .e.go* that we saw above in number 2.b Here we also see the use of **vhugjio.i.** and **.a.ntetio.i** we saw above in number 2.C. and 2.E.

All we need now is to interpret **tival-ii.o.i.** We will later establish that **tival-** means ‘on wing’. Thus we get a meaning that is something like ‘*to convey eternally, on wing eternally, successfully eternally, let be, happy journey, let remain.*’

Once again, how we put it in English, bearing in mind nuances of meaning and intentions of the grammar, will never be perfectly clear. But the intent is clear. Like the memorials, there is a wishing of a successful conveyance into the sky. This certainly sounds funerary in meaning – as if describing the journey of the deceased spirit into the sky.

11.3.

Grouping #3 - OBELISQUES MARKING TOMB LOCATIONS



.e.gone.i.rka.i.iiuva.n.t}\$a.i.

[obelisque- MLV-58, LLV-Es3; image after LLV]

The obelisks marked burial sites, one end in the ground and the other sticking up in the manner of small gravestones. The texts begin with .e.go and common sense suggests it should express the same 'rest in peace' sentiment that we still find on gravestones in modern times.

11.3.1 Introduction: Interpretation of .e.go

As discussed in Part One, the methodology used in this project is centered on the inscriptions, their context in the archeology, and comparative analysis across all the inscriptions. As we already discussed (6.2.1) the past methodologies of assuming Venetic was related to a particular known language like Latin, prompted analysts to force onto the Venetic words, the meaning of similar-sounding words in the assumed related language. Thus for example because Latin ego meant 'I' that meaning was simply forced onto the Venetic word **.e.go**, leading to somewhat unbelievable interpretations of the sentences in which it appeared.

Our methodology assumes nothing, and begins by making educated guesses about meaning from its usage – in much the same way a baby

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guesses the meaning of a word spoken by his mother from its usage, or a tourist in a foreign country guesses meaning similarly from when, how, why, etc it is used.

As we saw in 6.2.1 because the word **.e.go** occurred over and over on obelisks marking tombs, the circumstances suggested a meaning common to tomb markers involving the concept of the deceased resting eternally, or being remembered by the living.

This section will review our earlier discussions and expand them into further discoveries.

The obelisks in the Venetic culture were similar to gravestones. Characteristic of an earlier period in the Este region, the obelisks were made of stone, used to mark tombs for passers-by. Part of the rock was buried into the ground and part above ground. The finished part above ground varied between 25 cm to 55cm.

As we discussed in 6.2.1, considering that in recent history gravestones have continuously presented the concept of 'rest', or 'rest in peace' (R.I.P.) it seems natural that the sentiment and practice is not a recent invention but has origins in human nature. Indeed the concept of a deceased person being in an eternal sleep and living permanently in the world of dreams, may go back to the Ice Age, judging from graves.

While the *Veneti* did not have gravestones of the modern type, they had obelisks, stones that marked burial vaults, visible above the ground.

As I said, traditional Venetic scholars have too quickly interpreted the **.e.go** to mean 'I', as it looks exactly like Latin *ego*. But, used on the obelisks, **.e.go** is more appropriate in a meaning 'to rest, remain' (or alternatively 'in memorium') than in the meaning 'I'. How appropriate is it for these obelisks in the Venetic countryside to all declare 'I', 'I', 'I'?! It's absurd. Based on the traditions found on gravestones, the idea of 'rest, remain' makes much more sense.

Those who have used 'I' will cry out and declare. "It is POSSIBLE that tombstones CAN say 'I am [NAME]' " It would be analogous to today going to a cemetery and seeing a gravestone inscribed "I am Johnathan Charles Smith". It simply does not happen. Yes, today gravestones in a cemetery will have the name of the deceased, but never will the gravestone



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begin with 'I am'. Furthermore, the reason today's gravestones have names on them is that a cemetery contains hundreds of gravestones and friends and relatives will want to find their loved one. However in ancient times, tombs were personal, and there weren't many in one location. There was no reason to identify the deceased on the tomb marker. Furthermore in ancient times people did not have ID's. People were known by their profession and by some descriptive name – such as Redbeard the Blacksmith. There was no reason to formally identify everyone until the creation of the Roman Empire. The Romans regulated and taxed everyone in the Roman Empire, and therefore everyone in the Roman Empire needed to be officially identified. We can see the impact of the Roman Empire in the urn inscriptions. The arrival of Roman authority is marked by the urn inscriptions beginning to be written in the Roman alphabet. While the urn inscriptions in the earlier Venetic alphabet appear to be various sendoffs to the deceased, not even mentioning the deceased, the urn inscriptions in the Roman alphabet begin to refer to the deceased in terms of their profession, etc. Apparently many men were called "Shipper". But then as the Veneti region became increasingly Romanized, Roman style naming begin to appear (names like **CASSIA ANNI F SECUNDA**) while Venetic words disappear. Scholars studying Venetic tend to ignore the later inscriptions that seem to be fully in Latin.

Thus there are those who cry out that "It is POSSIBLE that tombstones CAN say 'I am [NAME]'" Why should we need to seek the natural and common meanings for **e.go** such as 'rest (in peace)'. The reason, as expressed in Chapter 6, the laws of probability and statistics require that events in the real world are mostly the most common, most expected events. In other words, most of real experience has to be what we expect, what we find believable, what is normal and common. If this were not the case, then we could not even function. When we get up in the morning, we expect a normal world ahead of us. Birds will chirp, automobiles will run along highways, people will be hustling towards their places of employment. This is what we expect, and consider normal. If our criteria was only what was POSSIBLE, then a bird could croak, automobiles can run across lawns, and people could be all heading out into the country and not working.

Thus if the Veneti were normal humans in a normal world, then their reactions to a death, their sentiments towards the deceased, etc would be the same ones that we recognize as normal. Humans change very little. That is proven by the fact that we can still understand art and literature from ancient Greece. Insofar as the Veneti sold amber to Greece and belonged in the same world, it is reasonable to expect that Venetic texts will be generally exactly what we consider most natural, most probable, and most expected. Yes there can be exceptions, but according to the laws of probability the exceptions have to be rare (as represented by the trailing

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ends of the statistical bell curve.) It follows that maybe we can allow one inscription on a tomb marker to be possible but strange, but most of them have to be possible AND PROBABLE.

It follows that by the laws of statistics and probability, we cannot accept that all the tomb markers have a possible but strange meaning. Most of them must have a meaning that is generally what we expect. Therefore by the laws of probability and statistics, the best way to begin interpreting Venetic texts is to first make some guesses as to what meaning is most probable, most expected, most believable.

Therefore we proposed that the word **.e.go** meant something like ‘rest (in peace, etc)’. Scanning Estonian we found the required form and meaning in Estonian *jäägu*, ‘let remain’, including the J sound on the initial dotted vowel discussed in Chapter 4.

Those scholars who presumed Venetic was Latin-like might look for a Latin word close to this, other than *ego* ‘I’. Are there others? There are many Latin words with the stem *iaco-* but they concern arrogant boasting, hurling, throwing, etc.

However there is another Latin word that fits. Because this word appears by itself, it is probably a borrowed word, perhaps even borrowed from Venetic **.e.go**. This word is *iaceo* ‘lie; be situated; be till; lie still; lie dead; lie in ruins’. Indeed in later history the early Roman Church engraved gravestones with the Latin *HIC IACIT*, meaning ‘here rests’. If I had been one of those who was forcing Latin onto Venetic, the context would have suggested the Latin *iaceo* made more sense than *ego*.

But is the Latin *iaceo* even Latin? Latin borrowed much from the Etruscans, a non-Indo-European language closer to Venetic. A good indication that a Latin word is borrowed is the absence of related words. We find indeed that *iaceo* is a solitary word in the Latin dictionary in the meanings given above.

Thus by our methodology, *iaceo* would have been more probable than *ego*. Still, the sound of Estonian *jäägu* is better, including grammatically. In the end, the language we want to refer to is the one that provides amazing correspondences most of the time.

Assuming then that **.e.go** meant ‘let remain’, that means the stem **.e** means ‘remain’. Can we find this stem in other words?

In section 9.2.4 I proposed that Venetic initial vowels with dots all represented a form of the concept of being. The meaning depended on the vowel level/tone. According to psychological sense the **OO** was more ‘to be’, and **EE** was more ‘to extend, continue’, and **II** was an extreme of it, ‘continue eternally’. The word **.e.go**, relates to the middle concept of ‘being’ which means ‘endure, continue’. If the Venetic **.e.go** is truly paralleled with Estonian *jäägu* then that means the Venetic stem **.e** is paralleled by Estonian *jää* ‘remain’ and that the grammatical ending **-go** is paralleled by Estonian *-gu*. It marks the third person imperative as in ‘let

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remain’.

We can use the idea that the stem **.e.** meant ‘remain, continue’ to analyze other words that begin with the dotted **.e.** (See chapter 7 for a full description of the function of the dots). Besides **.e.go** there is EGE- in a word like **e.ge.s.tiio.i.** ECU at the start of ECUPETARIS. Also one finds **.e.b** in a couple of places.

Because, as discussed earlier, grammar has much inertia and changes slowly, if Venetic is distantly related to Estonian, then we should be able to quite readily infer Venetic grammatical endings too from the Estonian parallels. Accordingly, as we said, the Venetic –go marked the third person imperative, and we do find it elsewhere too. Similarly we can find that **.e.b** is paralleled by Estonian third person singular indicative *jääb* ‘he/she/it remains’.

All the obelisks in this category have the word **.e.go** which we have established is most probably ‘let remain, continue, endure’. The question now is – what do the rest of the sentences say? Can we find some consistency in them. When we have inscriptions all on similar objects in a similar context, it is very useful to try to discover repeated patterns.

11.3.2 Analyses of Texts on Obelisks Marking Tombs

3.A) **.e.gone.i.rka.i.iiuva.n.t| \$a.i.** [MLV-58, LLV-Es3]

This first one in our inventory of section 3 (see the inventory in Chapter 5) can be easily expanded with word boundaries, based on known words, and known endings.

.e.go ne.i.rka.i. iiuva.n.t| \$a.i.

We have already briefly looked at it in section 9.2.10.2 We have already discussed **.e.go** and **iiuvant** in this and Chapter 9. The word **ne.i.rka.i.** is something we have looked at in 9.2.10. with a meaning something like ‘humble feeling’ (ie weakness in face of the infinite or goddess). Also we have to determine the meaning of **\$a.i** Let us consider **iiuvant \$a.i.** first. First of all we know from elsewhere that **iiuvant** does not appear without endings. For example we can have **iiuvants** (Inessive/Illative) or **iiuvanta.i.** (Partitive). Can we propose that the \$ is introduced into the Partitive for phonetic reasons? Or is the \$ an additional ending.

We can use the meaning to help us make choices. We can partially translate it as

Let remain (.e.go) humbleness (?) (ne.i.rka.i.) (in?) the eternal direction (iiuva.n.t \$a.i.)(?)

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This poses a bit of a problem because the ending that looks like a Partitive is an infinitive on the end of a verb stem. Thus we first have to find where the verb is. Is the verb in **\$a.i** or in **ne.i.rka.i.i**?

Most often in the inscriptions the stem is written **nerka**. The other inscriptions suggest this is not a verb. Since nominals can be verbalized maybe the additional **.i** in **ne.irka.i** marks a passive form???

Let remain to be humble in the eternal direction

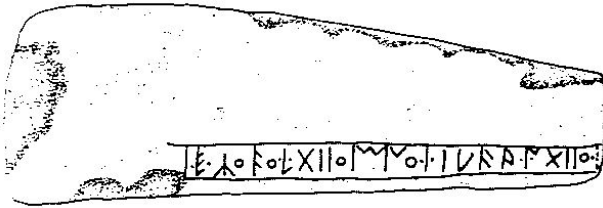
What if the **\$a.i** is paralleled by Estonian *saa* 'reach' but in the infinitive. Could we regard **iuva.n.t \$a.i** as a compound verb meaning 'to reach the eternal direction'?

This is a very good solution as the whole sentence, if we regard both to be infinitives as in

Let remain to be humble to reach the eternal direction

In English it is a little awkward but it fits very well. We need to keep an eye on the solitary **\$** in other inscriptions, in the possible meaning of 'reach'

This first inscription was not one with an absolutely clear answer. The next one is much simpler. We already dealt with it in section 10.2.8.3



3.B) **.e.go vo.l.ttiomno.i.iuva.n.tiio.i** [MLV-59 LLV-Es4]

Based on what has already been discovered in earlier interpretations, the above is an easy one to interpret. Here we interpret **vo.l.ttiomno.i** to have an infinitive ending. Note you must have read the previous chapters and the applicable discussions to see how easy this is. For more detail see section 10.2.8.3

Let (it remain)(.e.go) to go(mno.i.) to the heavens(vo.t.tiio-), to extend eternally to the infinite direction (.iuva.n.tiio.i)

We interpret the double I in the ending of **iuva.n.tiio.i** to express the idea of extending eternally – something we saw in the last section.

3.C) **[.e.g]okata.i.[e]ge.s.tn[a.i.]** [MLV-66, LLV-Es11]

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When we add spaces at the obvious locations, we get

.e.go kata.i. ege.s.tna.i.

This and the next inscriptions introduce the word stem **.e.ge.s.t-** with different endings. As we discussed earlier in several locations, it appears that the plain vowel with dots occurring at the beginning of the word signified an ultimate stem that was a version of the concept of being. We established that **.e.** as a stem expressed the idea of being in an active continuing sense best interpreted with ‘endure, continue’. The English word ‘remain’ is not 100% correct as it sometimes applies something left behind, as opposed to ‘continuing to live’. The Venetic word **.e.go**, which we translate as ‘let remain’ more correctly expresses the idea that the deceased continues to live in a new universe beyond death. This idea is very important. When in the modern world we say ‘rest in peace’ we view it slightly differently – as a peaceful sleep. The Veneti concept was rather that the spirit continued to live in an eternal afterlife. Their focus was on the spirit, as opposed to how a dead person seemed asleep. This is to be expected. If the deceased was cremated, the idea of their sleeping in the coffin was not relevant. Hence we must remember that the Veneti worldview saw the continuation of the spirit; hence the concept ‘let remain’ in English does not properly express the idea of the spirit going to the eternal place and continuing.

Meaning of .e.ge.s.t-

It is from our theory that the initial **.e.** means ‘endure, continue, etc’ that we approach the word **.e.ge.s.tna.i.** Furthermore, the Partitive ending, suggests ‘towards, unite with’ as discussed at length in our initial analysis of grammar (9.4.2). From our best sense of the context, this word represents the eternal destination for the spirit. With the initial **.e.** we can propose that this word represents a place which endures. Since other uses of **.e.gest-** do not have the **n**, we can propose that this ending is one of those which we find **-na.i.** is best interpreted in a Terminative sense. Perhaps the meaning of **.e.gest-** is something like ‘till enduring place’ which is better said as ‘till forever’.

Since we have determined earlier that the Estonian dialect interprets an initial dotted vowel with an added J or H, if we were to put **.e.gest-** into the Estonian dialect, we would get HEST- or JEST-. There is no such word in Estonian but there is **kesta** ‘to endure’. We can thus propose that perhaps from frequent use, the initial E sound was dropped.. While this is only an educated guess, the fact remains that the meaning ‘to endure’ is appropriate. Interestingly Estonian also has **iga** ‘every’, **igav** ‘boring’ and **igavene** ‘eternal’ which suggest another possible link to a word like **.e.gest-**.

One of our observations about Venetic is that it could name an object by either the ending **-se** or **-ste**. For example the Venetic city of **Ateste**

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versus the river *Atesis*, or the city of *Tergeste*. This kind of naming still endures in the Estonian countryside. For example, we take the stem *silla*- ‘bridge’ and we can obtain a place name either in *Sillase* or *Sillaste*. Estonian does not name things in this way today, but vocabulary is filled with evidence. Basically you had a descriptive word, and added the ending to make it a name of something. For example if we had *veen* ‘of water’ then *veenes* could be used to name an ‘object of water’ such as a boat.

Is it possible that **.e.ge.s.t-** began with **.e.go** ‘let endure’, and that the ending **-s.te** made it into a name. Could **.e.ge.s.t-** mean ‘the place, thing, that is let endure’

From several directions it seems that the most suitable meaning is as I stated above in English the word ‘forever’

If we now partially translate the sentence, we get

Let endure (.e.go) kata.i. till Forever (ege.s.tna.i).

That leaves us with **kata.i.** . Obviously a verb would suit, and this is one of the examples that suggest the ending (*v*)-**i.** marks an infinitive when on a verb.

Unfortunately there are countless possibilities for the word, since there are many ways of describing the spirit’s journey to Forever – release, escape, fly, go, etc.

Here is an instance where we must make our narrow choice of meaning with the added evidence from Estonian. The applicable word is *kadu* ‘disappear’. It fits well. If we accept this meaning then we get:

Let endure, to disappear (kata.i.), till Forever

We do not know if the concept of ‘disappear’ is the best one, but if we find the word elsewhere and this meaning fits, that will increase the probability of correctness. The word does seem to appear in (underlined)

9a-A).**o..s.t.s.katus.ia.i.io.s.dona.s.to.a.tra.e..s.te.r.mon.io.s. de.i.vos**
[MLV- 125, LLV- Vi2]

Here the word appears also to be a verb and the concept of the sentence is similar – a sendoff to the spirit. Because ‘disappear’ proved to work in this, the probability of being correct was raised.

If there is little other evidence this methodology relies on ‘good fit’ in all places a word occurs to increase the probability of being correct.

The above sentence also has the initial **.o..s.t.s** which might be reflected in the **.o.s.t-** in the next obelisque..

3.D) **.e.go.o.s.tiio.i.e.ge|.s.tiio.i.** MLV-61, LLV- Es6j`

When we add spaces and translate as much as possible, we get

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Let remain (.e.go) .o.s.tio.i. to forever extending(.e.ge.s.tio.i.)

That leaves . This is one of a few words with the initial dotted O (.o.) which has a meaning of being. Because O is a lower vowel than E, we guess that the meaning is more static – the conventional modern meaning of being. The way I chose to interpret .o.s.t- is to view .o.s.t- as a nominalizing of the idea of ‘be’, which would be simply in English ‘Being’. The ending –io.i. is a Partitive with the double ii emphasizing the idea of extension. I therefore want to translate with *the being extending*

My final interpretation is:

Let remain, the being extending to forever extending

The above interpretations give us a very good idea of the form and general meaning of these inscriptions that mark tombs. They all say ‘Let remain (Let endure, let-it-be, etc) the spirit of the deceased travel to eternity’.

The words may vary – inviting original poetic sentences – but the general intent is always the same. We cannot find any sentence departing from this pattern, and that helps us make choices, whereas if we looked at any one of these inscriptions in isolation, translating could be difficult if not impossible.

The next one is a little more challenging. It forces us to consider a few more words.



3.E) .e.go.u.r.kli.e.ge|torio.i.a.kutio.i. [MLV-60, LLV-Es5]

When we add the spaces we get:

.e.go .u.r.kli- .e.getorio.i .a.kutio.i.

We first of all note that the word has no grammatical ending. Therefore I think it is the first part of a compound word, which has a genitive descriptive meaning too. We therefore have a long word- .u.r.kli-.e.ge|torio.i We see on the end the –io.i. which I believe exaggerates the extending (towards the infinite). Removing that we have .u.r.kli.e.ge|tor

Here we must make educated guesses as to meaning. We note that there is no .s.t- on the end of .e.ge- Perhaps this means it is still verbal. As for the ending –tor, we really have no direct evidence. However we can find the

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ending *-er, -ar, -or* in English and *-tur* in Estonian to signify an agency-as in *builder* or Estonian *vedur* ‘gear’ (literally ‘something that drags’)

Thus with such thoughts, we can guess that **.u.r.kli .e.ge|tor** can mean something like *oracle’s eternity-making-place* or something similarly poetic.

The last word is easier because it occurs a number of times in the body of inscriptions and we can confirm our idea fits all locations. While this word begins with a dotted A, and could be seen as being connected with a sense of being, we do not have enough words with initial dotted a’s to be sure. What we can do, however is to convert the Venetic into Estonian form, which means initial dotted vowels appear in Estonian with an added J or H (as for example **.e.go** > *jäägu*) Thus **.a.kut-** would in Estonian form look like JAKUT or HAKUT. It so happens that Estonian has the word *hakka* ‘begin’. If there was once a noun *hakk*, then the plural would be *hakkud*. This is pure speculation, but if it fits all places the **.a.kut-** stem appears we can consider it has a significant probability of being correct. Since it will appear in many locations, take note of their appearances and how it fits the concept of the spirit reaching the ‘beginning’ of a new life.

If we now apply these ideas to our sentence we get something like:

Let remain (ego) extending to (-iio.i.) the oracle’s eternity-making-place (.u.r.kli .e.getor) extending -(iio.i.) to the beginning (.a.kut-)

The meaning of ‘beginning’ would be the beginning of a new existence and place.

The next inscription on an obelisque contains a word that was the subject of discussion in Chapter 4 – **vho.u.go.n.te.i**.

3.F) [**.e.go|vho.u.go.n.te[i.u.]r.kle.i.io.[i.]**] [*MLV-68, LLV-Es13*]

We will not repeat our analysis of **vho.u.go.n.t-** here, but state the likely meaning we discovered. (To see the full discussion see section 10.2.6) In that discussion we pointed out how Estonian has two ways of displaying a parallel *viuu kond* ‘gathering, community, of carryings, conveyances’ and *viigund* which tends to mean ‘something conveyed’ We have to interpret the whole sentence to see what best fits. Our methodology ultimately makes the final decisions from what meaning fits best in all places where the word appears.

With all the words in this sentence already determined earlier we can attempt to translate it immediately. (See earlier discussions for more details.)

3.F) [**.e.go|vho.u.go.n.te[i.u.]r.kle.i.io.[i.]**] [*MLV-68, LLV-Es13*]

This sentence, expanded with spaces is very simple. Do we have here

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again the ending with the double I which expresses the idea of extending towards? No. Note the dots on the I. I believe that because of it **.i.io.i.** actually means ‘eternity’ That means **.u. r.kle.i.io.i.**, a compound word in this case would probably mean ‘oracle-eternity’

.e.go vho.u.go.n.te.i. .u. r.kle.i.io.i.

Let remain, to the collection-gathering, towards the oracle-eternity

How are we to interpret this? Since tombs contained goods pertaining to the deceased, perhaps this collection-gathering referred to all the things gathered into the tomb. Alternatively, it could refer to all the cremation urns in the cemetery. Or should we interpret **-go.n.t** with ‘community’ and then the word will describe the community of all the spirits of the deceased. In that case the interpretation would be *Let continue to the community of conveyances* (referring to the spirits conveyed via cremation) *towards the oracle-eternity.*

This is a perfect example of the fluidity of the meaning of **vho.u.go.n.t** Without further evidence of Veneti religious worldview, the precise meaning will remain unclear. Is it possible our interpreting of **vho.u.go.n.t** is wrong? I have gone back and forth through all inscriptions in which the word appears, and cannot see what else works.

3.G) **e.gomo.lone[i.i.]\$up[i]io.i.** [MLV-70, LLV-Es15]

We have already covered all the words in this sentence, and interpreting is easy. Putting spaces to show word boundaries we have

.e.go mo.lone.i. \$ up iio.i.

We notes earlier with high certainty that Venetic up or op means the same as in English ‘up’. Perhaps it comes from a borrowing from an earlier Germanic, or the word existed in an early Finnic, and was borrowed into Germanic. But our purpose is not to study linguistic implications, but to translate the sentence. The idea that **up iio.i.** might mean ‘up into infinity’ makes perfect sense for the context in all the obelisks. Note that scholars have reconstructed the first I in **iio.i.** without the dots. More likely the standalone word ‘eternity’ was meant hence more properly is **.i.io.i.**

Thus we know how it ends. How does it begin?

We earlier proposed from several inscriptions that the Venetic **mo.l.t-** could very well be paralleled by Estonian muld ‘dirt, soil, earth’. It seemed that this word might refer to the ash left behind by cremation. However it might refer more generally to how the ash remains of cremation eventually returns to the earth, to the universe of dirt. Such ideas fit well where the word is used. Here we see **mo.l.one.i.** without the T. But from a Finnic

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point of view that is no problem. In Estonian the stem is *mulla-* We note too that has the ending that we have elsewhere found best interpreted as a terminative case ending – ‘up to, till’ . Thus we can partially translate the sentence with

Let remain (.e.go) until ash/dust (mo.l.one.i.) \$ up to eternity (up .i.o.i.)

Note we have still (underlined) the word **\$**. To connect the thoughts, it seems it should mean ‘then’. This can be supported by the fact that Estonian used *siis* for ‘then’. That gives the final meaning:

Let remain until ash/dust/earth ,then up to eternity

This makes perfect sense. Cremation, as with burnt offerings to Rhea, produces a fire and smoke that rises to the sky above, but at the same time it leaves behind ash. This inscriptions seems to state the obvious – the deceased remains, continues, as the ash on the earth, while the spirit rises into the eternal sky. Note the inscription says the earthbound continuation first, since it is immediate, whereas the journey of the smoke into the sky and towards eternity takes more time.

3.H) [**e.go**]ka.n.ta.i.|ta.i.no.n.[**tiia.i.**] or -[**tna.i.**] [MLV-67, LLV-Es12]

We will begin interpreting this sentence by separating it with spaces to identify the words: Note that scholarly reconstructions could not decide whether the last word should end with **-tiia.i.** or **-tna.i.** We will choose the former, based on the endings seen above on the destination word such as – **iio.i.**

.e.go ka.n.ta.i. ta.i.no.n. tiia.i.

This is a perfect example of how our understanding of the pattern in the obelisque inscriptions is useful. It tells us once again that the last word must represent a heavenly destination. We have earlier seen the destination as eternity, the oracle-eternity, the beginning (of a new life), and forever. It follows that we must find **ka.n.ta.i.** to be verbal describing the journey of the spirit, and that **ta.i.no.n. tiia.i.** must be a word for heavens, sky, eternity, etc We have seen a word like **ta.i.no.n. tiia.i.** earlier in the inscription, in the underlined word **de.i.vos**

9a-A).**o..s.f.s. katus.ia. i.io.s. dona.s.to .a.tra.e.s. te.r.mon.io.s. de.i.vos** [MLV- 125, LLV- Vi2]

The similarity is apparent when we add to the analysis the Estonian word *taevas* ‘sky’. Since this word also exists in Finnish, it can be more than 2000 years old. Thus if we interpret with the idea of ‘sky’, it satisfies

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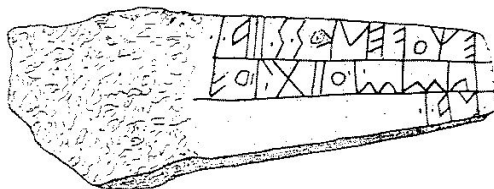
our expectation that this word represents a destination above. This 'coincidence' increases the probability we are close to being correct.

What remains is the word **ka.n.ta.i**. See earlier analysis and the coincidence of Estonian *kand/ma* 'to carry'. This interpretation is very solid, when applied in all places it occurs.

That gives us the final resulting meaning:

Let remain, to carry, towards the sky extending

The next inscription on an obelisque, we will expect will say basically the same thing. ALL the obelisques say basically the same thing. Here we see immediately the word **voltio** meaning 'heavens'. See earlier discussions determining the meaning of this word and some ideas about its origins.



3.1) **.e.gov.i.u.k.s.sia.i.|vo.l.tiio.m.min|na.i.** [MLV-57 LLV-Es2]

This sentence shows variations that suggests it is in a slightly different dialect. In fact the word **minna.i** instead of **mno.i** suggests a dialect closer to Estonian and Finnish that was not as palatalized.

The sentence with spaces would be:

.e.go v.i.u.k.s.sia.i. vo.l.tiio.m.minna.i.

The usual dialect might have been more like **.e.go v.i.ougs.ia.i. vo.l.tiio.nmno.i.**

From the context, the word **v.i.u.k.s.sia.i.** must have been a verb. The ending is similar to the ending on **katus.ia.** in sentence 9a-A. The interpretation of the ending is difficult as it does not occur enough times. My guess is that it might be a passive form. Assuming that, we get the translation

Let remain, to be conveyed, to the heavens go

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3.J) [**e.go**]vise.i.iobo... [MLV-63, LLV-Es 8]

This object seems to be a fragment, but after assuming the first word is .e.go, the sentence seems to be complete, and most of what is missing are the parts that did not have any writing.

This inscription follows the same pattern

Let remain – a word describing the conveying of the spirit – and a word identifying the destination in the heavens.

Here we see the **.i.io** word for infinity, and the **bo** describing direction (see earlier discussions for details) The **bo** probably is actually **bo.i**.

Putting spaces between the words, we have:

.e.go vise.i .i.iobo.i

The second word has to be verbal, and the ending suggests it is an infinitive on a VII word, and the last word the destination which is clearly ‘the infinite direction’ based on our earlier determinations (see Chapter 14)

The final interpretation would be.

Let remain, to convey, to the direction of eternity

CONCLUSIONS: Obelisks marking tombs

It is clear from the interpretations that the inscriptions on these tomb-markers follow the same formula over and over: They all begin with ‘Let remain, continue, endure’ and end with a word signifying eternity, heaven, sky, the next life, etc with the appropriate endings indicating ‘towards’. Between them are words referring to the journey, whether it is to disappear skyward, to be conveyed to infinity, to simply go into the heavens, etc.

This is what the laws of probability suggest – that the meanings be what we would expect and be similar to one another. This helps support the correctness (more or less) of our results.

We will continue to look at other groups of objects to see if we can do the same thing – to discover a pattern, and meanings that are expected and believable.

11.4.

Grouping #4 - INFORMAL SENDOFFS ON ROUND STONES ON BOTTOM OF TOMBS

11.4.1 Introduction: The Mysterious Round Stones

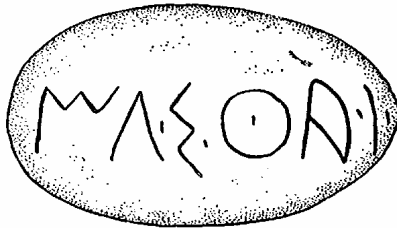
These are round river stones with writing on them that archeologists found at the bottom of tombs at Pernumia, near Padova. The informal way in which they were left, not to mention the easy way of obtaining the stones – picking them up from the earth, suggests they were informally made and informally added by friends and relatives before the tomb was closed up - which suggests that the messages may be quite informal and personal. T

Perhaps here too, by looking at all of the inscriptions together, with a view to the context of being left at the bottom of tombs, we will see a repeated theme in the texts. As before they represent all the complete sentences I gathered from mainly the cataloguing in *MLV* and illustrations from *LLV*.

A quick glance at the five that have been found fails to find any repeated word (like **.e.go** on the obelisques or **e.k.upetari.s.** on the pedestals in groups #2 and #3 so far)

We can begin by looking at the round stone with it appears a single word.

11.4.2 Analysis of the Texts on the Round Stones



4.A) **mu.s.ta.i.** [*MLV 140, LLV Pa10*]

As with the obelisques marking the tomb sites, maybe we should always consider the appearance of the idea of either ‘rest, remain, etc’ (as in modern R.I.P.) or ‘in memory’ (as in Latin *in memorium*)

Since we have already established that the first was expressed by **.e.go** then let’s consider the latter. Is it possible that the people who made and left this one – and used only a single word – made that word into the other

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universal sentiment – remembering the deceased. (Note, as I pointed out earlier, by the laws of probability and statistics, we must first consider the most likely, most probable, before other possibilities.) If someone wrote only one word on this object left in the tomb, then what could it be? Obviously leaving the name of the deceased was preposterous since nobody would ever see it.

Then, before we consider any other meaning, let us begin by considering an *in memorium* sentiment.

Unfortunately, when we scan all the other Venetic inscriptions in all categories, we do not find anything similar to **mu.s.ta.i**.

Having a good guess to meaning, let us see if we can find a word in Estonian and/or Finnish that is similar in sound and has the proposed meaning. What do we find. We find the verb *muista* which in Finnish means ‘to remember’. (The Estonian meaning has narrowed a little as expected from languages with more history.) We have earlier determined that when a (*vowel*).i. ending appears on a verb, the verb form is an infinitive. Thus we translate the Venetic very easily as

to remember

But this word does not appear in the other round stone inscriptions. Therefore this single word stone may actually be an exception to the common pattern. (As I said earlier, by the laws of probability and statistics, deviations from the most common pattern can occur, but have to be rare.)

Thus we have to start again. With no more ‘to remember’ let us search for other possible meanings. What else might the friends and relatives want to express towards the loved one if the texts do not contain the common sentiments of ‘rest in peace’ or ‘to remember’.

Let us make some educated guesses. One possibility is simply a ‘goodbye’. Since we do not have any inscription with a single word, obviously the sentences say a little more. How about – ‘have a good journey into the afterlife’. Given that the afterlife is in the infinite heavens above, and the deceased is put into the tomb in the ground, another sentiment is ‘journey out of the tomb into the heavens above’.

This last concept is supported by the next sentence where we see the word **iuvant**, which we earlier determined (read chapter 13) meant ‘in the eternal direction’

Let us approach it from that point of view.

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4.B) **iiuantv.i.ve.s.tiniio.i.** - [MLV-138, LLV-Pa8]

Adding spaces to identify the words, we get:

iiuant v.i.ve.s.tin iio.i.

The middle word, **v.i.ve.s.tin** does not appear elsewhere in all the Venetic inscriptions, but it appears to be a VII word (see Chapter 14) with a meaning something like ‘carry, convey’. This is what we expect. It follows a formula we saw in group #3 – describing the conveyance of the spirit to its eternal life. Here we see at the end, the **iio.i.** we saw repeatedly in the messages on the **.e.go** obelisks marking tomb sites.

The **iio.i.** here is not the **.i.io.i.** that indicates a separate word meaning ‘infinity’. We may wonder if **iio.i.** is attached to the previous word. Note for the obelisque sentences, whenever we saw an **-iio.i.** attached to the end, we translated it in terms of extending infinitely, rather than ‘to infinity’. Thus we may wonder if in this case, **iio.i.** is attached to **.ve.s.tin**. But it will not make much difference to the meaning.

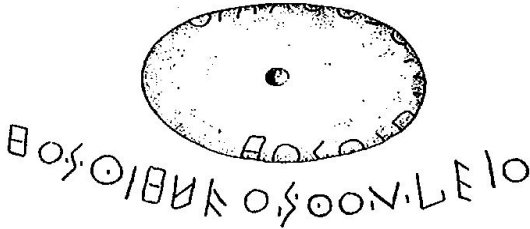
That leaves us with interpreting the grammatical form of **v.i.ve.s.tin**. The structure of the sentence suggests it is verbal. Perhaps it is a rare verb form – conditional, passive, etc. – or a nominal form verbalized. We have no data to determine this, and therefore we cannot arrive at a very precise grammar. All we can do is to propose it generally means

*In the infinite direction would(?) convey to eternity
(or something similar in other grammar)*

This suggests that we may want to look for sentences similar to what we found on the obelisks marking tombsites, except less formal – not requiring the repetition of an initial **.e.go**.

That acts as a guide as to how we should approach the remaining sentences on the round stones.

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4.C) **ho.s.tihavo.s.to.u.peio** - [MLV-137, LLV-Pa7]

Bearing in mind the pattern – that the spirit of the deceased is sent to heaven – we can begin by looking at the last words to see if we can find the heavenly destination in it.

The actual Venetic inscription is given above, so the reader can see how it is written. In this case, the text runs from left to right instead of right to left (as suggested by the direction of the letters) We see here the S, E, L, V pointing to the right, hence left-to-right.

We have seen in some other inscription the obvious word **op** or **up**, which appears to translate as ‘up’ That means it ought to end with **.u.p eio**. But can we interpret **eio** as a corruption of **iio.i**. ? Going against this idea is the fact that here we see dots around the U in **.u.p** while elsewhere **op** or **up** does not have the dots. The dots are significant. Furthermore **eio** is too much a departure from **iio.i**. Note that in the previous sentence, the – **iio.i** is correctly spelt. Therefore the idea that **eio** is a bad spelling, is not likely. We have to look for another solution.

Let us see what we can determine from the first part.

As stated above, these stones were placed at the bottom of tombs, and what is most striking about the above inscription is that to Estonian ears it seems to have the word for tomb, which in Estonian is *haud*. Specifically the word **havo.s.t.** resonates powerfully with Estonian *hauast*, ‘out of the tomb’. The following interpretation comes intuitively purely from the way it sounds – allowing for the distortions of dialects. Note that all we have determined so far directly from the Venetic is the general sense – the spirit rising up into the heavens. The coincidence that there is an Estonian parallel that means ‘out of the tomb’ is remarkable and hence may not be a coincidence. It could actually mean that.

If **havo.s.t.** is in the Elative case (‘out of’) and means ‘out of the tomb’, then from context, what might fit in the meaning of the remaining words?

First of all, the concept ‘From out of the tomb’ demands an appropriate word like ‘fly’, ‘journey’, ‘rise’, etc. Let us consider the first word **ho.s.ti** It sounds surprisingly like English *hoist*, but it also resembles Estonian *tõsta* ‘life’. English words cannot be ignored because English has pre-Indo-European substrata – there can be pre-Roman and pre-Germanic words surviving in English.

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In any case the probability that these known words are so close to what is required is so high, let us assume it is correct. Then what we have is

Lift out of the tomb – o.u.peio

This affirms that we need the last words to refer to the place to which the spirit is lifted when out of the tomb. But what can we make of **o.u.peio**

If we imagine a spirit being lifted out of the tomb, what does it enter first – it enters the open air. Our methodology requires us to look at the most logical concept first. Can **o.u.peio** actually refer to the open air in contrast to the confines of the tomb?

If we look at English, well there is the word open. But let us focus on Estonian, because we can connect Estonian to the Veneti via the amber trade. There is a slight similarity between **o.u.peio** and Estonian *õu'e* 'to the outdoors'. Perhaps *õu'e* is an abbreviation that dropped an original P where the P had an origin in the concept of 'day' which in modern Estonian is *päev*. I think there was an old Estonian expression *õu päev*.

Staying with the Estonian, we arrive at a sentence that in Estonian form would be *tõsta hauast õu'e*. This translates in English as

'lift from the tomb into the open'.

This interpretation works well, and is consistent with the concept. However, this translation leaves many questions unanswered because of lack of evidence. Still, the result is remarkably natural. Human nature is such that people may have feared the spirit of the deceased may get stuck in the tomb, hence the living really wanted to tell the deceased to remember to fly up out of the tomb.

Let us see what we see in the next sentence.



4.D) **pilpote.i.kup.rikon.io.i.** - [MLV-139, LLV-Pa9:]

This sentence has the **.i.o.i.** ending we have recognized from before to mean 'infinity' (we note the dotted initial I, and can excuse it not looking exactly like **.i.o.i.** in other places. Furthermore, it seems to have a proper

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up meaning ‘up’. We can thus add spaces on the last part to get

up rikon .io.i.

This suggests *up to the RIKON eternity*. What can RIKON mean? We know from other sources that words resembling RIKON have existed in Germanic as well as in Finnic *riik*, and mean ‘nation’. Note that since we have already found several instances in which, like UP, seem to be in Germanic, we should not be concerned about the Germanic connection. Since we are only concerned with translating Venetic, we do not need to be concerned with the ultimate origins of a word.

The next question is does the N represent a Genitive? If so then the interpretation would be

up to the nation’s eternity

referring to the heavenly place where this nation’s spirits go.

That leaves the beginning part which consists of **pilpote.i.k**

We need to interpret this in a way that leads smoothly into the second part as in

pilpote.i.k *up to the nation’s eternity*

We have already determined earlier that Venetic appears to us **ke** or simply **k** as a conjunction (which is paralleled by Estonian *ka* ‘also, and’) The clearest example we find in the Rhea prayers where two concepts were repeated and separated by **ke** as in **dona.s.to ke la.g. s. to** ‘offering and gift’

A conjunction is very believable here, giving us

pilpote.i. and *up to the nation’s eternity*

Furthermore the ending **-e.i.** indicates the dynamic Partitive that means ‘towards, join’. Do we see two similar thoughts expressed in two ways?

Sadly we cannot get any further directly from Venetic, because this word stem **pilpot-** does not occur anywhere else to allow us comparative analysis. But we can further identify the –T as a plural marker, so that the singular stem is **pilpo**. This sounds very much like Estonian *pilv* ‘cloud’ whose plural is *pilved*. We have an elegant solution:

To the clouds, and up to the nation’s eternity

This is perfect, and whenever we have such perfect, realistic, meanings, then by the laws of probability and statistics, the chances are high that it is

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correct.

This last inscription, has the same general meaning – to encourage the spirit to take flight out of the tomb. Like two previous ones – lifting out of the tomb, and sending the spirit to the clouds, this one is also quite creative. It seems that when the writer was free from any conventions, they were a little more creative.



4.E) **tivale.i.be.l.lene.i.** - [*inscription spread across three stones LLV Pa 26*]

When looking at this two things leap out, based on other inscriptions TIVA (we earlier saw **kalotiba** - ‘pouring wing’) and **lene.i** which brings to mine **o.p vo.l.tiio leno** ‘up to the sky-realm fly’. The resulting word division is

tivale.i. be.l. leno.i.

We first note that **lene.i.** has an ending that resembles the dynamic Partitive (‘towards, join with’) but we saw in **leno** that it is verbal, therefore it has to be an infinitive. We have

tivale.i. be.l. to fly

Unfortunately we are a little stuck until we reference Estonian. This interpretation might reveal the presence in Venetic of the Allative case ‘at (a location)’ formed from Adessive and Partitive (**tiva + l + v.i.**)

If you know Estonian, the translation leaps out as

Onto wing, to fly

(Estonian *tiiva(le) peale lendama*)

Once again, we arrive at an elegant, natural, highly realistic result in a very direct way, and it appears to contain another grammatical feature that resonates with Finnic – the Allative case.

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11.4.3 Conclusions about the Texts on the Round Stones

The round stones inscriptions would be hard to interpret if we did not know that they were found at the floor of tombs. That means the words on them would have been messages left for the deceased by living relatives and friends. Such knowledge helps us to discover the possibilities quickly, and to assess them. Note how the interpretations, other than the first, '*to remember*', were wishes to the deceased to fly up out of the tomb into the heavens above. Note how, free from any standards like repeating .e.go on the obelisks visible above ground, the friends and relatives who wrote on the stones and left them on the floor of the tomb, were able to be more free and creative in their expressions:

*In the infinite direction would(?) convey to eternity
(or something similar in other grammar)*

'lift from the tomb into the open'.

To the clouds, and up to the nation's eternity

Onto wing, to fly

As expressed in my discussions, the results vary according to how much evidence there was. But we note that some of them were highly dependent on amazing Estonian parallels leaping out to people who have a conversational Estonian ear. But when we follow what Estonian suggests, the results are too remarkable to be attributed to random chance. For example, who would have believed that the Venetic inscriptions would wish the deceased a journey out of the tomb into the heavens in creative ways like 'lift out of the tomb', or 'to the clouds' or 'onto wings'. By comparison, the inscriptions we have seen on the pedestals or obelisks are quite plain and dull – obviously from needing to follow convention. The round stones, perhaps picked out of the ground by relatives and friends, freed the writers to express themselves in ways they might have to that deceased person when living – ie in ordinary everyday language.

Note that some of the early urn inscriptions are more creative too. It appears that early cremations were informal, while later Roman era cremations were institutional and formal.

In Group #5 we look at the early inscriptions in Venetic texts on urns. They are a little more creative than later ones.

11.5.

Grouping #5 - SENDOFFS ON VENETIC ERA CREMATION URNS (FIND ROMAN ERA URNS IN 10.b)

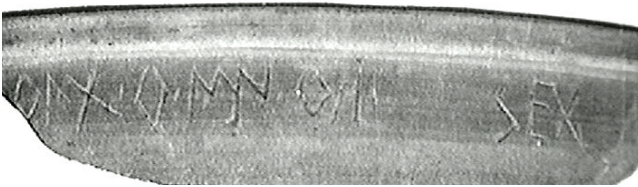
11.5.1 Introduction: Finding Sentences Among Urn Fragments

The deceased were cremated, the ashes put into urns, and the urns put into tombs. Not all had inscriptions on them, hence the inscriptions are additional touches and so we would not expect them to be formulaic.

While cremation was common from earliest times, it was not common to always add inscriptions to the urns. Furthermore where inscriptions were added over the ages the urns were broken into fragments. If we scan the cataloguing of urn inscriptions, we find that a great many of them are on fragments. The number of inscriptions, where archeologists have managed to join pieces together and determine full sentences, is relatively small. Since our methodology interprets full sentences and does not project words onto Venetic, we can only look at those urn inscriptions that are complete

The following are urns with inscriptions in the Venetic alphabet, and have typical Venetic characteristics. The later Roman era inscriptions do seem to be more formalized and formulaic. They are listed later since they are to various degrees corrupted by Latin and traditional Venetic funerary words are even reduced to abbreviations – following Roman funerary marking practices.

11.5.2 Analysis of Cremation Urn Texts



5.A) [v]oltio.m.nio.i. - [urn- MLV-86, LLV-Es85]

We begin with a single compound word. While it is possible this is on a fragment, and there could be other words, this word occurs elsewhere, and it can legitimately stand by itself.

We have discussed this at length in Chapter 13, with comparisons between its occurrences across the body of inscriptions, and we discovered

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that the meaning for would be simply

'To go to the heavens'

5.B) **v.i.rutana.i** - [urn- MLV-87, LLV-Es86]

This is a VII word, like those discussed in Chapter 10. We note the ending **-na.i** which might be the terminative case 'till, up to'. Thus the stem would be **v.i.rut**, which we can interpret as plural of **v.i.ru**. All the VII words are difficult because we do not know enough about usage to determine the fine points of meaning. There is no point in repeating all the discussions in Chapter 10. However for this particular inscription, we expect that the sentiment written on the urn would be to wish the deceased an entry into a new eternal existence up in the sky. We noted in Chapter 14 that a common word in connection with the spiritual journey was **FREMA** or in Venetic alphabet **v.i.rema**. We can surmise that the same word stem is involved. We decided in Chapter 14, that the general meaning was 'vital energy' and **v.i.rema** might refer to entering the cremation fire as an exhilarating vital state. While everything about these **v.i.re-** words is elusive, we can propose that expresses the idea of reaching that vital energies through the cremation process – unless it means the vital energies on the other side.

5.C) **.a.kutna.i** - [urn- MLV-88, LLV-Es87]

This word is easier, and it is an inscription that supports our earlier arguments about the meaning of the **.a.kut-** stem as referring to the *beginnings* of a new eternal life. (See section 9.2.7). If we again consider **-na.i** as a Terminative, then the meaning is simply

Until (new) beginnings

5.D) **v.i.ugia.i.mu.s.kia.l.na.i** - [urn- MLV-83, LLV-Es82]

The **v.i.ugia.i** looks like a Partitive on the stem 'convey'. If we associate this with **a.l.na.i** then **v.i.ugia.i. a.l.na.i** would resemble the Estonian *viigu alla* 'let carry downward', except Venetic seems to add a Partitive ending. The central portion, **mu.s.ki** resembles the **mu.s.ta.i** of the round stones. If we assume the same stem, with meanings suggested by Estonian words beginning with MUI- or MUJ- For example the word *muinas* 'antiquities, archaic', *muid* 'other' and *mujal* 'elsewhere' These have in common the idea of 'elsewhere', 'another time, place'. If we propose that **mu.s.ki** separates to **mu.s. ki**, where **ki** is 'and, also', then a suitable interpretation would be *'Let carry into somewhere else, and in the downward direction'*. This is a difficult one, but the following would be

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consistent with the message an urn would require. The idea would be that the spirit of the deceased leaves this world for another, while the ashes and urn go down into the earth. This interpretation is however a little strained. It is not as good analysis as most others.

5.E) **mo.l.dona.i.\$o.i.** - [urn- MLV-79, LLV-Es78]

When we identify the **-na.i** ending we see

mo.l.dona.i. \$o.i.

This is quite simple. We have already established earlier that **mo.l.d** refers to the earth or perhaps to cremation ash or both. It begins by saying ‘until the earth, ash’. But what does **\$o.i.** mean. What would be suitable if this is a verb in the infinitive (as suggested by the ending.) Here we can presume it might be the same as the very very common Estonian word *saa* ‘reach, attain’. This would be amazingly suitable as then the result would be

‘To reach the earth, ash’

5.F) **va.n.t.s..a.v.i.ro.i.** - [urn- MLV-78, LLV-Es77]

This sentence was deciphered earlier and means simply

‘In the direction of the space-way’

where ‘space-way’ refers to the destination for the spirit up in the sky



5.G) **va.n.te.i v.i.o.u.go.n.tio.i.e.go** - [urn – MLV-80, LLV-Es79]

This sentence **va.n.te.i v.i.o.u.go.n.tio.i. .e.go** was translated in Chapter 14, in section 10.2.6.1. The discussion is very detailed, please refer to it. We finally decided the meaning was:

in the direction of the gathering of conveyances let remain

The meaning in plain English would be *‘Towards the cremations-cemetery, let remain’*

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5.H) **lemeto.i .u.r.kleio.i.** - [funerary urn - MLV-82, LLV-Es81]

This sentence is a straightforward. We determined earlier that lemet meant ingratiations and that **.u.r.kle** was probably related to the ancient Mediterranean ways of referring to the oracle. Of course there would also be a deeper meaning too. There is a suggestion in the messages to the goddess Rhea, that this word may have been used as a synonym or a description of Rhea. Considering the endings, the meaning of this inscription would be something like

Ingratiations in the direction of the oracle's eternity

See discussions in chapter 14 for **leme** and **.u.r.kle** which shows other places these words appear.



5.I) **.u.konagalkno.s.** - [urn- MLV-90, LLV-Es-89]

This inscription was a major puzzle for me until it occurred to me that the G might be a K. Since Venetic writing was phonetic, certain environments might soften a K to a G. For example, I mentioned that Estonian *ka* means 'also' but Estonian also has a case ending *-ga*. Thus we can add spaces and get

.u.kona g alkno.s.

It is impossible to interpret this inscription without reference to Finnic languages. But once we do, we get an elegant meaning. In Finnic tradition, the word *ukku* I believe referred to the concept of 'perish'. Also, the word for 'start' is *alga*. Thus this inscription has a mild probability of meaning (adding the meanings for the ending **-na** and **-s.**)

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In perished form also in(to) the beginning (ie new beginning)

5.J) **.u.ko.e..n.non.s.** - [urn- MLV-92, LLV-Es91]

Here we see **.u.ko** again, thus raising the probability that we have divided the previous inscription correctly when we isolated **.u.ko-na**

Here we see **.u.ko .e..n.on.s.** but the meaning is elusive. Based on context, it might mean something like ‘*continuing from perishing*’ We have to leave the final answer to this one for now.

5.K) **.a.tta** - [urn- MLV-99, LLV-Es2]

The meaning of this inscription must be a quite obvious one that is appropriate for a deceased person inside an urn. I propose from the Finnic stem *ot-* ‘terminus, end’ that this word, with the expected raising of the vowel simply means ‘*the end*’

5.L) [**.]m.mno.i.vo.l.ttiom.mniio.i** - [MLV-122, LLV-Es 118]

This was discussed earlier in detail. See section 10.2.8.1 The meaning is poetic and remarkably like the common Estonian *mine minema* literally ‘go to go’. Except here we add the word ‘heavens’

Go to heavens go

11.5.3 Conclusions for Cremation Urn Texts

Traditional attempts to interpret the urn inscriptions using Latin, etc. achieved nothing. Thus analysts simply assumed the inscriptions were mostly names of the deceased. Our analysis shows that in ancient times, before the Roman Empire needed to identify all citizens, people did not have anything like a formal, official, name. Names were descriptive like nicknames, or named a person’s origins or profession.

The challenge has been to find meanings that suit the cremation urn. Who would have believed that in spite of the great variety of inscriptions, they would all express thoughts appropriate to a person dying, being cremated, and his spirit flying into the sky, and ashes to the earth!

And yet in group 5, consisting of ALL the early Venetic alphabet urn inscriptions that are whole, I managed to find meanings that fit the purpose of the urn.

Our results ranged greatly, but they were all appropriate.

Unfortunately, the number of complete inscriptions in the Venetic alphabet that archeology has found is limited and we could not interpret more.

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Later when Rome took over, the urn inscriptions began using Roman alphabet. At the same time the character of the inscriptions changed too, being more Roman-like in identifying the deceased and simply adding funerary keywords often abbreviated. Actual proper grammatical sentences were rare. Because the Roman alphabet urn inscriptions are of little help in deciphering Venetic, we will cover them later under group #10B

11.6.

Grouping #6 -PRAYERS TO THE GODDESS ON THIN FOIL SHEETS

11.6.1 Introduction: The texts on the Bronze Sheets

The following inscriptions are from the sanctuary archeology uncovered at Baratela near Este. This grouping represents the inscriptions found on thin bronze sheets onto which people wrote prayers with a stylus. The bronze sheets are about 15x10 to 20x15cm in size. The next section represents inscriptions on styluses themselves.

According to ancient Latin and Greek authors, the sanctuaries in the north Adriatic landscape included groves in a natural state often fenced in to define their boundaries³¹. Then there were sanctuaries associated with important urban places – marketplaces, ports, etc. Similarly there were public sanctuaries associated with political and military centers in a region. Communities too might establish sanctuaries in association with natural features like springs.

Sanctuaries would be physically defined by fencings or walls to set them apart from the regular urban environment. Inside the sanctuary space one would find the facilities – including pillars, statues, pedestals, etc - for practicing the religion whether it be processions, rituals, prayers, offerings. Gifts and offerings, including sacrifices, accumulated in such places. Permanent temple structures were only built in more important sanctuaries in the larger cities. Religious rituals carried out at the sanctuaries included purification rituals involving liquids, and sacrifices of animals to dieties.

Such institutions are not unusual for the ancient world. Before Christianity, animal sacrifice was common. Its origins were probably in the act of slaughtering a farm animal for food. Making it religious made it easier to perform the slaughter, perhaps. We therefore will expect in these

³¹ In this regard we note that this would be analogous to the Estonian traditional sacred groves called *hiis* with its associated underworld-heaven *hiela*.

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inscriptions made at the sanctuary and addressing the goddess Rhea to speak of both bringing gifts and making burnt offerings that send the spirit of the sacrificed animal to the goddess, and leaving behind the ash,

Where there other deities than Rhea? If we judge this by the use of the word *sa.i.natei* in front of the deity, there was none other than Rhea, and in later times in the upper Piave River Valley, a deity called TRUMUSIA which we will deal with separately in conjunction with the Lagole site.

Both the bronze sheets and the styluses have similar sentences on them, and we can treat both as a single group. Thus our dividing between the bronze sheets and the styluses is not really necessary with one exception – all but one of the bronze sheets have a grid in which o-e-k-a plus a letter is written, which I have already explained appears to be a writing exercise. That means the additional full sentences can be viewed as practice sentences as well. Only the first one below, #6A appears to have been a sheet used at the sanctuary, ‘for real’, where a visitor, upon making the offering, wrote a message with a stylus.

11.6.2 Analysis of the texts on the Bronze Sheets

These inscriptions on the bronze sheets were the subject of detailed analysis in Chapter 8. Since we will not repeat the detailed analysis, it is wise to review Chapter 11 to understand these inscriptions better.



6.A) **vda.m.v.i.ugia.u.r.kle.i.na|re.i.tie.i.dona.s.to** - [MLV-28, LLV-Es47]

This sentence is easily separated into words and we have already discussed and translated it in Chapters 13 and 10. Our final decision as to the most probable translation was

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. *I(We) convey the conveyance our offering (lit. brought-thing) to unite with Rhea as oracle*

We assume you have read chapters 13 and 14 to better understand the basis for this translation. Note that we use the word ‘convey’ a great deal for the **v.i.ugia** words because Venetic seems to have developed some more refined meanings. For example ‘conveyance’ might refer to objects brought to offer, or to the burning ritual conveying the offering to *Rhea* via smoke.

Sadly we remain ignorant about exact meaning and are forced to remain more fluid and general with words of ‘conveying’



6.B) **megodona.s.to.e.b.v.i.aba.i.\$a p|ora.i..o.pio|robo.s.** - [MLV-8, LLV-Es23]

This sentence is easily separated into words and we have already discussed and translated it in Chapters 12 to 10.

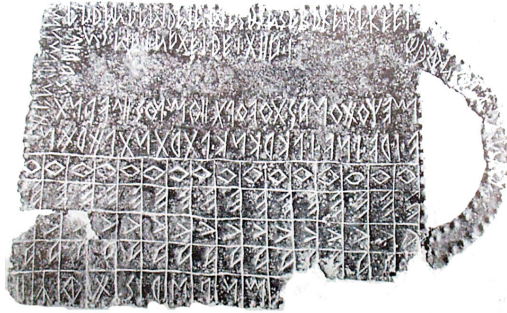
me go dona.s.to .e.b. vhaba.i.t\$ a pora.i. .o.p iorobo.s.
[bronze sheet- MLV-8, LLV-Es23]

Our final result was

Our offering remains (me go dona.s.to .e.b.) to turn (pora.i.) to reach freedom (?? uncertain grammar for vhaba.i.t\$a) up in the direction of the eternal way (.o.p iorobo.s.)

See earlier discussions of this sentence in several locations for details in analysis determining meanings of the various words.

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6.C) **megodona.s.tovo.l.tiiomno.s.iiuva.n.|t.s.a.riiu|n.s.\$a.i.nate.i.re.i.tiia.i. -**
[MLV- 10 LLV- Es25]

This is an o-e-k-a sheet, complete with handle for carrying. The above inscription is the practice sentence at the top.

When separated into words using spaces we get:

me go dona.s.to vo.l.tiiomno.s. iiuva.n.t.s. . a.riiun.s. \$a.i.nate.i. re.i.tiia.i.

This sentence was analyzed in great detail in 8.2.2 Our final result in that section was:

. 'Our offering into the sky-realm-going, in the eternal direction, into the area-above, to You, eternal Reia'

Please refer to 8.2.2 for the detailed analysis



6.D) **[vda.]n[.]vo.l.t[iio.n.]mno.s.[do]na.s.tokela.g.[s.]to\$a.i.nate.i.re.i.tiia.i.**
o.p[vo].l.tiioen[o] - [MLV-12A, LLV-Es27]

This inscription was analyzed in great detail in section 8.2.4 and

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referenced again in other places.

The result of the analysis was:

I convey to the heavens-going our brought-thing also gift .to (unite with) You of the gods, Rhea. Up to the heavens, fly!

Please see section 8.2.4 for detailed explanations.

6.E) **megodona.s.tova.n.t.s.mo.l.donke|.o.kara.n.mn.s.re.i.tiia.i.** -[MLV-9, LLV-Es24]

This inscription was partially analyzed in great detail in section 9.2.5.2 When separated with spaces we have:

me go dona.s.to va.n.t.s. mo.l.don ke .o. kara.n.mn.s. re.i.tiia.i.

Most of this sentence is straightforward – namely:

Our offering in the direction of the earth (ash) also is to the mountains-going to unite with Rhea.

Please read the earlier chapters for full understanding of the choices made.

6.F) **megolemetore<.i.>v.i.ratere.i.do|na.s.tobo.i.iio.s.vo.l.tiio. m.mno.i** - [MLV-18, LLV-Es28]

This inscription has been the subject of discussion in section 8.2.5. We make reference to it again in 10.2.9.2 Much of it is readable from our accumulated knowledge

First we will expand it with spaces so that we can more easily identify the words

me go lemetore.i. v.i.ratere.i. dona.s.to bo .i.iio.s. vo.l.tiio. m.mno.i

The earlier analysis began in this way, noting first that the reference to Rhea is missing, and therefore we might look for her being referenced in another way. Is it possible that she is referenced with **lemetore.i. v.i.ratere.i.** given that the endings are the same? We have already discussed **lemetorei**, and that it might mean ‘ingratiation-producers’

Thus, we can already interpret the sentence with

Our (me go) ingratiation producer (lemetorei) v.i.ratere.i. offerings (dona.s.to) towards (bo) eternity (.i.iio.s.) to skyward-go (vo.l.tiio.m.m.no.i.)

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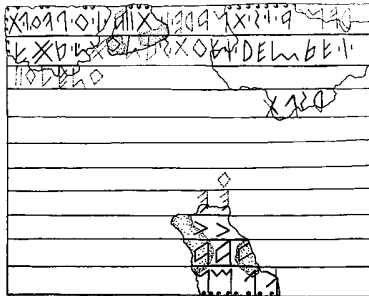
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The word **v.i.ratere.i** is difficult to interpret, other than it contains **v.i.ra-** which may refer to vital energy. We discuss the VI words in depth in Chapter 9. Perhaps it modifies **lemetore.i**. and therefore describes energetic ingratiation-producing.

Thus the final translation, with **v.i.ratere.i** remaining elusive might be

Our ingratiation producing expressions of energy(???) as offerings towards eternity to skyward-go

In this approach, Rhea, residing in the sky, is assumed and not explicitly identified.



6.G) **vda.ndona.s[.to]v.i.remav.i.[r]ema.i.s.t[--re.i].tia.i.o.p vo.l.t[*ii* leno]** -
 [MLV-14 LLV-Es32]

Removing the marks indicating reconstructed parts, and expanding with spaces, this sentence is

vda.n dona.s.to v.i.rema v.i.rema.i.s.t-- re.i.tia.i. o.p vo.l.tio leno

This sentence has been discussed earlier in regards to **vda.n.** , **v.i.rema**, and **.o.p vo.l.tio leno** Some mystery remains with **v.i.rema v.i.rema.i.s.t--** but we decided that it was a description of Rhea, and meant something like ‘the energetic out of the energetic’

I convey the offering (brought-thing) to Rhea in the form of the energetic of the energetic. Up to the heavens, fly.

11.6.3 Conclusions for the texts on the Bronze Sheets

The sentences on the bronze sheets, as we will see next, are similar to those actually written on some of the styluses and on a few other objects at the sanctuary. Since they are not in the context of a cemetery, but a sanctuary where offerings were brought and things burnt, these sentences all describe bringing an offering and sending them (by burning?) to Rhea.

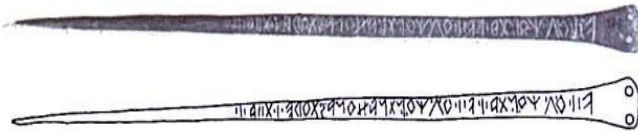
11.7 Grouping #7 - PRAYERS TO THE GODDESS ON STYLUSES

11.7.1 Introduction: The texts on the Styluses

The main instrument for writing the prayers onto the bronze foil was the stylus of bronze. Since a great number of them did not have writing on them, it proves that the writing was intended for the bronze sheets, and that additional text on the styluses was an extra feature for styluses that were left at a particular place as an offering. The messages are exactly of the same nature as those on the foil sheets in section 6. The inscriptions of 6 and 7 belong together in their character.

The styluses are merely pointed bronze with three flat sizes on which sometimes inscriptions were inscribed. They were obviously used to write onto a surface that would leave an impression. The foil-like bronze sheets were obviously one way of leaving an impression. Possibly wax tablets like Phoenicians used were another. Only a portion of the styluses had writing on them, suggesting writing on them was not crucial. Indeed, if their purpose was to write onto bronze sheets, then they were merely instruments. However, perhaps for those who did not know how to write, the makers of the styluses began to put the same messages onto some of the styluses. Possibly the practice was to write on a bronze sheet or wax tablet at the sanctuary and then leave the stylus behind, whether it had writing on itself or not.

11.7.2 Analysis: The texts on the Styluses



7.A) **ada.ndona.s.tore.i.tia.iv.i.etiana.o.tnia** - [MLV-32 LLV-Es51]

This inscription has been discussed earlier. The initial *ada.n.* is obviously *vda.n.* of other inscriptions. Using all the words that are so far well established, we can partially translate it with

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vda.n dona.s.to re.i.tiia.i v.i.etiana .o.tnia

I (we) convey, the offering to Rhea v.i.etiana .o.tnia

The mystery revolves around , but we can determine a few things. The **-na** ending suggests ‘in the form of’ and the **-ia** ending suggests a place is meant (assuming the **-ia** ending that became standard in later Latin, had an earlier acceptance for naming places.) Considering what would best fit in terms of a meaning, I would make the educated guess **v.i.etiana .o.tnia** means something like *in the form of carryings endpurpose*

I (we) convey, the offering to Rhea as carryings endpurpose

The following inscription is so simple and correct-sounding, it tends to confirm what we have argued earlier in the meanings of **v.i.o.u.go.n.ta lemeto.r.na** and **.e. b.**



7.B) **v.i.o.u.go.n.talemeto.r.na[e.]b[.]**] - [MLV-38bis, LLV-ES-58]

The sentence with spaces reads

v.i.o.u.go.n.ta lemeto.r.na .e. b.

We determined that the word **.e.b** is probably a verb with the same stem as **.e.go**. The stem, we determined, was **.e.** and is paralleled by Estonian *jää*, from which one gets the parallel for **.e.go** - *jäägu* ‘let remain’. Accordingly the word **.e.b** would be paralleled by *jääb* ‘he/she/it remains’

Regardless of whether we got the meaning for the other two words perfectly correct, the grammar works. The first word has no grammatical ending, and therefore is the subject in the nominative. The second word has suffixes – plural marker, and **or** – creating a derived stem meaning ‘ingratiating-producer’, but what is most important is the ending **-na**, whose meaning, we can determine is to mean ‘as, in the form of, in the nature of’ Thus, using meanings we have determined in past chapters we have

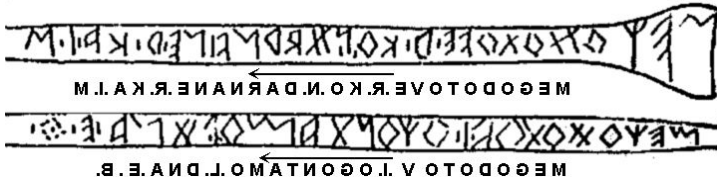
The collection of conveyances, as ingratiating producers, remains

The meaning is consistent with the context. The collection of conveyances probably means the offerings brought to the sanctuary. These objects are not the sacrifices that are burnt, but actual physical objects left at the sanctuary. While many of the other inscriptions speak of sending something (spirit?) to Rhea in the sky – which we can interpret as being

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burnt offerings, such as animal sacrifices – this one makes no mention of any spiritual journey into the heavens or to Rhea. This is because it refers to the physical objects including styluses left at a special place. Why? What was the purpose? The answer is ‘as ingratiation-producers’. This means that the gifts left are by way of expressing gratitude towards Rhea. By leaving them, they remain to be constant producers of gratitude, constant expressions of devotion, etc, to Rhea.

This next inscription is easily translated using the information we have accumulated earlier. Does it work?



7.C) megodotov.i.ogo.[.]n[.]tamo.l.dna.e.b. - [MLV-24B, LLV-Es43]

meگو doto v.i.ogo.n.ta mo.l.dna .e.b.

This inscription shows again **v.i.ogo.n.ta** without a grammatical ending meaning it is a nominative. The second word **doto**, obviously has the same stem as **dona.s.to**. Inspired by Estonian *toodu*, we assume it is a past participle meaning ‘brought’. We also see **mo.l.dna** with the –na ending meaning ‘as’ Putting it all together, attempting to remain true to the grammar we get the translation:

Our (meگو) brought (doto) conveyance-collection (v.i.ogo.n.ta) as earth/ash/dust (mo.l.dna) remains (.e.b)

In this case the offerings brought remains as earth/ash/dust, meaning they are perishable, probably burnt so that only ash remains.

If we read these interpretations correctly, the pilgrim to the sanctuary came with two collections of offerings – the gifts that were left as ingratiation producers and the sacrifices that were burnt to send their essence via smoke into the sky, and the ashen remains back to the earth.

We know from archeology that this had to be the case, since archeology has found the gifts – especially styluses but also pedestals and some other objects – and the practices of sacrifices are known from the context and examples elsewhere in the ancient region.

We can now see if other inscriptions are consistent with this interpretation of practices as the sanctuary sites.

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.I.A.IIT.I.EЯOT.Э.AИOДАИТ.И.ОЭ.У.О.I.V.I.АТ.И.ОЭ.У.О.I.V

7.D) **v.i.o.u.go.n.tai.v.i.o.u.go.n.tnadona.s.tore.i.tiia.i.** -[MLV-21, LLV-Es40]

v.i.o.u.go.n.tai .v.i.o.u.go.n.tna dona.s.to re.i.tiia.i.

Here we see **v.i.o.u.go.n.t-** with two different grammatical endings. The first one seems to be Partitive and the second is the familiar **-na** (Essive case expressed by ‘as’ ‘in form of’) Thus if we use the general term ‘conveyance-collection’ then the meaning is

The offerings (things brought) (dona.s.to) to Rhea (re.i.tiia.i.) as conveyance-collection (.v.i.o.u.go.n.tna), to unite with the conveyance-collection (v.i.o.u.go.n.tai).

Obviously our use of the English ‘conveyance-collection’ is awkward, but the intended meaning is clear. The offerings brought consist of a collection of items which then are left to join the collection of gifts left for Rhea as ingratiation producers.. Interestingly we can create something similar with Estonian if we view the objects in translit as *viigund* and the resting place *viiu-konna*: *Toonustus Reiale viigundena viiukonnale*

7.E) **megodona.s.tore.i.tiia.i.|ner.kalemeto.r.na** - [MLV-34, LLV-Es53]

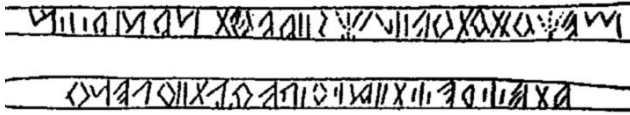
mego dona.s.to re.i.tiia.i. ner.ka lemeto.r.na

The first three words are clear *Our offering to Rhea*. What interpretation of **ner.ka lemeto.r.na** would fit? First of all, this sentence needs a verb. The word **ner.ka** can be a verb if we use Finnic as a guide is a plain imperative – ‘humble!’ Using what we have learned to this stage, our result, trying to remain true to the apparent grammatical requirements is:

Our offering to Rhea humble as ingratiations-producer

This makes sense. The gifts brought for Rhea humble themselves to be ingratiation-producers. The concept is consistent with what we have seen so far in regards to the gifts that are brought and left, but not burnt.

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7.F) **megodotov.i.u.g.siiavotna\$a.i.n|ate.ire.i.tiia.io.pvo.l.tiio**leno [MLV-25, LLV-Es44]

me go doto v.i.u.g.sii a votna \$a.i.nate.i re.i.tiia.i o p vo.l.tiio leno

This inscription was discussed in detail in section 10.2.5.3 The main issue is in the exact grammatical form of **v.i.u.g.sii** translated with a guess in the underlined part.

Our brought conveyances taken towards Rhea of the lords. Up to the heavens, fly!

The next inscription introduces a word that occurs only once, but a perfect meaning can be found in Estonian



7.G) **v.i.ugiiaso.u.v.naton.a.s.tore.i.tiia** - [MLV-36, LLV-Es55]

v.i.ugiia so.u.v.na ton.a.s.to re.i.tiia

The first word **v.i.ugiia** is obviously a nominative or if it is a verb an imperative, as it does not have a grammatical case ending. The second word has the Essive ending for ‘as’, and the rest is familiar (the T is simply a scribe’s interpretation or mistake)

We can translate it (assuming **v.i.ugiia** is an imperative) with:

Convey (v.i.ugiia) as so.u.v the offering to Rhea (ton.a.s.to re.i.tiia)

The word only appears once, here. We can guess numerous meanings, but when we look to Estonian we find a suitable similar word in *soov* ‘expression of wishes’.

That produces the final result:

Convey the offering as expression- of- wishes to Rhea

11. ANALYSING BY CATEGORY OF OBJECT

7.H) **v.i.ugjiv.i.rema.i.s.tna.i.doto|re.i.tia.i.** - [MLV-23, LLV-Es42]

v.i.ugjia v.i.rema.i.s.tna.i. doto re.i.tia.i.

Here we notice the **-na.i.** ending on **v.i.rema.i.s.tna.i.** which we have repeatedly determined had a terminative meaning ‘till, up to’. The stem **v.i.rema** was discussed in Chapter 13 section 4.2.7 to mean something like ‘place of vital fire’ and the extended form with the endings, as ‘place arising out of the vital fires’. Adding the **-na.i.** we have ‘up to the place arising out of the vital fires’.

We translated this sentence in section 4.2.7 quite believably as

*The conveyance up to the place arising out of the vital fires brought to
(unite with) Rhea*

Note that the meaning of ‘the place arising out of the vital fires’ will seem strange to us today. We have to place ourselves into the religious worldview of the Veneti, where this word had real experiential meaning in the process of cremating the deceased, or burning a sacrificed offering, using a wonderous fire (Read the long discussion in section 4.2.7)

7.I) **v.i.re|ma|.i..s.|tna doto re.i.tia.i.** - [MLV-22, LLV-Es41]

v.i.rema.i..s.tna doto re.i.tia.i.

From what we have determined from earlier discussions, we should be able to translate this. But it seems it should read

v.i.rema.i..s.tna.i. doto re.i.tia.i.

Up to the place arising from the vital fires, brought to Rhea

Is there a mistake? If not then that demands some more thinking about the meaning of **v.i.rema.i..s.f-**

7.J) **mego doto v.e.r.ko.n.darna ne.r.ka.i. m** - [MLV-24, LLV-Es43]

mego doto v.e.r.ko.n.darna ne.r.ka.i. m

This sentence seems to be in another dialect and the last two words are elusive. Aside from **ne.r.ka-** meaning ‘humbleness’ we can only guess the meaning from the context and the first two words:

Our brought v.e.r.ko.n.darna ne.r.ka.i. m

We have to leave this one unresolved.

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7.K) **meگو dona.s.to \$a.i.nate.i.re.i.tia.i. pora.i.|e.getora .r.i.mo.i. ke lo|u.de robo.s.** - [MLV-26, LLV-Es45]

meگو dona.s.to \$a.i.nate.i. re.i.tia.i. pora.i. e.getora- .r.i.mo.i. ke lo.u.de-robo.s.

This sentence is similar to the ones on the bronze sheet, and in particular 11.1.6.2 about **meگو dona.s.to .e.b. vhaba.i.t\$a pora.i. .o.p iorobo.s.** where we interpreted the last part **pora.i. .o.p iorobo.s.** as ‘to turn up into the infinite-way’. The above inscription contains many of the same words, and notably **pora.i.** and **robo.s.**

We can partially translate it with:

Our offering to You, of the Gods, Rhea (meگو dona.s.to \$a.i.nate.i. re.i.tia.i.) to turn (pora.i.) (?)to eternal something(?)...(e.getora- .r.i.mo.i.) and (ke) towards the lo.u.de-way (lo.u.de-robo.s.)

Unfortunately there are words here that do not occur anywhere else – although the grammatical endings are clear – and with the information we have we cannot translate – other than that we can make an educated guess that **e.getora- .r.i.mo.i** with the **e.ge-** is probably about eternity and that the word **lo.u.de-robo.s.** can be compared to the earlier **iorobos** which suggests **lo.u.de** has to be a synonym of the heavens, infinity.

The methodology of this project is, like archeological investigation, open-ended. Answers to the above mysteries can come from new information or an insight into information we already have.

But for the current writing, we know that in general **e.getora- .r.i.mo.i. ke lo.u.de- robo.s.** are two ways of referring to the destination of the offerings to Rhea.

7.L) **meگو doto re.i.tia.i. bu.k.kakolia.i.** - [MLV-27, LLV-Es46]

This inscription is structured in a familiar way. We can partially translate it with

Our brought ... to Rhea (meگو doto re.i.tia.i.) bu.k.kakolia.i.

The problem word(s) is in **bu.k.kakolia.i.** and I intuitively want to see it as a compound word **bu.k.ka-kolia.i.** It is also possible that the apparently Partitive ending is actually the infinitive on a word. For example, an Estonian word that triggers some thoughts is *koli* ‘move’. That raises the possibility that an intended concept is that the offerings brought are

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‘moving’ to Rhea.

.Sadly, there is not enough information, even from scanning Estonian, to determine a translation, even though we know roughly what this and other inscriptions intend.

7.M) **vda.n. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to** - [MLV-28, LLV-Es47]

vda.n. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to

This inscription, which we have looked at earlier (9.2.8) in our discussion of .u.r.kle- is easy when we apply our accumulated knowledge from previous chapters. The translation is highly likely to be

I convey the conveyance, the offering, to Rhea of the oracles.

Note that I have placed ‘the offering’ in commas, saying the previous word in another way. I think that is the intention in the original of putting **dona.s.to** at the end. It is I think a repetition of the concept already stated in **v.i.ugia**.

7.N) **v.i.u.g.siia vo.l.tiio.n.mnin dona|.s.to r.i.tiia.i. mego** - [MLV-29, LLV-Es48]

v.i.u.g.siia vo.l.tiio.n.mnin dona.s.to r.i.tiia.i. mego

This inscription has some unusual spellings, suggesting shortcomings of the scribe, or another dialect. For example does the sentence intend the ending **vo.l.tiio.n.mnin** rather than the **vo.l.tiio.n.mna.i.** elsewhere.

Obviously the word order is unusual in that **mego dona.s.to re.i.tiia.i.** is given as **dona.s.to r.i.tiia.i. mego** Thus we can partially translate it as follows:

Our offering to Rhea v.i.u.g.siia vo.l.tiio.n.mnin

When partially translated in this way, the meaning of **v.i.u.g.siia vo.l.tiio.n.mnin** is clear, The reader can come up with many possibilities given that the stem **v.i.ug-** means ‘conveyance’, and **vo.l.tiio.n.mnin** ‘to heavens going’

7.O) **ka.n.ta ruma.n[.]na dona.s.to re.i.tia.n** - [MLV-30, LLV-Es49]

This sentence appears to be written by someone with poor Venetic

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since the grammatical endings are not what we would expect. The word **ka.n.ta** is one of the words for ‘carry’. The word stem **ruma.n.** is obviously ‘Roman’. The meaning that would be most natural is

The Roman carries the offering to Rhea (?)

There may be other interpretations if we get serious about grammar, but we have to be careful about overanalyzing something that appears to be poorly written or in poor language. This applies to the next as well.

7.P) **n(=m)ego (do)na.s.to ka.n.ta ruman re.i.tiia.i.** - [MLV-31, LLV-Es50]

n(=m)ego (do)na.s.to ka.n.ta ruman re.i.tiia.i.

This too has obvious mistakes. It reads as follows

Our offering carry the Roman to Rhea

7.Q) **re.i.tiikatakna|lo.g.siiv.i.rema.i..s.tna** - [MLV-33, LLV-Es52]

re.i.tii katakna lo.g.sii v.i.rema.i..s.tna

This word has both ‘mistakes’ indicating poor speech, and unknown words. It is wise not to attempt this.

7.R) **mego a(=v)hugiadina.s.tore.i.tiia.i.** - [MLV-35, LLV-Es54]

mego a(=v)hugiia dina.s.to re.i.tiia.i.

This sentence also had errors, but we can tell what was intended. It suggests that the second word is a verb, but may be incorrectly written. The most fitting interpretation is simply

Our offering convey to Rhea

7.S) **mego dona.s.tov.i.ugiiav.i.o.u.go.n.tiika| \$a.i.n. \$. \$e.i. re.i.tiia.i.** –
[MLV-37, LLV-Es56]

mego dona.s.to v.i.ugiiia v.i.o.u.go.n.tiia ka \$a.i.n. \$. \$e.i. re.i.tiia.i.

This sentence is another one that we can partly translate, but there are peculiarities that make attempts to find a final translation counterproductive.

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7.T) **vda.n.ka.n.tamknadona.s.tore.i.tiia.i.** - [MLV-42, LLV-Es62]

vda.n. ka.n.ta mnkna dona.s.to re.i.tiia.i.

The word or fragment **ka.n.ta mnkna** is puzzling. Without it it would read simply

I conveythe offering to Rhea

Thus **ka.n.ta mnkna** is a descriptive phrase for the offering. Perhaps something like ‘carried group of things’

11.7.3 Conclusions: The texts on the Styluses

Some of these inscriptions are longer ones and resemble those on the thin bronze sheets. The shortness of most of the stylus inscriptions is probably the result of the limited space on the stylus.

According to archeology, there were great numbers of styluses of which only a portion had writing on them. This suggests what happened at the sanctuary was that the visitor purchased a stylus to use, and perhaps paid more to have an inscription added. The stylus was used to write a message onto a bronze sheet – of which there is only one that has been found (the first one in group #6) (The others seem to be practice sheets – was there a school there teaching pilgrims how to write?). Perhaps the styluses with writing on them were obtained by people who could not write. In any event, the styluses and maybe some gifts, were left at a special place (the **v.i.ougont-???**) and were considered to be continuing ingratiations, worshipping, to Rhea. (as one of the inscriptions states)

Common sense suggests that practically speaking the sanctuary needed to be financed. Perhaps this financing came from selling styluses, teaching writing, etc. The styluses left behind were then recycled. The bronze sheets were probably beaten smooth again and reused – explaining why archeology has found few bronze sheets. The finding of the **o-e-k-a** sheets is probably because they were placed elsewhere and were overlooked in the reusing activity.

The next group #8 gives a few inscriptions left at the same sanctuary that were probably gifts brought along with the offerings to be burnt. However, the first two, on columns may have been created for the sanctuary site itself and part of the site rather than being brought.

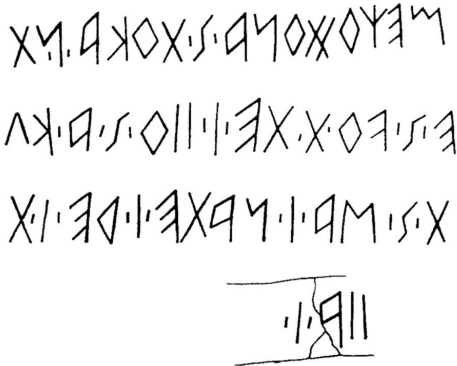
11.8

Grouping #8 - PRAYERS ON OTHER OBJECTS RELATED TO OFFERINGS

11.1.8.1 Introduction: The texts on Other Sanctuary Objects

The following two were found on columns with equestrian figures found at the Baratela sanctuary. The messages when we interpret them are similar to those in 6. and 7. Whether these objects were left as gifts, or were fixtures (like on columns) their messages are messages to the deity Rhea.

11.8.2 Analysis: The texts on Other Sanctuary Objects



8.A) megodona.s.toka.n.te.s.vo.t.te.i.iio.s.a.kut.s.\$a.i.nate.i.re.i.tiia.i. - [LLV Es64]

mego dona.s.to ka.n.te.s. vo.t.te.i. iio.s. a.kut.s. \$a.i.nate.i. re.i.tiia.i.

We have already discussed most of the words in this sentence, and there are many parallel segments. We will assume you are already familiar and continue our analysis. See 9.2..7.2

In 9.2.7.2 we translated this with:

Our offering (mego dona.s.to) in carrying (ka.n.te.s.) to take (vo.t.te.i.) to eternity's beginning (iio.s. a.kut.s.) to you, divine Rhea (\$a.i.nate.i. re.i.tiia.i.)

11. ANALYSING BY CATEGORY OF OBJECT

8. B) **megov|a.n.t.s.e.g|e.s.t.s do||na.s.to|re.i.tia.i** - [MLV-53, LLV-Es73]

me go va.n.t.s. e.g.e.s.t.s do.na.s.to re.i.tia.i

This was analysed in section 9.2.5.3. The final result we arrived at was

‘Our into forever offering in the direction of Rhea’

8. C) **[m]o.l.dobo.i.kno[.s.]|dona.s.to** - [MLV-53, LLV-Es73]

While we have established meanings for **mo.l.do bo.i.** and **dona.s.to** the lack of meaning for **-kno.s.** prevents us from arriving at a good solid meaning. Using some guessing, and considering that an offering goes in two direction – into smoke rising into the sky and ash (mo.l.do) remaining behind – we can propose the following meaning

mo.l.dobo.i. k no.s. dona.s.to

In the direction of ash (mo.l.dobo.i.) also offering into no

It is possible that the **no** word is an abbreviation. Could it mean ‘Our’?

11.8.2 Conclusions: The texts on Other Sanctuary Objects

There aren’t many in this group, which may reflect the fact that if objects were brought as gifts, there would not have been many pilgrims who inscribed the objects with texts.

That makes me think that the inscriptions on columns with equestrian figures may have been fixtures for the site and not brought as gifts. Now that we have established from the content of the inscriptions some ideas of how the site was used, it would be a good time to investigate more closely what archeology has found at the Baratela site.

11.9

GROUPING #9. - SEVERAL ISOLATED LONG INSCRIPTIONS

11.9.1 Introduction: The texts on Other Isolated Objects

The following are several items which are long inscriptions found in their own unique circumstances the first two from the Padova area and the second two from the Piave River Valley. The first may be religious, but was displaced from its origins, and when identified it was used as a lintel for a house. The second context I don't know, but when deciphered, the message seems funerary in nature, similar to messages on the obelisks. The 3rd and 4th objects in my opinion were non-religious, as my interpreting them will find they were containers or tankards for ale, and probably from taverns along the Piave River route coming from the north.

All of these are in the traditional Venetic writing that was centered on the northwest side of the North Adriatic, and permit reliable comparative analysis to decipher the traditional Venetic language.

11.9.2 Analysis: The texts on Other Isolated Objects

These inscriptions were found in many locations, and therefore will not form a group. Instead we will compare these inscriptions with similar inscriptions in the other groupings. For example the first two display typical messages describing the journey of the spirit to the heavens, which we have seen in the funerary objects – the obelisks, round stones, and urns.

9A - ISOLATED FINDS IN MAIN REGION – RELIGIOUS IN MY VIEW



9a-A).o..s.t..s.katus.ia.i.io.s.dona.s.to.a.tra.e..s.te.r.mon.io.s.de.i.vos [MLV-125, LLV- Vi2]

11. ANALYSING BY CATEGORY OF OBJECT

This inscription was found in northern Italy being used as a lintel for a house. Obviously when the house was built the builder sought a nice strong piece of stone, and the fact it had writing on it was irrelevant. Being displaced from its original location, we have no idea of its context, but our translating it indicates it was a funerary stone, perhaps a gravestone.

The Venetic is written continuously (right to left) as the illustration shows. Below, we have broken this inscription, up with spaces according to the words that we identify.

.o..s.t..s. katus.ia .i.io.s. dona.s.to .a.tra.e..s. te.r.mon.io.s. de.i.vo.s.

The two parallel word pairs seem to be **.i.io.s. .a.tra.e..s.** and **te.r.mon.io.s. de.i.vo.s.** The two versions seem to be Venetic in the first pair and loanwords from Indo-European in the second. Is the inscription saying the same thing in two ways, or describing two destinations - one in the inner eternity and the other in the eternity in the sky?

te.r.mon.io.s. de.i.vo.s. are probably Venetic loanwords from Indo-European. Estonian has the 'terminus' loanword only from recent association with English, but **de.i.vo.s.** is found in Estonian in *taevas* 'sky, heaven'. (Note the lower vowel tone of the Estonian, once again helping to confirm correctness!) The meaning with its **-s.** (Inessive) is 'in(to) the terminus in heaven'.

.i.io.s. .a.tra.e..s. is either the same thing in Venetic repeated for poetic reasons, or it refers to the underworld (*hiieled* in Estonian). The **.i.io.s.** is based on the stem **.i.io-** which we considered above to mean 'infinity, eternity'. The other word **.a.tra.e..s.** is based on the stem **.a.tra-** and combines AT (Estonian *ot* as in *ots* 'end') and RA, thus giving the meaning 'end of the route'. It is the basis of the town in Latin called *Atria*, as well as the name "Adriatic Sea"; and indeed the Etruscan *Etruria*, too, comes from the same elements. Here, my arguments suggest **.i.io.s. .a.tra.e..s.** means 'in(to) the eternal, in(to) end-of-road'.

Thus **.i.io.s. .a.tra.e..s. te.r.mon.io.s. de.i.vo.s.** could be expressed in **English:** 'In eternity's road-end, in the terminus of the heaven' -- except that in devising the whole sentence, probably the meaning 'into' is intended rather than 'in'.

dona.s.to is our familiar 'offering, something-brought' Note that the word order in which **dona.s.to** separates **.i.io.s.** and **.a.tra.e..s.** is poetically suitable because **.i.io.s.** also serves the preceding words:

.o..s.t..s. katus.ia are difficult words. We have discussed them earlier. Here is a more detailed analysis/argument:

.o..s.t..s. we believe is the verb 'to be' plus case endings. For example in Estonian *ole* 'be'(imperative) is a stem for both verb and noun forms. Thus it is possible to propose that in Venetic the stem word was simply **.o.**

THE VENETIC LANGUAGE

and the rest of the word is suffixes/case endings. We thus interpret **.o..s.t..s.** by O + ST ('out of')+S ('in') based on Elative case (-st 'out of') and Inessive. The meaning then is something like 'in arising from being'. But what does that mean in modern speech? Estonian has a similar gradation in meaning relative to vowel in some word structures – for example *olu* 'being', *elu* 'life (continuing being)', and *ilu* 'beauty (a higher state of being?)' This was discussed earlier.

katus.ia As discussed earlier, to an Estonian ear, the stem of the second word, **katus.ia** resembles the Estonian verb *kadu-* 'vanish, disappear'. Thus we can imagine the offering 'vanishing into the end of eternity, terminal of the heaven'. The ending **-s.ia** seems like a verbal ending, In Estonian *kadus* is a past tense, and perhaps there could be a passive voice in that by adding an *i* as in *kadusi* 'be disappeared'.

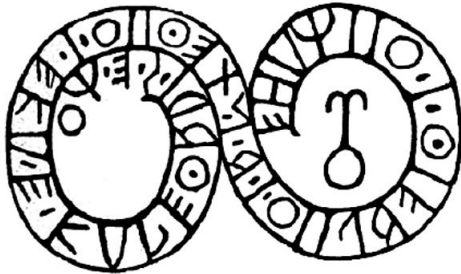
Thus, for **.o..s.t..s. katus.ia** the meaning could be that the deceased person once was a being, so arose from being, to vanish into the ends of eternity.

'From out of being, would be disappeared, in(to) eternity, the offering, in(to) the road's end, in(to) the terminus of the sky-heaven'

Some of the words above appear in other inscriptions. As discussed earlier, there is another instance that looks like *katu-* and more evidence of *.o.* being a stem for 'being'. Words for infinity occur many times, as seen earlier, especially at the end of words as **.i.io.s.** Words that suggest AT means 'end', 'terminus' occur elsewhere, as well as the RA, RO, meaning 'way' (as in **iorobo.s.**) The word **de.i.vo.s.** might occur in another inscription but with an initial **ta.i.-**

The interpretation of this inscription is quite reliable.

The next inscription is one I found on the internet. I have not determined its context, where it was found etc. However, the sentence was easy to interpret. All of the words are solid, and this translation is also very solid.



9a-B) **vhugjio.i.tivaio.i. a.n.tetiio.i.eku.e.kupetari.s.e.go**

[image of Pa26]

* looking at the actual graphic above, we reinterpret the **vk** as **eku** below

11. ANALYSING BY CATEGORY OF OBJECT

vhug-iio.i. tiva-iio.i. a.n.tet-iio.i. eku .e.kupetari.s. .e.go

Here we see the ending **.e.kupetari.s .e.go** that we saw in number 2.b Here we also see the use of **vhugio.i.** and **.a.ntetio.i** we saw earlier in number 2.C. and 2.E.

All we need now is to interpret **tival-iio.i.** This word appears earlier in inscription #4E (**tivale.i. be.l. lene.i.** ‘on wing to fly’)

We have also encountered the stem **a.n.tet-** which the sentences where they appear suggest the correct interpretation is ‘successes’.

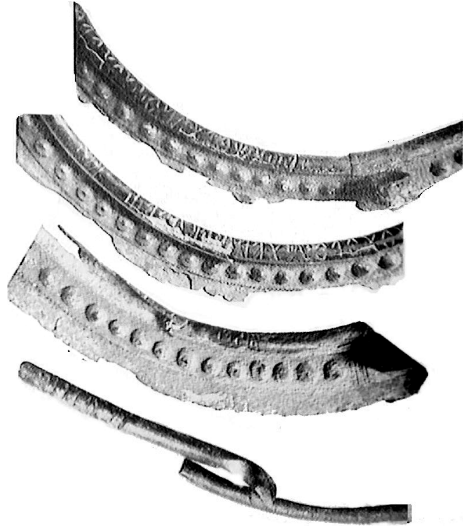
Thus we get a meaning that is something like

‘to convey eternally (vhug-iio.i.), on wing eternally (tiva-iio.i.) , successfully eternally (a.n.tet-iio.i.) , let be (eku), happy journey (.e.kupetari.s.) let remain (.e.go).’

Like the memorials, there is a wishing of a successful conveyance into the sky. Like the memorials there is the **.e.kupetari.s.** ending wishing a good journey. Like the obelisks we find the use of **.e.go.**

This inscription links with several of the earlier groupings. It would be very interesting to know its archeological context, location, etc.

9B – MIDDLE PIAVE VALLEY LONG INSCRIPTIONS – NON-RELIGIOUS IN MY ANALYSIS



9b-A) **.e..i.k.go.l.tano.s.dotolo.u.dera.i.kane.i** [*container - MLV- 242, LLV-Ca4*](context: Isolated find.Written in tiny letters on pieces of a container rim)

.e..i.k. go.l.ta n o.s.dot olo.u. dera.i. kane.i

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Found on pieces of the rim of a container, as shown above, these very tiny letters have been a puzzle. Why write so tiny on the rim of a container? Our methodology begins with that question. What is realistic? First we have to come up with some ideas about the purpose of the container. Because it was found in the Piave Valley, a route traders/merchants took from the north, one possibility is that it was a container at a tavern where traders stopped.

Unfortunately, practically none of the words appear elsewhere. The result is entirely based on my Estonian ear hearing a sentence that sounds like an advertisement on a container for ale, that would be read by customers of a tavern putting their faces close to it.

The Estonian parallel is:

ehk gulda, ni ostad õlu', terve' kannu'
should you have gold, then you buy ale, a whole container

The connections between the Estonian and the Venetic are mainly in that the grammars match. Also the Estonian word *ehk*, with its H, agrees with what we have discovered about Estonian parallels putting an H or a J in some locations where Venetic put dots.

If this is a coincidence then it is a coincidence as unlikely as a person winning a billion dollar lottery



ENONI. ONTEI. APPIOI. SSELBOI SSELBOI. ANDETIC. OROSECUPETARIS.

9b-B) ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETIC
OBOSECUPETARIS - [container - MLV 236, LLV B-1]

This is one of the very few inscriptions written in the Roman alphabet that is in a proper Venetic language. I believe it is real Venetic because after the Roman alphabet was introduced there were still outlying areas where Venetic was the primary language. The Roman alphabet form, where word boundaries were shown by dots, we can see that the dots in the Venetic alphabet are not necessary when word boundaries are used. This proves that the Venetic inscriptions are pure phonetic reproductions of actual speech – and explains some variations in the writing.

This inscription, shown in the illustration above was engraved on a bucket found at Canevoi di Cadola, a village on the Upper Piave River .

11. ANALYSING BY CATEGORY OF OBJECT

The object has been lost, but the drawing and information was preserved by canon Lucio Doglioni from Belluno, the author of several studies of Belluno inscriptions. Etruscanologist Elia Lattes was first to publish the drawing of the bucket and the inscription.

This bucket was 30 cm long with a 15 cm handle, made of lead, concave sides, with a handle. The finder wrote that he had seen two other identical ones – which suggests it was part of quite a number of identical ones, which is why I propose it was part of a set of ale tankards in a tavern. We have earlier interpreted the word PIIS on the handle, to mean ‘handle’. The body of the tankard had the following quite long sentence.

**ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETIC OBOS
ECUPETARIS**

The regular academic interpretation of this inscription by the traditional scholarly studies of Venetic as an archaic Indo-European language, could only get a translation by making most of the words into proper names – a trick common to traditional analysis. For example a translation given by Micheal Lejeune in *Manuel de la Langue Venetique* was ‘*Burial vault of Ennonios for (his brothers) Ontis (and) Applios (and for) himself, (all three) sons of Andetios*’. Although not absurd, it is completely empty and not only makes parts into meaningless proper names, but assumes ideas in the brackets.. This act of regarding pieces as meaningless proper names is unacceptable since we know ancient names had meanings themselves (as we still see in modern names surviving from ancient origins). An interpretation of the Canevoi bucket using Slovenian was done by Matej Bor, and is equally absurd ‘*And now, drunken as you are, have fear, have fear even of children around you, when you travel.*’ And of course, it was necessary to add a paragraph of explanation of children being malicious to drunks, etc. While anything is possible, it would be highly unlikely to appear on such an object. (Refer earlier to our discussion of how the laws of probability and statistics requires that the most probable meaning is the most believable and natural ones. Absurdity or strangeness that makes an interpretation unbelievable is a strong indicator of an erroneous result..)

Our interpretation, proceeds as follows:

We start with what appears to be clearest.

We first note the word **ECUPETARIS**, which suggests a ‘happy journey’ concept. We then notice **ANDETIK OBOS** We note that the word ANDET appears in other inscriptions and a very believable meaning is ‘successes’. In the memorials with pictures of horses there was an inscription with **.u. posed** (2.C) **v.i.ug-iio.i. .u. posed-iio.i. .e.petari.s.** which appeared to mean ‘horses’. The singular would then be **.u.pos**, which looks much like the **OBOS** here.

This enables us to view the end portion **ANDETIK OBOS ECUPETARIS**

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end portion as ‘successful horse-journey-continuing’ or similar.

Working backwards we see **SSELBOI SSELBOI** which is clear reduplication. It is here that the Estonian ear helps. Estonian uses reduplication in *Selga, selga* ‘onto the back, onto the back’ as applied to a horse.. As already discussed earlier, the presence in Venetic of the suffix **-bo-** ‘side’ suggests **BOI** is a suffix or case ending that is based on **-bo-** and partitive **vI** (where *v*=vowel) giving the meaning ‘to the side of’. The Estonian *selg* ‘back’ appears to be an ancient word as it exists in Finnish as *selkä*. Thus we can propose that **SSELBOI** is formed from **SSEL-** stem meaning ‘back’ and **-BOI** which is not exactly the same as Estonian *selga, selga* but produces the same meaning. It would be analogous to Estonian *selj-poole*.

In this sentence the partitive ending **vI** occurs several times. It’s meaning is typical of the complex application of partitives in Finnic, and appears to have the meaning ‘to, towards’ as there is a sense of action in a direction.

Estonian has the word *appi*³² as an Illative type of word meaning ‘to the aid’ which suits the previous word **APPIOI**.

ONTEI sounds like Estonian *on teid* ‘is your’³³ The ending is here to be interpreted in the Partitive.

Thus we have so far the equivalent of the Estonian *on teie appi* ‘is to your aid’

What is ‘(in)to your aid’? Since it is a bucket, and may involve a horse, how about water from the bucket to quench the horse’s thirst? We thus have to find ‘water’ in **ENONI**. Estonian stem for ‘water’ is *vee*.³⁴ How do we handle the N’s. In Estonian there is *-na*, giving *veena* ‘by means of, as, water’ (instrumentative or Essive cases). But this train of thought did not lead to a satisfying solution. Instead it worked better to look at **ENO-** in the meaning of ‘thirst’ as suggested by Estonian *jänu*. Supporting this choice is the fact that the Estonian would be at a slightly lower vowel tone, which we often see in Venetic compared to Estonian. That leaves **-NI** which in Estonian could be Terminative meaning ‘up to’ ; or it could be Instrumentative ‘by means of’ with a dialectically higher vowel; or it could be descriptive - equivalent to the Estonian *-ne*, as in *jänune*; or we could assume it is a Finnish first person pronoun suffix, so we get *jänuni* ‘my thirst’. We could assume that Estonian once had those Finnish pronoun

³² This interpretation *appi* for **APPIOI**, is purely based on direct reading and perfect fit. It appears in Finnish as *apu* ‘help’ and therefore is old.

³³ Later Venetic appears to use the O stem for ‘being’, hence there is reason to accept correspondence in ON. Also there are other indications elsewhere that we might equate **TEI** with *teie*. The stem **TEI-** is old, as it is also in Finnish.

³⁴ Other inscriptions suggest that we can associate **ENO** with ‘water’. The initial E would be long, and written in regular *Veneti* would have dots around it.

11. ANALYSING BY CATEGORY OF OBJECT

suffixes, and dropped them from the end.³⁵

If we choose *jänuni* then we can assume that the inscription is giving the horse a voice. We will proceed that way because it works well!

The result using added information from Estonian would be in Estonian *jänuni on teie appi (=teie abitsenud mind). Selga, selga. (selja-poole, seljapoole)andelikku hobus head-reisi*

'My thirst you have aided. Ontotheback, ontotheback. Successful horse-journey-continuing!'

The most believable way of interpreting this, is that the drinker is thinking this, and directing it to the tankard of ale, now empty. You, ale, have helped me by quenching my thirst. Now it is time to continue on, to get on the back of the horse outside, and to continue on to a successful horse-journey.

In addition there was the word on the handle of the bucket, where the first letter looks like it was a P, giving PIIS. It can be interpreted as 'handle' from *pidese >piise >piis*. What else could a single word on the handle mean, other than 'handle'!! The handle with its pointed ends, I believe was attached by pushing it into holes in the side of the container.

This inscription also illustrates how important it is in our methodology to always select not just the interpretation that is possible, but the one that is most realistic, the one that most follows grammatical structure, and results in the most believable result.

For example, it is possible to come up with other interpretations such as the absurd ones via Slovenian or Latin which the analysts can argue are 'possible'. But it is the interpretation that 'works' on all levels that is by the laws of probability and statistics, most probably correct.

Stupid interpretations always reveal themselves to have flaws on all levels.. For example interpreting **SSELBOISSELBOI** with Estonian *sel poisil sel poisil* 'of that boy, of that boy' instead of *selga, selga* 'onto the back, onto the back' can produce a worse sentence.. We can tell that *sel poisil* is a worse interpretation than *selga* for a number of reasons. *Sel poisil* breaks the **SSELBOI** word against suggested word boundaries, and it adds an additional *-il* at the end.. Thus in the direct approach the interpreter must be trying their best and always seeking the best fit and realistic results - closest to word boundaries, grammar, etc.. This applies to employing other languages too. We can take modern English for example. What can we get if we identify in the above inscription some vague English sentence? "*Anon – on the – apply – sell boy sell boy – and ethic – oh boys – occupy taris*". If the analyst were fanatic, he could probably poetically massage

³⁵ This approach assumes Venetic preserved those pronoun-suffixes. Other evidence of such possessive pronoun-suffixes need to be found. It will be hard to distinguish them from other case ending possibilities, though.

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this result to get a meaning that, still absurd, formed a 'poetic' sentence, and then accompanied it with a long explanation. Furthermore, it will be impossible to find the same meaning of the same Venetic words in other inscriptions, nor the same grammatical operation.

In a sentence – while it is possible for anyone to find a similar sounding sentence in any language, it will be like hearing sentences in the wind. A proper analysis of Venetic requires the full analysis of all the inscriptions at once, with the pursuit of constant meanings for words and grammatical elements, and final results that are not just possible, but actually realistic and probable.

There is no shortcut. It is impossible to interpret Venetic in a piecemeal fashion. The entire body of known inscriptions must be analyzed at once and the results highly realistic and clear.

11.10.

**GROUPING #10. - LATER INSCRIPTIONS
WITH ROMANIZATION AND OTHER
CHANGES**

11.10.1 Introduction

Group 10 represents three separate groups because –with the exception of a few early inscriptions – these do not integrate well into the analysis of majority of Venetic inscriptions from the proper original Venetic period and northwest Adriatic location. Since they do not participate significantly in our methodology, we will leave detailed discussion of them to Appendix

With the rise of the Roman Empire, the Venetic area was among the first to be impacted by Roman language and culture. One of the first Roman Empire provinces was Venetia, and it was followed may major immigration of Romans. The region was rapidly transformed.

More distant locations were slower to be impacted. The inscriptions at ‘the sanctuary of Lagole-Calalzo’ in the upper Piave River area range from the late Venetic period into the Roman period, and it is reflected in the inscriptions found there – some early ones strongly resemble those found in Venetic times around the Este and Padova regions, while later ones, although still written in the Venetic alphabet, show significant changes including some Latin words. These inscriptions form the subgroup **10-A** *The Changing Dialect of the Lagole Inscriptions.*

One of the aspects of any culture that is slowest to change is religious culture, such as funerary practices, and for that reason inscriptions on urns continued into the Roman era. These inscriptions are identified by the fact that they are in the Roman alphabet. They are considered to be Venetic if they display some of the Venetic keywords on urns such as FREMA, VOLTIO, etc. However, they are not the personal messages of earlier inscriptions, and seem to be following Roman customs. These form our subgroup **10-B** *Roman Alphabet Cremation Urn Inscriptions – Abbreviations, Non-sentences.*

The third group we look at is the “Veneti” of northwest Europe to see if the people were the same culturally as those in northern Italy. I did not do an exhaustive search for examples of there as my purpose was only to find evidence of the Venetic language in the history of Brittany and Wales. These form the subgroup **10-C** *A Few Examples of Inscriptions Elsewhere in Europe*

11.10-A

GROUPING #10A. -The Changing Dialect of the Lagole Inscriptions

An archeological site at which a great number of objects with Venetic inscriptions have been found is that of the “sanctuary of Lagole-Calalzo” near Pieve di Cadore high up in the Piave River valley. This site has Venetic dedications from the late Venetic period, from the Veneto-Latin period, and fully Latin. They address a deity TRUMUSIA (See later discussion) A great number of the inscriptions are written on dipper handles. The large number of dippers, to me, suggests it was a facility with saunas (since sauna’s used dippers to throw water on stones) Otherwise, how would one explain such a large number of dippers? It seems that visitors purchased dippers upon arrival – it paying for the facility operation - and then left them at the end of their saunas as offerings. (And the facility then recycled them)



ON DIPPER HANDLES

- 10a.A) **voto.s.na.i.son.ko.s.tona.s.totribus.iiati.n** - [MLV-154, LLV-Ca9]
- 10a.B) **ku.i.juta.ametiku.ss.tule.r.** - [MLV-159, LLV-Ca12]
- 10a.C) **o.p.po.s.aplisiko.s.dotodono.m.|trumusijatei** [MLV-211, LLV-Ca19]
- 10a.D) **butijako.s.{- - -}kos.|dono.m.trumusijate.i.toler** [MLV-161, LLV-Ca17]
- 10a.E) **suro.s.resun.ko.s.tona.s.to|trumus.iiatin** [MLV-152, LLV-Ca7]
- 10a.F) **avirobro.i.joko.s.dotodonon.|\$.ainate.i.** - [MLV-157, LLV-Ca20]
- 10a.G) **fovofouvoniko.s.dotodono.mtrumusijate.i** - [MLV-198, LLV-Ca66]
- 10a.H) **futto.s.aplisikos.tri\$iko.s.toler.|[tru]musijate.i.dono.m** - [MLV-210, LLV-Ca15]
- 10a.I) **le.s.satole.rdono.m.\$a.i.nate.i.** - [MLV-208, LLV-Ca68]
- 10a.J) **fo.u.vo.seneijo.s.dotodono.m|trumusijate.i.** - [MLV-165, LLV-Ca21]

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10a.K) **fugene.s.inijo.nti[kosdoto|sono]m\$*a*.i.nate.i** [MLV-199, LLV-Ca67]

10a.L) **turijonei.okijai.jo.ie.bos.kea.perou.teu.ta[m.]** [MLV-203, LLV-Ca24]

10a.M) **trumu** [MLV-178-184, LLV-Ca36-Ca41]

10a.N) **vot.tso.m.** [MLV-188, LLV-Ca46]

A FEW LATER ONES IN ROMAN ALPHABET

10a.O) **V.OLSOMNOS. ENNICEIOS | V.S.L.M. TRVM** [MLV-217, LLV-Ca58]

10a.P) **C.ENICONEIO . CATTONICA {V} | TRVMSIATE V.S.L.M.** [MLV-219, LLV-Ca73]

THERE ARE A FEW OTHERS IN ROMAN ALPHABET BUT ARE UNDECIPHERABLE DUE TO ROMAN INFLUENCE SUCH AS USE OF INITIALS, UNLESS THEY MAKE MORE SENSE FROM A ROMAN PERSPECTIVE: SEE DISCUSSION FOR ROMAN ERA URN INSCRIPTIONS

ON OTHER OBJECTS THAN DIPPERS

10a.Q) **ke.l.lo.s.ossoko.s.dotodono.m.|trumuijate.i.** - [situla of bronze MLV-158, LLV-Ca5]

10a.R) **e.s.kaivaliber.tos.a.rs.petija|ko.s.dona[s.t]o\$aina[t.|tr-u]sijate.i.** - [plaque of bronze MLV-212, LLV-Ca11]



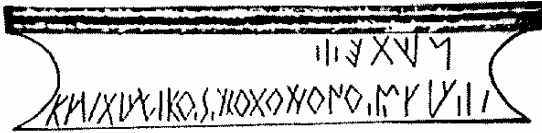
10a.S) **ke.l.lo.s.pi.t.|ta.m.mniko.s.tole.r.truusijatee.i.dono.m.** - [plaquette MLV-160, LLV-Ca14 Additional notes: this object obviously was hung from the top, and an eyelet at the bottom left held it steady to a wall. It was therefore functional – a part of the facility]]

10a.T) **iion.ko.s.tona.s.|to \$*a*.i.nat. trumus.iiat. per. vo|.l.te.r. kon. vo.n.ta.r.**
--- [bronze plaquette MLV-151, LLV-Ca6]

10a.U) **broi.joko.s.|dono.m.doto\$*a*.i.nate.i.|trumusijate.i.** - statue of man MLV-167, LLV-Ca23]

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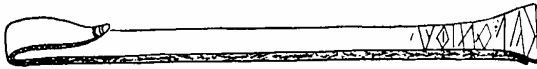
10a.V) **.e.n.nodif.[.p.piko.s.do(to) trusija|te.i.** -[bronze statue of man MLV-205, LLV-Ca69]



10a.W) **trumujatei (t)oler fu.t.to[.]s. vo.l.to par iko.s.[** [cup rim MLV-209, LLV-Ca65]

10a.X) **klutaviko.s.dotodono.m.\$a.i.|nate.i.** - [vase MLV-207, LLV-Ca18]

10a.Y) **trumujateiolerfu.t.to[.]s.vo.l.topariko.s.[** [cup rim MLV-209, LLV-Ca65]



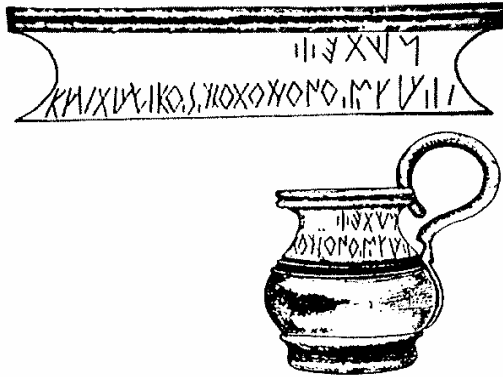
10a.Z) **kalodiba** --- [handle with hook MLV-162, LLV-Ca48]

GENERAL ANALYSIS (See Appendix for more detail)

1. There aren't very many inscriptions we can use, because a great number are on fragments. The ones selected for our analysis are those given above, which appear to be reasonably complete sentences.

2. Looking at patterns in the sentences, we can see that they generally have the same form and purpose as the sentences on the styles and bronze sheets addressing the goddess Rhea. We can see the same structure [PERSON] **dona.s.to....\$ainate.i.** [DEITY] except that the deity seems to be something called **trumusijate.i.** These inscriptions however show many differences from the proper Venetic and the inclusion of Latin. Since the archeological site begins in the late Venetic period and proceeds into the Roman period, we can expect that the language in the Lagole inscriptions display degrees of degeneration. Some are good enough traditional Venetic that we have used a few in our earlier examples. For example the following

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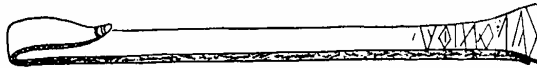
10a.X) **klutaviko.s.dotodono.m.\$a.i.|nate.i.** - [vase MLV-207, LLV-Ca18]

klutaviko.s. doto dono.m. \$a.i.|nate.i.

'The flower-bunch-carrying brought offering to You of the gods'

(See earlier discussions for explanations)

Another inscription simple enough to compare with the main body of inscriptions is the following:



10a.Z) **kalodiba** --- [handle with hook MLV-162, LLV-Ca48]

Here we have a peculiar object that is not a dipper handle, but a hook with handle. We guessed from its in an environment with water and dippers that it was probably to tip a pot to pour water. The word **kalotiba** appears to have the Venetic word *tiva* we saw a couple times and was obviously 'wing'. Here, if we take some insights from Estonian *kalla* 'pour' the word **kalodiba** translates as 'pouring-wing' (Est. *kallu tiib*)

This is one of only a few of the Lagole inscriptions that do not express the concept of '[PERSON] brings an offering to You of the gods, TRUMUSIAT'

Instead of the **meگو** of the Rhea sentences, here the person or group making the offering, or the name of the object itself, is used. We can identify these names in the first part of the sentences, ending with **-ko.s.**

For example: #10a.N

e.s.kaivaliber.tos.a.rs.petija|ko.s .dona[s.t]o \$aina[t. |tr-u]sijate.i. -

This is a good example as it strongly resembles the *Rhea* sentences at the end part. Here we see **dona.s.to**. Other inscriptions use **doto** which is

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found in the Rhea sentences and **donom**, which is another word meaning the same as **dona.s.to** ‘thing brought’ – although **donom** may represent influence from Latin, and a more precise meaning of ‘offering’ inspired by Latin *donato*.

This example shows a very long description of the group owning the offering. **e.s.kaivaliber.tos.a.rs.petija|ko.s** It would be absolutely impossible to interpret this without reference to Estonian and Latin.

This inscription obviously has a Latin loanword **liber.tos**. But Latin offers several alternatives ranging from *liber* ‘book’ to *libertas* ‘freedom’. The Estonian ear seems to hear the first word as *eeskava* ‘schedule’ and **petija|ko.s** as *pidajakuse* ‘pertaining to maintaining’. In the context of a spa/suuna facility, there would have been an office taking down the names of the visiting merchants and assigning the times they enter the sauna room or whatever facility it may be. If there was scheduling, it follows that there was a book into which things were written. Thus the Latin that would apply would be *liber* ‘book’, and the word **liber.tos.** suggests that there was a book into which the schedules for the various groups were written, so that **e.s.kaiva liber.tos.** in mixed Venetic and Latin would mean something like ‘the schedule-book’.

The next word **.a.rs.** poses a mystery unless we view it through Est. *haru(se)* ‘branch’ or *vars* ‘stalk, stem’, so that **.a.rs.** can be an abbreviation for ‘division’. Next follows - **petijakos** – which to the Estonian ear is like *pidajakuse* ‘maintaining’.

Thus breaking up the continuously written Venetic text we have:

e.s.kaiva liber.tos .a.rs. petija|ko.s. dona[s.t]o . . .

‘Schedule book division maintainer’s offering to . . .’

The other inscriptions too give descriptions/names that are impossible to interpret until we listen with Estonian. We did not get results for everything but what we discovered seems to speak of a sophisticated facility that probably managed public saunas for merchants/traders coming down from the north via the eastern amber route.

The following summarizes what the Estonian suggests.

Donors Are Named

Sentence structure suggests the first words name the donors

#10a.Q - **ke.l.lo.s. ossoko.s.** - *kelluse osakuse* - bell (gong) division

#10a.S - **ke.l.lo.s. pi.t.|ta.m.mniko.s.** - *kelluse pidamiskuse* – bell(gong) maintainers

#10a.A - **voto.s. na.i.son.ko.s.** - *vedese naisekuse* - water-women

#10a.B - **ku.i.juta . ametiku.ss.** - *kuivajate ametikuse* - dryers bureau workers

#10a.E - **suro.s. resun.ko.s.** - (?)*suure reisija* (?) - (?)long-distance traveller(?)

#10a.D - **butijako.s. {- - -}kos.** *puidejaguse* (?) - wood distributing (?)

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(Latin *libertos* ‘book’)

#10a.N - e.s.kaiva liber.tos. a.rs. petija|ko.s. - *eeskava-raamatu haruse pidajakuse* - schedule-book division maintainer

10a.F - aviro bro.i.joko.s. - (?)

(?? Latin *foveo, fovi, fotum* - keep warm, maintain, foster.)

#10a.J - fo.u.vo.s enei|jo.s. - ‘(??) *inimesed*’ - (?Fire-maintaining ?) people

#10a.K - fugene.s. inijo.nti|kos - ‘(??) *inimesed*’- (?Furnace?) people

#10a.G - fovo fouvoniko.s. -

(Latin *aplico* ‘devote to’)

#10a.C - o.p.po.s. aplisiko.s. *õppuse APLISIKUSE* - learning-devoted

#10a.H - futto.s. aplisikos. tri\$iko.s.

3. The word **trumusijat**- is often references with **sa.i.nate.i.** just like Rhea at Este. Therefore it is a deity. In my detailed analysis (see Appendix A-1) the word **trumusijat** probably represents a merchants’ deity, much like Rhea was a shippers’ deity, because the Lagole facility was on a trade route from the north down the Piave Valley. Perhaps, one day from their destination, traders/merchants stopped to rest and clean themselves and pray to trumusiat for success, before they descended to the Veneti markets.

If we look at the word trumusijat from a Finnic perspective, what we hear is **turumaasejad** ‘those of the market-land’. It is plural because marketplaces had three components – the crafter, shipper and seller. History indicates that in the post-Roman era there developed a concept of a deity with three heads. In the ancient world, people worshipped the deity which personified what was meaningful to them. Thus it would make sense that merchants would address a deity pertaining to their way of life at the facility. FOR MORE DETAILED ANALYSIS AND DISCUSSION OF THE LAGOLE INSCRIPTIONS SEE APPENDIX B

11.10-B

GROUPING #10B. - Roman Alphabet Cremation Urn Inscriptions – Abbreviations, Non-sentences. (See a more detailed investigation in Appendix)

The inscriptions on urns done in the Roman alphabet, represent a time when the Veneti became citizens of a Roman province and come under the influence of Roman language (Latin) and culture. By then too, writing on urns were becoming more institutional, and increasingly the inscriptions ceased to be ad hoc personal messages from the living, and now began developing established conventions. My conclusions as I studied them is that at first sentences degenerated to an identification of the deceased, perhaps his/her country and kinship, along with funerary keywords (Volitio and so on). Then the repeated keywords were reduced to initials. For example **volitio > VOL. > V.** or **v.i.rema > FREMA > F.**

Originally I listed these sentences for my study in the sequence they appeared in MLV's cataloguing, however in the course of studying them I sensed some themes within them and grouped them according to these themes or patterns that will be described later. Because these inscriptions are so different from the inscriptions presented in section 5, most not even being proper sentences, they are not very useful in deciphering the original proper Venetic. We only make some general notes here. For a more detailed scanning of these inscriptions see Appendix C

10b-1. STILL LIKE TRADITIONAL VENETIC URN MESSAGES see Appendix C for more detailed analysis

As the Venetic regions became Romanized, and began using the Roman alphabet, some of the urn inscriptions followed the same patterns as earlier – they tended to be sendoff messages to the deceased and often proper short sentences. Nonetheless the Roman alphabet spelling, abbreviation (L might represent **LEMONEI** or F represent **FREMA** (v.i.rema) of C represent **CANTA**, etc) , and other changes suggest it is not wise to try to decipher them too hard. In the earlier chapters we took note of some of them and made comparisons to the older inscriptions on the urns.

- 10b-1.A) **FREMA .IUANTINA •• KTULISTOI UESCES** - *MLV-102, LLV-Es104]*
- 10b-1.B) **FREMA - ENNONIA** - *[MLV-117, LLV-EsXXXIII]*
- 10b-1.C) **UANTAI | IUANTEIAI - FREMAISTINAI** *[MLV-105, LLV-Es107]*
- 10b-1.D) **GENTEI . IUANTIOI** *[MLV-107, LLV-Es109]*
- 10b-1.E) **. CANTA UPSEDIA** *[MLV-115, LLV-EsXXVII]*
- 10b-1.F) **CANTA – LOXINA** ‘
- 10b-1.G) **MOLTISA | CANTA - PAPHIA - C - [JNI - VXOR** *[MLV-120-23, LLV-Es XXX]*
- 10b-1.H) **LEMONEI | LEMONEI ENNONIOI** *[MLV-106B, LLV-Es108]*

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- 10b-1.I) **NERCA - VANTICCONIS - F -** [MLV-120-35, LLV-Es XLI]
10b-1.J) **L. NERCA** [MLV-120-43, LLV-Es L]
10b-1.K) **FOUGO** [MLV-119, LLV-EsLII]
10b-1.L) **FOUGONTAI - FUGISONIAI - BRIGDINAI - EGO** [MLV-103, LLV-Es 105]
10b-1.M) **FO[UGON]TAI OST.INAI | FOVGONTAI TOTICINAI** [MLV-104, LLV-Es106]
10b-1.N) **FOUGONTAI - EGETOREI - FILIA - FUGENIA - LAMUSIOI -** [- MLV-109, LLV-Es111]
10b-1.O) **ATAINA** [MLV-118, LLV-EsXLIX]

10b-2. THOSE THAT APPEAR TO NAME PLACES IN MY OPINION

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention places. A place is identifiable by the ending –IA. See Appendix B for more detailed inspection of them.

- 10b-2.A) **IUANTINA TIRAGONIA** [MLV-112, LLV-EsXXIV]
10b-2.B) **IUANTINA**
10b-2.C) **IUANTA | CARPONIA** [MLV-113, LLV-EsXXV]
10b-2.D) **KONIA - CN- F – LIBONIA | QUATA C F (?)** [MLV-120-20, LLV-Es XX]
10b-2.E) **TERTIA - CRUMELONIA - TURSTIACA** [MLV-111, LLV-EsXXIII]
10b-2.F) **. IUUSTA - CRUMELONIA** [MLV-114, LLV-EsXXVI]
10b-2.G) **T - CRUMEL** [MLV-120-46, LLV-Es LIV]
10b-2.H) **EGETOREI - CRUMELONIOI** [MLV-110, LLV-Es112]
10b-2.I) **CRETEILA - M - ENNIO - GRAICI - F -** [MLV-120-02, LLV-Es II]
10b-2.J) **W - TINTENI - LOCVS - CVRONINI** [MLV-120-12, LLV-Es XII]
10b-2.K) **GAUIS RAUPATNIS MILES POLTOS OSTINOBOS FRIUI PATER -** [MLV-110bis, LLV-Es113]

10b-3. THOSE THAT I BELIEVE APPEAR TO IDENTIFY THE DECEASED BY THEIR PROFESSION OF ‘SHIPPER’ (ENNIUS)

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention the profession of the deceased. This highlights the fact that in ancient times people tended to be named by describing them. Here I identify the word ENNIUS and its variations as meaning ‘shipper’. The person may actually have been called that as their name. If there was more than one person of the same profession, one added a descriptive word. For example ‘Shipper of Livonia’. The modern practice of naming – a first name and last name – probably did not begin until the Roman Empire sought to identify all citizens in order to tax and control all citizens. See Appendix B for more detailed inspection of them.

- 10b-3.A) **VANTIO - ENNIVS - PVLIONIS - F -** [MLV-120-33, LLV-Es XL]
10b-3.B) **VANTI. ENONIO.TI.F** [MLV-120-07, LLV-Es VII]
10b-3.C) **L ENIUS - CANVS** [MLV-120-24, LLV-Es XXX]
10b-3.D) **L ENNIUS - P - F - FOUGO** [MLV-120-26, LLV-Es XXXII]
10b-3.E) **T ENNI T F URCLESONI** [MLV-120-13, LLV-Es XIII]

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- 10b-3.F) **P. HENIVS - C - F -** [MLV-120-28, LLV-Es XXXV]
- 10b-3.G) **L.ENIVS.P.F** [MLV-120-29, LLV-Es XXXVI]
- 10b-3.H) **T. ENNIVS P. F -** [MLV-120-30, LLV-Es XXXVII]
- 10b-3.I) **C. ENNIVS -** [MLV-120-31, LLV-Es XXXVIII]
- 10b-3.J) **CRISPVS - ENIVS** [MLV-120-32, LLV-Es XXXIX]

10b-4. THOSE THAT I BELIEVE APPEAR TO IDENTIFY THE DECEASED BY THEIR PROFESSION OF ‘TRAIL-MAN’ (RUTILIUS)

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention the profession of the deceased. This highlights the fact that in ancient times people tended to be named by describing them. Here I identify the word RUTILIUS and its variations as meaning ‘horseman’. The same ideas as for ‘shipper’ apply. People were named by appropriate descriptions of them. See Appendix B for more detailed inspection of them.

- 10b-4.A) **NIRCAE - RUTILIAE - P - F -** [MLV-120-04, LLV-Es IV]
- 10b-4.B) **SEPTUMA - - SEX - F - T - RUTILI - UXOR | AEMILIAE** [MLV-120-03, LLV-Es III]
- 10b-4.C) **C - RUTILIUM Q F | C - RUTILI -** [MLV-120-17, LLV-Es XVII]
- 10b-4.D) **ΛV - RUTILI - L - F - | - IUA - AIDRIA - UOL - F -** [MLV-120-22, LLV-Es XXII]
- 10b-4.E) **T.RVTILIVS - L - F - MARSCVS -** [MLV-120-25, LLV-Es XXXI]
- 10b-4.F) **Q RUTILIUS - RUTUBA -** [MLV-120-27, LLV-Es XXXIV]
- 10b-4.G) **P - RUTILIU -** [MLV-120-40, LLV-Es XLVI]
- 10b-4.H) **CN - RUTILIUS M FIL -** [MLV-120-40, LLV-Es XLVI]
- 10b-4.I) **CN . RUTILIUS . Q . F Q** [MLV-120-42, LLV-Es XLVIII]
- 10b-4.J) **L - RUTILIUS - TI - F - PULLIO - TRIBU - ROMILIA -** [MLV-120-45, LLV-Es LIII]
- 10b-4.K) **ΛV RUTLI[-** [MLV-120-47, LLV-Es LV]
- 10b-4.L) **L RUTILIO PUSI[O]NI -** [MLV-120-06, LLV-Es VI]
- 10b-4.M) **C - RUT - MATID[?]** [MLV-120-48, LLV-Es LVI]

10b-5. THOSE THAT APPEAR TO NAME AMBER

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention amber. I interpret SOCCI as ‘amber’ (Latin *succinum*) See Appendix B for more detailed inspection.

- 10b-5.A) **IUANTA SOCCINA - PUSIONI - MA** [MLV-120-01, LLV-Es I]
- 10b-5.B) **FUXSIAE - RUTILIAE - SOCCI** [MLV-120-10, LLV-Es X]
- 10b-5.C) **FREMA RUTILIA P F SOCIACA** [MLV-120-21, LLV-Es XXI]

10b-6. THOSE THAT USE TITINI – A TERM OF ENDEARMENT?

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention a term of endearment in TITINI. See our discussion of this in Appendix B

- 10b-6.A) **ΛV TITINI -** [MLV-120-15, LLV-Es XV]’
- 10b-6.B) **ΛV TITNI - UXOR - IUANTA** [MLV-120-37, LLV-Es XLIII]

11. ANALYSING BY CATEGORY OF OBJECT

- 10b-6.C) **L TINTINI C F** [MLV-120-14, LLV-Es XIV]
10b-6.D) **L TITINIO L F** [MLV-120-08, LLV-Es VIII]
10b-6.E) **FUXS TITINIA MANO MATREM** MLV-120-18, LLV-Es XVIII]
10b-6.F) **MV TITINI - MATER** [MLV-120-36, LLV-Es XLII]

10b-7 THOSE THAT USE AEMILIO – A TERM OF ENDEARMENT?

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention a term of endearment in **AEMILIO**. See our discussion of this in Appendix B

- 10b-7.A) **A AEMILIO Q F QUALTI** [MLV-120-09, LLV-Es IX]
10b-7.B) [... **A]EMILIO Q F** [MLV-120-16, LLV-Es XVII]
10b-7.C) **..[AEMIL]I.** [MLV-120-49, LLV-Es LVII]
10b-7.D) **C - AIMILIUS - C - F - SONIUS** [MLV-120-39, LLV-Es XLV]
10b-7.E) **AEMILIA - S[TL]APURN - UXOR** [MLV-120-34, LLV-Es XLbis]

10b-8. ROMAN STYLE INSCRIPTIONS

see Appendix C for more detailed analysis

As time passed, the urn inscriptions showed less and less that could be identified as Venetic. Scholars of Venetic obviously exclude those that are obviously Venetic. These three are thus examples of what would be now fully Roman in style. Archeology has obviously found many more.

- 10b-8.A) **CASSIA ANNI F SECUNDA | CASSIA ANNI F | SECUNDA -** [MLV-120-38, LLV-Es XLIV]
10b-8.B) **MAXSUMA - DOMITIA CAESARIANAM** [MLV-120-19, LLV-Es XIX]
10b-8.C) **SEX . STLAPURNAE** [MLV-120-05, LLV-Es V]

SUMMARY: As in the case of the Lagole inscriptions, as time went on, the Venetic became increasingly compromised. We have made the distinction between proper Venetic and compromised Venetic generally between the urn inscriptions done in the Venetic alphabet and the urn inscriptions done in the Roman alphabet. While it is possible to write a proper Venetic language sentence in the Roman alphabet (A good example is 9b-B), generally if the inscriptions were in the Roman alphabet, Venetic was not being preserved. As I mentioned earlier, considering that funerary traditions tend to endure even as the everyday language changes, I believe that the reduction of the urn inscriptions to simply listing the funerary keywords, even representing them by initials, was done increasingly from seeking to follow tradition. The people may have forgotten Venetic in everyday life and been speaking Latin.

There is too much uncertainty in the Roman alphabet inscriptions to try to rationalize them to any great degree, since our primary interest is in the original Venetic language as presented in the inscriptions of before the rise of the Romans.

**FOR MORE DETAIL ON BOTH THE LAGOLE
INSCRIPTIONS AND THE ABOVE ROMAN ERA URN
INSCRIPTIONS SEE APPENDIX B and C.**

11.10-C

GROUPING #10C. - A Few Examples of Inscriptions Elsewhere in Europe

The following inscriptions are not from MLV and not in the initial selection, but were the result of a quick internet search near the end of the study of the Venetic inscriptions. My purpose was not to do an exhaustive search for inscriptions outside the Adriatic region but only to find a few examples to determine if the Venetic language was more widely used, as my theory (see Chapter 1) holds. The following offers these few examples, but I am certain that someone who searches archeological finds around Europe, where the ancient pre-Roman original (V)Eneti appear in the historical record, that more will be found.

1. A Few Examples of Inscriptions Elsewhere in Europe**10c-1. RHAETIAN HUNTING HORNS**

There are many inscriptions in places away from the Veneti, towards Rhaetia; however unless the objects they are on offer some clear context as to their purpose, we have no way of judging if the Rhaetian language was close to Venetic. This context is available only on some hunting horns since we can infer that the inscriptions on them most probably have something related to hunting. The following examples seem to provide a suitable repetition of a word stem related to hunting-catching, which is probably related to the **pueia** we saw in Grouping #1 at the start of this chapter. The Finnic parallel would be *püija* ‘catch!’ or *pida, pea* ‘hold! stop!’. The following appear to clearly show the root **pia** ‘stop! catch!’



10c-1.A)

[from Schumacher - MA1]³⁶**piamnehelanu**

Directly from context, we can only say that the meaning would be something a hunting party is thinking when the horn is blown. To get anything more we need to extend out investigation. The word above sounds to the Estonian ear like the words are **piamne** (Est. *peame* ‘let us stop, catch’) **helanu** (Est. *ela-* ‘live’, Finn *eläin* ‘animal’) giving a meaning ‘let us catch the animal!’

³⁶ Schumacher S., *Die rätischen Inschriften. Geschichte und heutiger Stand der Forschung*, Innsbruck 1992.

11. ANALYSING BY CATEGORY OF OBJECT

10c-1.B)

pianmelka

[Schum. MA 2; Mancini. IR 7a]³⁷

The first part is the same as in the last – ‘let us stop!’ What remains is **lka** This might name some kind of animal, or it is an additional grammatical ending adding more drama to the word.

10c-1.C)

piieikuizu

[Schum. MA 5; Mancini. IR 8]

The first part **piiei** is clearly the same as **pia**, but in another accent or dialect. The last part **kuizu** probably names an animal. OR it represents the purpose of the horn – if it is used to make animal calls. In Estonian *kutsu* (with the first U palatalized) means ‘call, attract’ and often is used as a name for a dog.

10c-1.D)

piemetinutriaHis

Schum. MA 6]

The first part is the same as in the last – ‘let us stop!’ Again the last part may name an animal.

Sadly all that we can determine is that Rhaetian is probably related to Venetic to some degree. This is to be expected since the Rhaetians were intermediaries in the trade between the Veneti and the north. It is possible to investigate Rhaetian inscriptions more, but our purpose here is only to scan them to see if there is some resonance with Venetic words.

10c-2. BRITTANY GRAVE MARKERS

There were very very few inscriptions old enough in Brittany and Britain to look at. The following, using Roman characters, obviously date to Roman times, but the words are not Latin! In these cases we look for a single word repeated several times that could reflect the two major concepts on grave markers – resting in peace, and remembering. We found both. See later for our analysis..

10c-2.A) **MELITA:**



[image after Davies, W. et al. (2000)

The Inscriptions of Early Medieval Brittany.

*Les inscriptions de la Bretagne du Haut Moyen Age Andover and Aberystwyth
Celtic Studies Publications. DeanDavids/1892, Fig. 16.5]*

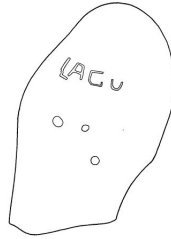
³⁷ Mancini A., *Iscrizioni retiche*, in "Studi Etruschi", XLIII (1975), pp. 223-306

Slate cist-graves were discovered in Retiers, a town on the eastern edge of Brittany, 30km south east of Rennes. According to Davies, W. et al. a year after it was found, a site assessment preliminary to constructing a parking lot revealed four dug graves and another slate-lined grave. Later, another three dug graves and a further slate-lined grave were revealed. The left-hand panel of the southernmost of the three graves found in 1994, bore the inscription, which was revealed when the panel was washed.

We can use the same argument we made earlier with the oblique tomb-markers – that the most probably meanings on grave markers is either to do with eternal rest, or to remember the deceased. We saw earlier one example of remembering in **mu.i.ste** on the round stone which was identical to Finnic *muista* ‘remember’ If the word on this Brittany marker is MELITA then that resonates remarkably with Estonian *mäleta* ‘to remember’. Since we did not find MELITA in the north Italic inscriptions we cannot prove a direct connection, but if the early seatraders came from the Finnic sea world then it is possible we will find an Estonian-like language throughout early Europe’s trade routes. (For example the confederation of seagoing peoples of northwest Europe lead by Veneti, that Caesar called *Armorica*, can be interpreted via Finnic *armo-riigi* ‘mutually supportive nations’)

But the following gravestone word does appear in the north Italic inscriptions. It is simply a version of the **.e.go** found on the tomb-markers

10c-2.B) **JAGU**:



[image after Davies, W. et al. (2000)

The Inscriptions of Early Medieval Brittany.

Les inscriptions de la Bretagne du Haut Moyen Âge Andover and Aberystwyth: Celtic Studies Publications. DeanDavids/1892, Fig. M7.3]

Grave marker found in Brittany. The stone located near the chapel of Sainte-Brigitte on the Le Plec peninsula of Morbihan. Three incised ‘cup-marks’ are clearly visible on the north face of the stone below the inscription. Such cup-marks are incised singly or in groups of up to twenty, or more, on Neolithic and Iron-Age monuments, and on natural rocks, throughout Brittany. Such cup marks on stone are quite widespread. On this stone is only one word, and the only issue among scholars is the first letter. It has been interpreted by academics as **IAGU**, **JAGU** and **LAGU**. We choose **IAGU** or **JAGU** for the following reason:

The same argument applies here as with the Ventic tomb-markers – that the most probable meaning for the first, repeated, or in this case only word is either to do with resting eternally, or to be remembered. We discussed this in detail in our determining that Venetic **.e.go** was paralleled by Estonian *jäägu* ‘let remain’

10c-2.C) A VENETIC MESSAGE IN MAGICAL WRITING:



6. VAUBAOS
 5. IIUVANTS
 4. VOLTEO BO
 3. GA CANATO
 2. BODURN
 1. FOGIA PO

Gravestone, found at Plumergat in Brittany. Plumergat is in the southern Morbihan, the ancient Veneti area, 22km north of the coast. First identified in the cemetery there, is now set into the ground outside the parish church of Plumergat, on the east of the path to the south door. At the time of drawing the first cadastral map (1832) the church and its churchyard were focal to the settlement; it is reasonable to suppose that there was a church on or near this site in the early Middle Ages, given the bourg's location at the centre of a plebs (an early medieval proto-parish) and the cluster of religious buildings. One side of the stone has a newer inscription and cross, from the Middle Ages, since presumably the Church decided to make use of the unused side of the stone, placing a newer grave on that unused side. The inscription on the front obviously uses Roman letters, but superimposes them, in the manner we saw with the T and E in OPTERGN in Grouping 1, except here it is done extensively and sometimes three letters are made into one symbol. That this is the case is obvious. What is not obvious is how to take them apart to reveal the Venetic words. Interpreting this inscription can only be done after we have determined words from the Adriatic inscriptions, and then the combined characters can be deconstructed into their original words. The illustration above shows how I deciphered the words.

If we read the sentence from bottom up – in the direction the spirit flies – we have **FOGIA PO BODURNA GA CANATO VOLTEO BO IIUVANTS VAUBOS**

Our deciphering of the north Adriatic inscriptions reveals almost all of this. I made one original determination – that BODURNA might contain the origins of the English turn, hence BODURNA is interpreted as 'turn towards'. Adding insights from Estonian we arrive at *'Let be carried towards; to the side of, turn; also carry; to the side of the sky realm; in the eternal, free, direction'* or in better English *'Let be carried towards, turn owards, also bear, to the sky realm, towards the free eternity'*

It fits so well to the situation that by the laws of probability the chances are very high that this is correct, or close to correct.

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10c-3. WALES GRAVE MARKER MESSAGE

Since Brittany was closely tied to southwest Britain such as Wales, I scanned the internet to see if I could find an article on very old grave markers in Wales. I found a particular words stem repeated and this word does not resonate with Latin. In these cases, the stem MELI- is repeated in a single word so often per found gravestone, that it cannot be a person's name but must be one of the two words – 'rest' or 'remember' and in these cases in my deciphering I saw the word 'remember' ^{MELITV:}

Besides Estonian *mäleta*, there are other versions like *meeles* 'in memory'



10c-3.A) MELITU: The following example was found at Caernarvonshire (Caernarfon), Wales. It reads **MELITU**.

[image developed from
The Early Christian Monuments of Wales,
Nash-Williams, V. E. (1950), Cardiff, University of Wales Press,
88, plate II
Drawing inset derived from Macalister 1945 C.I.I.C.]

10c-3.B) **MELI-** Two seemingly abbreviated versions of the same kind of expression are shown below. The first one is found in Wales, at St Nicholas, Llandrudian Farm, Pembrokeshire.

[image from *Nash-Williams, V. E. (1950)*
The Early Christian Monuments of Wales.
Cardiff: University of Wales Press, p217, Fig. 249]



It appears to read **MELI-**. Gravestones of that period included a dash at the end of an abbreviation presuming that the reader filled in the blank, that is, to fill it out to MELITU or MELITA or some alternative similar ending that was common there. Any implication of abbreviation means the word must be a commonly used word. (and not specific like a person's name)

10c-3.C) **MAILIS--**

[Figure in *Nash-Williams, V. E. (1950)*
The Early Christian Monuments of Wales.
Cardiff: University of Wales Press, 55]



FIG. 18. No. 10.

11.11.

**GROUPING #11. – MISCELLANEOUS
ADDITIONS**

11.11.1 Introduction

This section adds some seeming complete inscriptions that could be included in the discussions, but did not fall into any of the previous categories. Note that we had to be selective, not just to only take complete inscriptions, not fragments, but also to avoid inscriptions that were transformed by the significant changes in Europe in the Roman era.

11-A) **ka.s.tiko.s.** [MLV-249, LLV-Gt9 – found in Carnic mts on a fragment of a vase]]

Found on a fragment of a vase we have a context which makes relevant the Estonian word *kasta* ‘to water, shower’

11-B) **.o..s.tiare.i.** [MLV-255, LLV-Tr1 – found in Carnic mts on a situla]

Found on a situla, we lack a context for the situla (what did it hold?). Our methodology needs a good sense of context for choices not to be arbitrary.

NOTES ON VENETIC LATER AND ELSEWHERE: There is more that we could have looked at but that takes us away from our primary objective – to decipher the main body of inscriptions in northern Italy dating to before the rise of the Roman Empire. We should note that Venetic did not suddenly stop. All languages that no longer exist would have had their transition stages. There are inscriptions here and there on the fringes of the Adriatic Venetic region, that could very well be more examples of degenerated Venetic, not just the Venetic that degenerated in the Latin direction towards the west side of the Adriatic, but also Venetic that degenerated in the direction of Slavic or other Indo-European language in the regions to the east and northeast of the Adriatic. Perhaps investigations will also find more Roman era Brittany Venetic with some Celtic features too. It is very important to bear in mind that languages change, and one cannot simply go around collecting all kinds of inscriptions and then assume they all have the same language in them. Nor can scholars finding Venetic in transitional forms as they assimilate into their surrounding peoples, to claim that Venetic was originally of the same language family as the surrounding peoples into which they assimilated.

11.12

SUMMARY TO ANALYSING BY GROUPINGS

11.2 The Pursuit of Repeatability

This scientific principle constantly followed is repeatability. The purpose for looking at the inscriptions by grouping based on the truth that the same kind of object in the same context would tend to, most of the time, have the same kind of message on them.

We did not presume at the outset what the message should be, but rather began with the easiest sentences we could decipher based on what information we had so far. Translations of the easiest sentences revealed the character of the message. This established what we should find in the remainder, more difficult sentences.

The scientific methodology seeks repetition, since since the truth is determined by repetition. (For example if every time we drop an object it falls to the ground, then we can see a truth – objects fall.)

Repetition also reveals truth on other levels too. We have demonstrated repeatedly that whenever we propose a meaning for a word, we look at other sentences in which it appears to see if that meaning fits these other locations too. This is repeatability of meaning. The same applied to grammatical elements – their meaning has to repeat everywhere they occur.

I have also pointed out that if again and again after determining some probable meanings for Venetic words, we find remarkable parallels in Estonian, then the more this repeats, the more we are witnessing a truth that Venetic and Estonian have a common parent in the distant past.

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PART THREE:

SUMMARY, LEXICON, AND GRAMMAR

A Summary of the Results of the Project

Discoveries and Decisions made and the
Lexicon and Grammar determined, as well as
comparisons to Finnic

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PREFACE TO PART THREE:

The Final Results: Description of the Language as Discovered

THE RESULTS:

Summarizing the Words, Grammar, and Translations of the Body of Inscriptions Used in the Project

The purpose of any scientific project is to arrive at conclusions. While one can evaluate the analysis and individual results along the way, the ultimate proof is in the final results. Part Three organizes and summarizes the results. Note that discussions are limited in this section. You must have already read Part One and Two to follow this summary.

It is easy to generate false results and that is why rationalizing lexicon, grammar, etc is so important. It is only when we are able to demonstrate not just sensible meanings on the archeological objects but a consistency in the form and meanings of word stems and grammatical markings that we are able to prove that our results describe a real, legitimate, language. If we simply vaguely assign meanings to pieces of the inscriptions, we do not describe a language. We only solve a puzzle game that is analogous to finding animal shapes in clouds, words in sounds of the wind, etc. This ability to sense patterns in otherwise irregular events can easily lead us astray – allow us to see or hear things that are not really there.

The fact is that humans have evolved the ability to decipher speech that deviates from our own – strong accents, odd dialects, even genetically related languages – and when we hear another unknown language, the human language-listening instincts try naturally to make sense of what they hear. If we really and truly believe that there is a spirit in the wind that speaks our language – as often prehistoric people did – then we will strain our ears and actually hear the wind speak our language! That is why when analysts some decades ago saw a few Venetic words that resembled Latin words,

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they became so convinced that Venetic was ancestral to Latin, and they strained themselves to hear Latin-like sentences in the Venetic inscriptions. It is like a child deciding a cloud looked like an elephant, and then the more he looked the more it did look like it, even though his friend could not see it at all. So the child comes up with some reasoning: “See that part there? That is the trunk.” In this way you draw your friend into the imaginary world. We never lose our imagination, and when we are an adult scholar we are still able to convince ourselves that something vague is what we want it to be.

(I use the visual cloud shape analogy for simplicity. We could also use a sound-based illusion such as hearing in the sound of a bubbling stream something like “the elephant stomped about the room”)

More recently when Slovenia was reestablished and there was a surge in Slovenian nationalism, some Slovenian academics were convinced that they were once the ancient Veneti, and after that one of them (M. Bor) began similarly to strain to hear Slovenian-like sentences in the inscriptions. Critics of his and others Slovenian-based interpretation have found the resulting messages to be quite unlikely for the archeological objects.

Such straining to hear one’s own or expected language in the Venetic inscriptions depends on the analyst’s degree of belief and expectation. Indeed, there may be other amateurs out there right now who intensely believe that Venetic was Celtic or Germanic because archeology and history shows Venetic connections to both peoples. Someone who pursues Venetic as Germanic language may actually get ‘results’ as good as the Latinists or Slovenianists because there are a few words in Venetic that strongly resemble Germanic words. English is a Germanic language, and the key phrase in all the inscriptions **me^o dona.s.to\$a.i.nate.i. re.i.tiia.i.** even suggests an English-like sentence like *My donation to shining Reitia*. But all these acts of ‘hearing’ one’s own language in Venetic are based on similarities in sound in the individual words and overall. For example, the Latinist sees **.e.go** and hears the Latin *ego* ‘I’ and as a result boldly translates all the **.e.go** with ‘I’ – leading to the absurdity of tomb-markers that begin with ‘I’ and are followed by the

remainder of the sentence being turned into the name of the deceased.

If an analyst truly believes Venetic is related to their language they will also overlook the laws of probability and statistics. What an outsider will immediately see as absurd will seem acceptable to those who completely believe in it.

The conclusion is that the only way we can determine that our translations is real, is if we can rationalize the word stems and grammar, and permit only very few irregularities such as exist in real languages. It is for that reason that I have spent a great amount of time developing this Part Three. Without it readers will think I have done nothing different from the past analysis with Latin, Slovenian, etc. Since I make reference often to Finnic, the reader may assume I am simply forcing Finnic onto the inscriptions according to the 'hearing things' approach traditionally used. The reality is that it simply does not work. The methodology use in this Project was to decipher Venetic directly from within, and only use references to known languages (Estonian, Finnish, Etruscan, Germanic, Latin, etc) as added evidence or confirmation of genetic or borrowed words..

Simple rationalizations of lexicon and grammar are always possible. Thus do not be deceived by some limited decription of grammar. Humans all speak the same sounds, and the basic grammatical structures are similar – dictated by the way humans think. What usually happens is that a real grammatical marker in the Venetic inscription is interpreted as another grammatical marker.

The 1970s book *MLV* aspired to summarize all the work done to date and to apply new linguistic wisdom to pursue such consistency. But if you look at *MLV*, aside from cataloguing the inscriptions, there are very few actual translations. The lexicon at the back reveals that in the history of analysis, portions that were difficult were turned into proper names of deities or people – a trick that resulted in about half of the lexicon being meaningless sounds assumed to be proper names. Furthermore in *MLV* the description of the grammar is skeletal. The only believable grammatical element is a Dative-like case ending derived from an easily detected sentiment of giving an offering TO REITIA. Because Latin-like languages have gender, the

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analysts also decided on gender markers. (My analysis did not find gender markers and that the so-called gender markers were really a case ending marker.)

In the following Part Four, I summarize the results of the project in several categories – a general description, a description of the words, a description of the apparent grammar, and last but not least translations of sentences, showing that there is no selectiveness. The sentences used in the study were ALL the complete sentences catalogued in *MLV*. Some were added later, and a few known ones, not found in *MLV* or that I did not discover in time, will not be here.

We do not pick and choose what works. If we have difficulty then we will show the uncertain result and not hide it. Note that all translating is done as literally as possible, as close to the original as possible, and therefore may not sound the best English. (The reader can imagine themselves how the idea would be expressed in English today.)

Since the methodology was detective-like (like archeology), the reliability of the results will vary according to how much evidence was found to arrive at our decisions. A sentence of Venetic could thus have a few words that had a great amount of evidence to support its chosen meaning, and other words that had little evidence and therefore were not as certain. Then as a whole, the probability of being correct would vary from sentence to sentence. The lexicon and grammar are therefore organized in decreasing order of reliability/certainty according to my judgement of quality and quantity of the supportive evidence. Read the discussions to ascertain what translations are solid from having much evidence, versus those that are less certain from lack of evidence (such as words that appear only once and their usage cannot be internally compared.)

As a final step, we enumerate possibilities permitted by this rationalization, such as our ability to invent new Venetic sentences from the grammar and lexicon, that do not appear in the archeology.

AP Sept 2013.

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- PROJECT RESULTS -

1. SUMMARY OF TRANSLATIONS

An Evaluation of the Results

12.1 THE IMPORTANCE OF THE MEANINGS

12.1.1 A Summary of the Methodology of Deciphering UNKNOWN Languages

The following chapter presents the results of this project, beginning with a summary of the interpretations of the body of inscriptions gathered for this project (first given in Chapter 5). Note that we do not select the best ones, but transparently present and comment on EVERYTHING. As described earlier the purpose of this project was not to translate the inscriptions per se, but to decipher the Venetic language. The inscriptions used in this project were drawn from the cataloguing found in the cataloguing mainly in MLV and LLV. Since direct analysis requires, for comparative analysis, complete sentences, the body of inscriptions used did not include fragments on broken or worn archeological objects. I added to it a few other inscriptions that I came across during the project – including some discoveries from the internet – but there certainly can be a few more usable, complete, inscriptions in museums and from archeological work; but the purpose of this project was not to do an exhaustive inventory but to gather as much as I could in order to decipher the inscriptions.

In earlier documenting of this project, linguists have taken issue with my references to Estonian, misinterpreting it as using Estonian to translate the inscriptions. If you have actually read the earlier chapters, you will realize that the methodology is rooted in the Venetic inscriptions themselves, always using the nature of the objects and their real world context in ancient times, to guide inference of meanings (in much the same way a baby, or an adult learning a language directly, infers meaning from observing language in use in actual real world context). All inferences are then affirmed by comparative analysis with other locations the words of grammar occurred. Estonian or Finnish is remarkably little used because this methodology – the traditional methodology of deciphering ancient texts – works from the ancient texts outward, using what has been discovered earlier as leverage to reveal more. In traditional deciphering, usually the analysts find some sentences which are accompanied by

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translations in a known ancient language like Greek, Phoenician, etc and from that acquire a handful of words and some grammatical features. This firmly determined information is then inserted in other locations and used to reveal more. For example if we have two words and find another sentence of three words in which two are the known words, then we can add to the context of the object itself and infer also from the context of the sentence itself both of which will reveal the most probable unknown word. That is followed by further crossreferencing, internal comparative analysis, to affirm the meaning of the additional word, and then the new word can also be applied to as yet undeciphered sentences. As you can see, the analysis does not really need very much to start with. It needs an intelligent sequence of analysis – one in which the number of deciphered words increases. The increase becomes exponential, and as a result the translating accelerates. As in the case of a baby learning a language directly from real-world context, it is very slow to start, but the more words and grammar is known the more rapid the language is revealed. That acceleration in itself is evidence of being correct. Incorrect results at any stage results in the analysis coming to a halt.

In regards to this project, there was no parallel text to quickly determine a handful of firm meanings, we had to find the initial handful of words to start the process in more direct ways. Part One of this project describes in great detail the methodology. Part One stressed that the initial purpose was to translate at least a few inscriptions directly from context information, etc. with absolutely no references to any known languages, thus avoiding the bad tradition of forcing an assumed language onto the Venetic. The fact that the resulting meanings we found happened by coincidence to closely mirror words in Finnic, mainly Estonian, should not be interpreted as any kind of projecting Estonian onto Finnic. The Venetic meanings are NOT arrived at from any external language in any linguistic methodology. However, by the laws of probability and statistics, the more our results from direct analysis were mirrored in Estonian words, the more it established a truth – that Estonian WAS in some undefined way, related to Venetic. The more this truth is established the more valid it becomes to reference Estonian for additional data.

To those who are under the mistaken idea that historical linguistics should be used, I should add again that linguistic methodology cannot deal with unknown languages. Linguistics works with KNOWN languages – determining relationships between them. And this should be clear. In the past when linguists were interested in an unknown language – such as in a newly discovered tribe in a jungle – they had to actually experience the language and observe it in use. If a language is unknown, the linguist is no better off than the baby. He or she has to infer meanings from use – from making hypotheses and correcting erroneous hypotheses constantly. The linguist hopes he or she can find an ‘informant’ someone who speaks both the unknown language and the language of the linguistic. But if there is no

12. SUMMARY OF TRANSLATIONS

informant, then the linguist has to learn the unknown language themselves, and become their own informant.

Thus it should be clear to linguists, that the first step is to decipher the language. But linguistics can be applied if at least some words and grammar have been determined. For example, the next two chapters – one that determines word stems, and the other that determines grammatical endings, is technically linguistic determination. But the initial translating from unknown strings of letters, is always achieved by direct inferences of the language in real-world practice.

Yes there is a linguistic approach that can handle an unknown language. If the unknown language is determined to be closely related to a known language, then mapping words from the known language to the unknown one is possible. For example if we know that English is a Germanic language, we can use that knowledge to translate many words in other Germanic languages.

Traditionally Venetic was assumed to be ancestral to Latin, and for a decade hundreds or thousands of manhours were spent trying to project Latin words onto the inscriptions. Linguists will agree that if the hypothesis is wrong – for example if Venetic was NOT related to Latin – then there will still be some results, and depending on what degree of vagueness is acceptable, analysts can carry on as if the hypothesis was right. But we note that the Latin approach went on for years and has not achieved very much. Even the additional organization of all the world done by Indo-European linguistics, did not achieve much more. (As I said above, if an analysis is on the right track, the process must accelerate. The fact that I began my analysis of Venetic around 2002, and by the next year had translated most, suggests in this case, I was on the right track – I even used the principle as a guide: whenever my translation of a word came to a dead end, I backtracked.)

Thus, if a linguistic approach of projecting from one known language into the unknown language is used, the analyst has to first confirm in a solid scientific way (and not merely from historical coincidences or wishful thinking) that the known and unknown language is truly related. For example, in the case of the unknown language in a jungle – the linguist can do some comparative analysis with a nearby known language to look for evidence of relatedness, and then begin to reference the known language for clues. In that case, this information is ADDED to direct observation of the unknown language in actual use.

And that is essentially what happened here. While we are rooted in direct analysis of the Venetic inscriptions by observing the sentences in their context as determined by archeology, we discovered a repeated mirroring in Estonian, and began to ADD references to Estonian to increase the amount of information we could analyze.

But I should stress that the methodology rooted in direct analysis of the inscriptions did not need very many correct discoveries to start the process.

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As I review the body of results, what I find is that throughout the study, the direct analysis always gave a rough meaning. For example after determining that the Venetic word **ne.r.ka** had to be descriptive of how one is feeling or acting towards the deity *Rhea*, we knew roughly what was required. But because the word occurred only a few times, we could not narrow down the meaning further. However we then referred to Estonian and Finnish. The Estonian word *nõrk* ‘weak’ definitely did not work, but then referencing Finnish (which preserves older forms and meanings) we discovered exactly what was required – the idea of being humble. Obviously over the centuries, an original meaning analogous to the English ‘weak-kneed’, was simplified in Estonian to any use of the concept of ‘weak’

To reference Finnic as additional information is the opposite of forcing Finnic onto Venetic. In all instances when we look at Finnic, we ALREADY had at least some sense of what meaning is required from direct analysis of the Venetic. This methodology can be characterized as inside-outward while linguistic methodology is outside-inward. The inside-outward approach also has a major advantage – if we already know at least some meaning for the Venetic word, then it is the Venetic that is scanning Finnic (or other languages for borrowed words) and only seeing words that are very old. If we were to project a modern language onto Venetic without any guidance, we would be projecting words and meanings onto Venetic that did not even exist in Venetic times. For example, would one force a word for ‘automobile’ onto a Venetic word? Obviously that would be wrong, but how much else would be wrong. To use the above example with **ne.r.ka**, if we naively only forced Estonian onto Venetic, then we would get a silly resulting sentence when the interpretation ‘weak’ was used. The meaning would be puzzling. But if we begin with interpreting as much as we can directly from the Venetic, then we have a sense, already from what the other similar sentences we have already deciphered on similar objects, of what is required.

This methodology, where we are merely seeking additional clues as to meaning, works fine with modern languages since the Venetic will only ‘see’ the very old word structures within the modern languages. If we went the other way – forcing a language onto Venetic – we would have to be concerned with forcing recently developed word forms or changed meanings onto the Venetic, thus getting silliness like finding a Venetic word means ‘autoimoile’ or something else that is not obviously wrong.

This is a brief review of the methodology. This was all discussed in great detail in Part One, with many examples. Most important is the fact that this organic approach is a step-by-step approach that can start with remarkably little information. The organic approach is always such that it takes on a life of its own and accelerates, in much the same way that if the conditions are correct, a snowflake will grow out of nothing. That is why a

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baby's language learning accelerates. The other approach, such as forcing Latin or Slovenian onto Venetic, is a matter of forcing something into a preconceived mould – much like forcing snow into a snowflake-shaped mould and only arriving at best at something that vaguely mimics the appearance of a snowflake but is not a real snowflake.

12.1.2 The Importance of the Results For Assessing the Truth

Anyone would agree that if a translation of a sentence was absurd – such as ‘The automobile jumped over the moon.’ – then the translation would be obviously wrong. But if the translation was POSSIBLE, such as ‘I celebrate the goddess.’ then it can be equally wrong, but it would not be obvious.

Past analysis of the Venetic inscriptions by Latin and recently by Slovenian by the other group, has managed to get results that are POSSIBLE. But merely being possible does not make it right. But the same rule applies – that while there may be a large array of POSSIBLE meanings, if we also consider the context of the use of the sentence, then among all POSSIBLE meanings, one of them will seem more PROBABLE than others.. I mention how a tomb marker that says ‘Rest in peace’ is more PROBABLE than a tomb market that says ‘I am John Smith’. Human nature is such that it is more important to wish the deceased an eternal rest, than declare his name. Indeed, the practice of giving everyone an official name may have originated with the Roman Empire, and was analogous to today everyone being given a Social Security number.. Thus even the presence of a proper name before the Roman Age is unlikely.

From a scientific point of view, we are dealing with the laws of Probability and Statistics, that proper science must reference. It is used by all sciences dealing with large amounts of data. There are only a few sciences that have not upgraded their methodology to include statistics. (One example is linguistics. Linguistics is still rooted in 19th century scientific methodology that simply averages data.)

The methodology used here may not quantify data,. the laws of probability and statistics are important to us.

The laws of probability and statistics mean that if there are several alternatives the most likely, simplest, most natural result is most probably correct. It is not enough that a result is merely POSSIBLE. It must also be highly PROBABLE.

Reality as we experience it is based on the most common occurrences. For example, if we repeatedly experience relatives of the deceased wishing the deceased continued in an eternal peaceful sleep or in a new life in an afterlife, then that is what we will generally expect. Instances where a relative is angry at the deceased and wishes them eternal hell, while possible, will be rare. The laws of probability and statistics represents this preponderance of common, expected, occurrences with the bulging part of

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the statistical bell curve. The rare deviations are represented by the trailing ends of the bell curve. Those who have studied statistics and its application in science, will understand it well.

This principle applies throughout the real world we experience. The laws of probability and statistics are not an invention, but a fundamental law that applies to the entire universe we perceive.

Returning to the interpreting of Venetic inscriptions, even today, we can understand the behaviour of ancient Veneti people under different life-circumstances. This is because human nature – instincts, emotions, etc – is relatively constant. The way we innately behave, is as constant as the constancy of how physical bodies. If human livers or hearts or muscles, etc operated the same way 2000 years ago as today then so did the human mind. This constancy is the reason we today can still relate to literature and art from ancient Greek civilization which existed not far from the Veneti, and to whom Veneti took trade goods like amber and tin. When we speak of the Veneti we are not speaking of remote isolated people who have in their isolation, developed peculiar customs – not that isolated people are very different anyway. Bear in mind that in the 19th century as anthropologists visited unusual tribes in remote jungle places, there was still a basis for interaction. Children still played, old people were still wise sages and teachers, mothers still hustled to gather and prepare food, fathers still took care of territorial issues.

This being the case, when we look at some of the translations of Venetic inscriptions done in earlier times under hopeful wishes that they were Latin-like, or Slovenian-like, or something else, we can see how peculiar and unlikely are the interpretations (when the analyst dares give an explicit translation!).

I have earlier referred several times to how unnatural and unlikely it is that the inscriptions on the tomb markers would say ‘I am [NAME]’ instead of ‘what I found – ‘Let remain (let it be) to journey to the afterlife (and similar ideas)’. Applying the laws of probability, it is possible that a tomb marker could say ‘I am [NAME]’ but it is not probable. It is not realistic, not what we would expect from human nature.

Past interpreting of the Venetic inscriptions seems to believe that if the interpretation is POSSIBLE, then it is fine. But that defies the laws of probability and statistics. Consider for example today that a red sign at the end of a road could POSSIBLY mean ‘Have a nice day!’ but that is not probable. In our modern world a red sign at the end of a road MOST PROBABLY means ‘stop’.

Thus when Venetic inscriptions are interpreted in their real-world context as determined through archeology, etc we already know from that context what they probably say, what they probably do not say. We can even evaluate which results are more probable and which less, based on our innate understanding of human nature and the ancient context in which the inscriptions were written.

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Recently – since the 1980's – Slovenian scholars who embraced an assumption that the Venetic inscriptions were in a Slovenian-like language, have made interpretation after interpretation using an approach I like to call 'the hearing-things' approach which is basically the same as hearing your language spoken in the sounds of the wind. Eventually, with the use of obscure dialects and all the word resources of Slavic languages, and plenty of adjustments of meaning, the Slovenian analysts always come up with results – but they are peculiar results, made to seem highly poetic. They are POSSIBLE, but not probable. In around 2005 I came across a discussion on the internet between a Slovenian analyst and an archeologist. The archeologist wrote that the Slovenian interpretations were very unlikely to be on those objects. It presupposed that all the writers of Venetic were strange priestly poets. That too is certainly possible, but not probable. In the Mediterranean world, the use of writing was widespread, and we would expect that Venetic writing was used in all the ways it was used in Greece, among Phoenicians, Etruscans, even the Romans that came soon after. It is human nature that we wish to belong to the larger social order. It is the reason the modern world quickly embraces the mass media culture. In ancient times, Greek culture extended throughout Europe, carried by travellers and traders. Archeology can confirm this when they find Greek items sometimes in remote northern locations. Later Roman culture swept over Europe. Today we are still strongly oriented in the western world to Greco-Roman culture and institutions.

Therefore it is almost impossible to imagine that the Veneti in northern Italy was an enclave of peculiar culture that rejected the common practices and institutions around the Mediterranean. No. The Veneti had to be very much like neighbouring Etruscans, and later Romans, and both were influenced by ancient Greek culture that permeated the Mediterranean. There are for example hand mirrors with illustrations on their back with Etruscan text describing some scene from mythology involving Hercules and some deities like Juno.

For this reason, we should look for the same deities in Venetic culture. But what has the past interpretations with Latin given us – countless names of deities and people, all the names having no connection to anywhere else in the Mediterranean, or even any meaning. This flies in the face of the fact that ancient names were derived from descriptions in the language of the people who first popularized the deity. Today we are used to names that have no meaning, but as any mother knows who has searched for names for their baby in books of names, almost all the names in use today have meanings in their language of origin. For example all the names from the Judeo-Christian bible – John, Mark, Samuel, etc – have descriptive meanings in their Hebrew origins.

If we study the religions in the Mediterranean, we soon realize that people worshipped that deity that most reflected themselves. Herodotus, for example, wrote (in around 500BC) that the male dominated

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and aggressive Scyths worshipped their equivalent of the god of war – in Greco Roman culture Aries or Mars. The ancient Greek epic poem *Odyssey* demonstrates this focus on specific deities depending on what aid the human required.

Herodotus also wrote of peoples who worshipped the Goddess, by which he seems to have meant *Rhea*. As I discussed earlier *Rhea* may have originated as the World Mother, at a time when the World was seen as a great sea with lands being like islands in it. This World Mother might originally have been known as AMA. Seafarers who travelled the seas, would have described their sea world as AMA-RA, Mother-Way. The ending –RA can be shown to have described ‘way’. I believe that the name *Rhea* – RE(I)A with a trilled R – developed from the seagoing peoples abbreviating AMA-RA. The seafarers, particularly long distance traders, also spread *Rhea* throughout the Mediterranean.

If *Rhea* was the patron (or matron) of long distance traders, and if the Veneti were long distance traders, it followed that their religion was oriented towards her. And yet, Latin analysts assumed that the word in the inscriptions written as **re.i.tiia.i.** described a new goddess called “Reitia”. I showed that was nothing more than *Rhea* (**re.i.a**) with case endings attached.

We can thus, from an initial study of the world at the time of the Venetic inscriptions as well as the contexts in which the Venetic objects were found, a good sense of what is not simply possible but PROBABLE as well.

The principles described above are principles we understand very well today. If we visit a foreign country and visit a grocery store and pick up a carton that says PIIM on it and the carton shows a picture of a glass of milk, it is POSSIBLE that the picture shows some other white liquid, such as something made from coconuts, but it is most PROBABLE that it shows milk and hence PIIM means ‘milk’. (If someone insists that PIIM means ‘coconut drink’ then they are like those past analysts of Venetic who claim some peculiar meaning is correct simply because it is POSSIBLE) Being POSSIBLE is only the beginning. We also have to evaluate whether it is PROBABLE, since reality, as I described above, is based on what is **common, natural, likely, expected, and normal.**

While this project gathered together the inscriptions according to object and context in order to assist in interpreting, the grouping of objects also helps us judge how well the sentence translations meet the laws of probability as required to be correct.

Clearly if we did not group the items together, a bad analysis, such as forcing Slovenian or Latin onto the Venetic, will produce an inconsistency of meanings from one similar object to another. The laws of probability predict that within a single category of object, MOST of the meanings will follow a similar pattern, express the same sentiment.

12. SUMMARY OF TRANSLATIONS

12.1.3 Similar Themes, Sentiments, within Categories of Object

Thus, if you look at the translations according to groupings, you will find that inscriptions on objects that were on public view had standard formulas – the memorials always ended with an **.e.cupetari.s.** ‘Farewell’, and the tomb-marking obelisks always begin with **.e.go.**

Another group of objects that had a formula were the sentences accompanying offerings to the goddess. The inscribed bronze sheets or the styluses were left behind for public view, and therefore they all followed a formula ‘Our offering.....to the Godly Rhea’ When one or two of these words were missing, they were assumed. When there is a formula, the deciphering is easier, because we know roughly what meanings should be found in the middle. As you review the translations in the following chapter, look for the patterns.

If the inscriptions are not out in the public, the inscriptions have less of a formula. Until the Roman Era and writing in the Roman alphabet, the cremation urn inscriptions lack a formula. Although they all express the sentiments associated with seeing the deceased depart from this life and enter another life, the inscriptions vary in form – some being every single words. (Traditional analysts assume a single word simply is the name of the deceased, but I find appropriate meanings. – the most blunt one being ‘The End’) The urns, you see, are only seen by friends and family and are then interred. No formality is needed. (Although by Roman times there was more formality – according to Roman funerary conventions) Similarly round stones left at Pernumia (Est. “Pärnumaa”) were placed at the bottom of tombs, and seemed to be final farewells. All but one of them tell the deceased to fly out of the tomb into the afterlife.

A very distrusting person may want to imagine that I manipulated the inscriptions to fit a particular meaning, sentiment, but how can this be possible. To do that is far beyond the challenge of past analysis of even coming up with a POSSIBLE sentence. So how can I be not just coming up with a POSSIBLE sentence with a highly PROBABLE result, but here I am finding all the sentences in a group are similar!!! How can this be achieved via an erroneous hypothesis?

The methodology, as described in Part One, doesn’t even confine itself to the groups or categories. Some words appear in more than one category and the methodology does not interpret Venetic within a single category but the cross-referencing and comparative analysis goes across everything. Thus the deciphering occurred across the entire body of inscriptions. Once we had a few translations within a category, that was when we might identify a formula and use it as an additional tool of analysis.

Thus most of the work was done without initial knowledge as to how the sentences would translate within a category of object. Thus, the

THE VENETIC LANGUAGE

apparent patterns within a category were not seen in advance. The quality of the results within the groupings, or categories, were a pleasing surprise to me at the end when I reviewed the results.

According to laws of probability and the bell curve, we could have some rare exceptions to a formula. For example one of the round stones simply said 'to remember' and broke with the other round stones which wished the deceased fly up out of the tombs into the eternal afterlife.

Thus we can allow breaks from the pattern, but by the laws of probability and the bell curve, they have to be rare. Most of the results have to be much as we can expect from human nature and the circumstances in which the inscriptions were made.

1. ALL TRANSLATIONS ARE AS LITERAL AS POSSIBLE: NO REWORDING TO IMPROVE THE ENGLISH OR ESTONIAN MODERN IDIOM HAS BEEN MADE. STILL: "SOMETHING IS ALWAYS LOST IN THE TRANSLATION" SINCE WORDS HAVE NUANCES TOO.

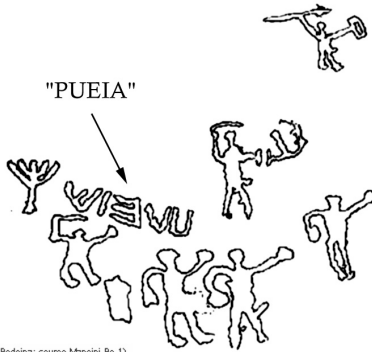
2 THE ENGLISH WORDS WILL NOT RESEMBLE THE VENETIC WORDS, BUT ESTONIAN WORDS WILL SOMETIMES RESEMBLE THE VENETIC OWING TO DISTANT RELATEDNESS. IN GENERAL, SINCE ESTONIAN IS A MODERN LANGUAGE THERE WILL BE DIFFERENCES IN THE MODERN IDIOM EVEN IF WE HAVE DETERMINED PARALLELS TO THE VENETIC. FOR EXAMPLE VENETIC USE OF THE PARTITIVE IN A DYNAMIC WAY REQUIRES THE ESTONIAN USE THE ILLATIVE THERE. SADLY TOO, THE VENETIC 'vo.l.tiio' MUST BE TRANSLATED WITH ESTONIAN 'taevas' EVEN THOUGH IT IS NOT QUITE RIGHT.

3. IN ORDER TO BE AS LITERAL AS POSSIBLE SOMETIMES I WILL CONTRIVE THE TRANSLATION – (such as interpreting 'dona.s.to' with 'the brought-thing' rather than 'offering') SIMILARLY WITH ESTONIAN I MAY CONTRIVE A WORD FROM ONE THAT IS CLOSE TO THE VENETIC AS LONG AS IT IS COMPREHENSIBLE. (such as interpreting 'a.kut' with 'hakkud' nominalizing the verb 'hakka') THE INTENT IS ALWAYS TO BE AS PARALLEL TO THE VENETIC SENTENCE AS POSSIBLE INSTEAD OF COMING UP WITH A POETIC SENTENCE THAT CANNOT BE CONNECTED TO THE VENETIC

12.2 THE INTEPRETATIONS IN SUMMARY

SUMMARY: Grouping #1 - INSCRIPTIONS WITH VARIED NON-RELIGIOUS CONTEXT

This first group is not really a proper grouping because they are a selection of inscriptions found in different places and contexts. What they have in common is that they are very short sentences, and the object and context give strong indications of meaning. We presented these inscriptions at the beginning in order to demonstrate how meanings can be inferred from analysing the object, its context, its probable purpose. Often we can get results without any reference to Estonian, and finding remarkable parallels in Estonian are then an additional surprise



(Bedoina: source Mancini Be 1)

1.A) **pueia** [the image on mountain side showing 5 raised-fisted men and fleeing man]

“Catch him!” (Est “püija!” ‘catch him!’)



ENON!ONTELAPPHOISS ELBOISS ELBOIANDETIC OSOSECUPETARIS

(The handle is detached and shown to the right. The long text is given at 9b-B)

1.B) **PIIS** - [on handle of a container - MLV 236, LLV B-1]

“Handle” (Est “pides” ‘handle’)

THE VENETIC LANGUAGE

1.C) **augar** [writing on back of fibula object MLV-248 LLV-Gt8
from Carnic Mountains]

“Pin” (‘Hole-maker’) (Est “auk” ‘hole’)



1.D) **ituria makkno.s.** - [very large irregular stones MLV-75bis, LLV-Es21]

“Ituria County, District” (Est “Ituria Maa-
konnas”)



voto klutiari.s. vha.g.s.to

1.E) **voto klutiari.s. vha.g.s.to** [object is clearly a vase MLV- 128, LLV-
Pa16]

“Water the ‘Bunch-brush’ strongly” (Est. “Veeta
‘klutti-hari’ vägesti”)

*Comment: the writing is around the collar, written as part of the design
before firing hence must have been crafted to sell, and not custommade.*

12. SUMMARY OF TRANSLATIONS



1.F) **lah.vnahvrot.a.h** [small container with round bottom- MLV 252-253, LLV
Is -1,2]

“Aromatic Herbs” (Est. “Lõhnav Rohi”)

Comment: A very small object-not handle designed for thumb and forefinger. Round bottom suggests it was carried around – such as to perfume a house

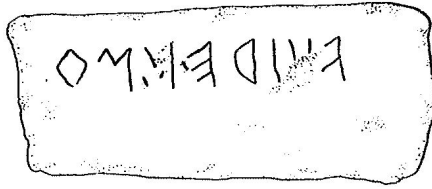


1.G) **.o.te.r.g - OPTERG N** [on lead projectile used by slingers in war at Optergium- MLV-75bis, LLV-Es21]

**“Up the Market(-town)” or “Long Live the
Market(-town)!”
(Est “Olgu Turg!”)**

Comment: On lead projectiles shot by slingers, had to be an aggressive positive statement

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1.H) **v.i.re.n.mo** [stone at entrance to grotto - MLV-126, LLV-Vi1]

“Vital Place” (Est. “Vire Maa”)

Comment: Appears to be a sign naming the grotto itself and what it represented



1.I) (---?)**es**(---?)**niiuikuru** - [spatula-like object on bone or ivory - MLV 236A, LLV B12]

“(Wash-)Beat-stick” (Est. “(Pesemis-)Nui-kurikas”)

Comment: The worn handle part suggests it was well used, and what would be more used than a washing beat stick. (In Estonian folk culture called a ‘kurikas’ from ‘kure’- meaning elongated object)

(Note again, all the translations are as literal and parallel to the Venetic as possible and may therefore sound a little awkward in English or even Estonian including some contrived expressions created to better parallel the Venetic – such as the above ‘beat-stick’.)

SUMMARY-Grouping #2 - MEMORIAL PEDESTALS WITH RELIEF IMAGES

There are a number of inscriptions on pedestals that have messages that seem to concern horses and travel by horses, and which feature an expression ECUPETARIS. There aren't very many complete inscriptions in this category, but they are very good for our methodology, because they are accompanied by relief images. It is most reasonable and believable that the text captions the picture, and/or the picture illustrates the text.

The resulting translations confirm that the pictures and texts celebrate and remember an important event most often celebrating a departure. This makes sense since a departure is a very precise event, whereas an arrival is never precise, or sometimes even expected.



2.A) **pupone.i.e.gorako.i.e.kupetaris** - [MLV- 130 LLV- Pa1 *Additional external context: image with plain man holding a duck to an obviously well dressed important man*]

“To the ‘Father (Pope?)’ let remain a duck– Happy Journey.”

(Est. “Pappani jäägu pardi. Jäägu-pida-reisi!”)



2.B) (?i.)plete.i.ve.i.gno.i.|kara.n.mniio.i.|e.kupetari.s. e.go [MLV-131, LLV-Pa2
image with horses, chariot and warriors]

“(?-) army to the mountains-going Happy Journey
let it remain”

(Est. “---vägi kara(ni)-minna. Jäägu-pida-reisi!”)

2.C) v.i.ugjio.i.u.|posedio.i.|e.petari.s. - [MLV-135 Additional external
context: image with man in chariot]

“To convey (eternally), the horses to go (eternally),
Happy Journey”

(Est. “Viigu-ii’u hobused –ii’u jäägupidareisi”)

Comment: The double ii preceding Venetic endings, seems to suggest a sense of extreme, often best interpreted as extremely far, distant, large. The ii’u is contrived but based on Finnish prefix -iia- ‘eternal’ or Est hii- as in hüigla ‘giant’ or hüiela ‘sacred world’)

2.D) .e.nogene.i.e.|netiio.i.e.p.pe|tari.s.a.l.ba|reniio.i. - [MLV-133 Additional
external context: image of a warrior on horseback]

“Towards the Veneti person (?) happy journey to
climb the Alps”

(Est. “Veneeti inimesele (?)– Jäägu-pida-reisi Alba-
ronima”)

Comment: The meaning of .e.nogene.i. is unclear. I guessed it meant ‘person’ based on its rough similarity to Estonia ‘inimene’ But it could also resonate with ‘inim-konna’ ‘humankind’

12. SUMMARY OF TRANSLATIONS

2.E) **v.i.ugiia.i.a.n.detina.i.v.i.uginiia.i.e.p.petari.s** - [MLV-136

Additional external context: image with horses, ...?

“To convey towards conveyance successes- Happy journey”
(Est. “Viigum andekateni viiguni, Jäägu-pida-reisi”)

Comment: This was a difficult one and the grammatical form and meaning are a little uncertain mainly because the exact meaning and usage of v.i.ugiia is not quite certain, although we can definitely conclude that it is related to Estonian words viik (noun) and viima (verb). This sentence is a poetic one that suggests two meanings to v.i.ug- and seems to say something like ‘farewell to convey towards successful conveyances’ as if a person is setting off on a long trade journey of carrying goods, and being wished farewell, and good successes.



2.F) [-GALLE]NI.M'.F.OSTIALAE.GALLEN|IAEEQVPETARS

[pedestal side- MLV-134, LLV-Pa6 Additional notes: This is an almost complete one that is unusual in that it has Roman alphabet writing. That means it may be in compromised Venetic, but the illustration is very interesting and worth considering.]

(Undeciphered except for IAEEQVPETARS
‘Farewell’ ‘Happy Journey’ and suggestions in the
image that a wedding tour beginning is being
depicted)

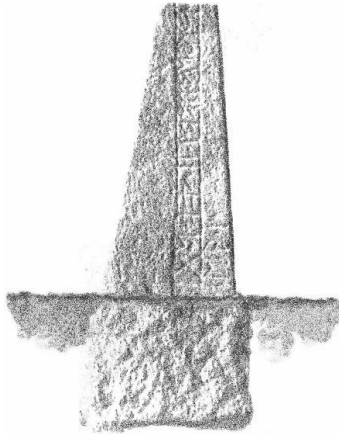
*Comment: The marriage tour idea is suggested by the relief image of a man and a woman in a chariot, and the similarity of the word **GALLEN** to Estonian *kallis* ‘dear’*

SUMMARY OF THE MEMORIALS: NOTE THE CONSISTENCY OF THE GENERAL THEME OF WISHING A GOOD FAREWELL

THE VENETIC LANGUAGE

Summary: Grouping #3 - OBELISQUES MARKING TOMB LOCATIONS

There aren't many complete inscriptions in this category, but we note they all begin with .e.go. Cross referencing and internal comparative analysis – including words appearing in other categories, determine that after the .e.go there is a statement about the deceased enduring in an eternal afterlife. This is far more realistic than the past interpretation with Latin that assumed they all had the form 'I am [Rest of the words as the name of the deceased]' Note in the following interpretations how consistently the idea relates to the spirit travel in the eternal direction. It is impossible to arrive at such consistency of meaning, and appropriateness to a tomb marker, by random chance of creative manipulation. It is simply not possible, and by the laws of probability, it means that these translations are to a major degree correct.

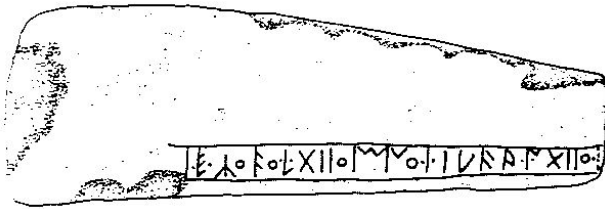


3.A) .e.gone.i.rka.i.iiuva.n.t| \$a.i. [MLV-58, LLV-Es3]

“Let remain to humble oneself in the eternal direction.”

(*Est.* “Jäägu nõrkitsema endat igavese poole“)

Comment: While the meaning of ne.i.rka- is clear, the grammatical form is not. Above we interpret it as a verb indicating the deceased is humbling oneself to the journey in the eternal direction. Unfortunately there are some inscriptions with a little bit of uncertainty because the words in question may occur only once and we do not have a chance to confirm the chosen meaning by cross-referencing.



3.B) **.e.go vo.l.tiiomno.i.iuva.n.tiio.i** [MLV-59 LLV-Es4]

“Let remain to go to the heavens, to extend
eternally to the infinite direction”
(*Est.* “Jäägu taeva-minna, igavese poole”)

Comment: Words properly paralleling meanings for vo.l.tiio and iiuva.n.t- are missing from English and Estonian, and we are using only the closest words or expressions.

3.C) **[.e.g]okata.i.|ege.s.tn[a.i.]** [MLV-66, LLV-Es11]

“Let remain (endure, continue, etc) , to
disappear, till forever”
(*Est.* ‘Jäägu kaduma igaveseni’)

Comment. This translation was straightforward and both the English and Estonian literal translations are solidly in parallel.

3.D) **.e.go.o.s.tiio.i.e.ge|.s.tiio.i** MLV-61, LLV- Es6]

“Let remain, out of being extending to forever
extending”
(*Est.* “Jäägu olemisest igavesse“)

Comment: The English literal translation is difficult to express and there are several alternative ways of saying it, but the Estonian translation is closer to what is intended.

THE VENETIC LANGUAGE



3.E) **.e.go.u.r.kli.e.ge|torio.i.a.kutio.i.** [MLV-60, LLV-Es5]

“Let remain eternally towards the oracle’s
forever’s beginnings.”

(Est. “Jäägi ’urkli’ igavuse hakkudesele“)

Comment: The English translation is quite literal but also quite close to the meaning intended. The Estonian is awkward and less parallel than some other examples and the meaning of .e.getor- is a little uncertain.

3.F) **[.e.go]vho.u.go.n.te[.i.|u.]r.kle.i.io.[i.]** [MLV-68, LLV-Es13]

“Let remain, to the collection-gathering, towards
the oracle-eternity”

(Est. “Jäägu viiu-konnale urkli-igavesele”)

Comment: As discussed in earlier chapters, the exact meaning of v.i.ougont- in Venetic useage is a little ambiguous as we do not always know what the literal translation ‘collection-gathering’ or ‘conveyance-collection’ or ‘grouping of bringings’ etc precisely refers to. But from the context in this case it seems to refer to the place where the deceased urns or the deceased spirits gather in eternity. To understand this we need to better understand the Venetic religious world-view. The refernce to ‘oracle’ may refer to the mysterious realm that oracles deal with,

3.G) **e.gomo.lone[.i.]\$up[|i]io.i.** [MLV-70, LLV-Es15]

“Let remain until ash/dust/earth , then up to
eternity”

(Est. “Jäägu mullani, siis üles hii’u
(=’igavesele’”)

Comment.: This is a relatively goof result, but it is uncertain whether the reference is to the actual cremation ash or that the urn with the ash goes into the earth.

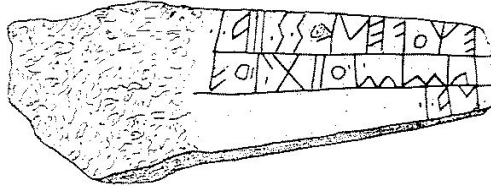
12. SUMMARY OF TRANSLATIONS

3.H) [.e.go]ka.n.ta.i.|ta.i.no.n.[tia.i.] or -[tna.i.] [MLV-67, LLV-Es12]

CORRECTED:: [.e.go]ka.n.ta.i.|ta.i.vo.n.[tna.i.]

“Let remain, to carry, towards the sky extending”
(Est. “Jäägu kandma taevani”)

Comment: the context of the tomb marker prompted the revision of the interpretation of the original Venetic writing which may be a little worn



3.I) .e.gov.i.u.k.s.sia.i.|vo.l.tiio.m.min|na.i. [MLV-57 LLV-Es2]

“Let remain, to be conveyed, to the heavens go”
(Est. “Jäägu viiguks(?) taeva-minna”)

Comment: As described earlier, this sentence is in a slightly different dialect and for that reason there is a little uncertainty in the interpreting.



3.J) [.e.go]vise.i.iobo... [MLV-63, LLV-Es 8]

“Let remain, to convey, to the direction of
eternity”

(Est. “Jäägu viima hiiupoole (=igavesepoole)”)

Comment: much is missing but because of the standard formula of these inscriptions starting with .e.go we know how it begins. What follows after .i.iobo... is probably a case ending such as .i.iobo.i. seen elsewhere.

**SUMMARY OF THE TOMB MARKERS: NOTE THE
CONSISTENCY OF THE GENERAL THEME OF DESCRIBING THE
SPIRIT CONTINUING IN AN ETERNAL LIFE**

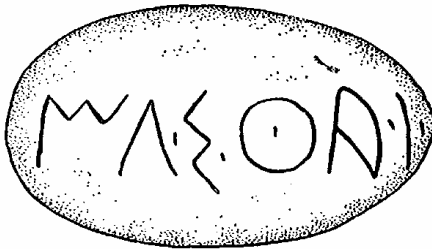
THE VENETIC LANGUAGE

Summary: Grouping #4 - INFORMAL SENDOFFS ON ROUND STONES ON BOTTOM OF TOMBS

These are round river stones with writing on them that archeologists found at the bottom of tombs at Pernumia, near Padova. The informal way in which they were left, not to mention the easy way of obtaining the stones – picking them up from the earth, suggests they were informally made and informally added by friends and relatives before the tomb was closed up - which suggests that the messages may be quite informal and personal. compared to the more formal inscriptions on the tomb markers or on the cremation urns.

There aren't many examples, but all but the first below present a consistent theme – telling the spirit of the deceased whose remains are placed in the tomb to fly up out of the tomb and into the heavens above.

The first one expresses one of the common sentiments besides wishing the deceased remains in an eternal existence in an afterlife, that in Latin has been expressed in *In Memoriam* namely to remember the deceased.



4.A) **mu.s.ta.i.** [MLV 140, LLV Pa10]

“to remember”
(Finnish/Est. “muista”)

Comment: This interpretation is practically a certainty!

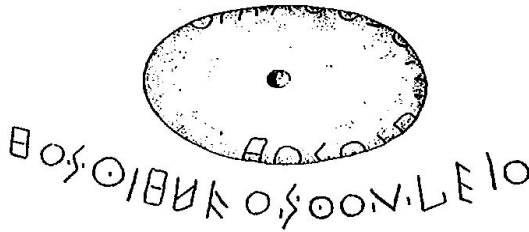


4.B) **iiuuantv.i.ve.s.tiniio.i.** - [MLV-138, LLV-Pa8]

“In the infinite direction would(?) conveying to
eternity”

(Est. “Igavikupoole viiva(?)”)

Comment: the grammatical form in v.i.ve.s.tin- is unclear hence the question marks. However the intent of the sentence is quite clear.



4.C) **ho.s.tihavo.s.to.u.peio** - [MLV-137, LLV-Pa7]

“lift from the tomb into the open”

(Est. “Tõsta hauast õu’e”)

Comment: This is a surprising variation, but it agrees with the repeated theme of the spirit of the deceased in the tomb being told to fly up out of the tomb and into the sky.

THE VENETIC LANGUAGE



4.D) **pilpote.i.kup.rikon.io.i.** - [MLV-139, LLV-Pa9;]

“To the clouds, also up to the nation’s eternity”
 (Est. “Pilvedele ka üaes riiki-hii’u (=riigi-igavesele)”) ”

Comment: The word riikon resonates with Estonian riik but also Germanic reich. Since we already find some borrowings from Germanic in Venetic (such as .o.p or .u.p ,meaning ‘up’) rikon could be Germanic in origin; however since we are only interested in meanings, and not the linguistic origins, it does not matter how the word evolved. In the context of the ancient Veneti, the original meaning was probably more like the meaning of ‘tribe’.



4.E) **tivale.i.be.l.lene.i.** - [inscription spread across three stones LLV Pa 26]

“Onto wing, to fly”
 (Est. “tiiva(le) peale lendama”) ”

Comments: This is consistent with the theme on all the round stones, and the Venetic sentence is practically identical to the Estonian

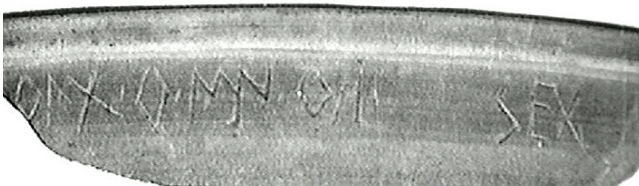
SUMMARY OF THE ROUND STONES OF PERNUMIA: NOTE THE CONSISTENCY OF THE GENERAL THEME OF TELLING THE SPIRIT TO FLY UP OUT OF THE TOMB AND INTO THE HEAVENS ABOVE

**Summary: Grouping #5 - SENDOFFS ON VENETIC
ERA CREMATION URNS (FIND ROMAN ERA URNS
IN 10.b)**

The deceased were cremated, the ashes put into urns, and the urns put into tombs. Not all had inscriptions on them, hence the inscriptions are additional touches and so we would not expect them to be formulaic.

Unfortunately the urns were made of ceramics and therefore broke easily. If we scan the cataloguing of urn inscriptions, we find that a great many of them are on fragments. The number of inscriptions, where archeologists have managed to join pieces together and determine full sentences, is relatively small. Since our methodology interprets full sentences and does not project words onto Venetic, we could only look at those urn inscriptions that are complete.

However, for our project we gathered together enough complete inscriptions from the early Venetic period to interpret them and get a sense of what was written on it. When the Roman Empire took over and the urn inscriptions begin to be written in the Roman alphabet, we also find the Venetic to become compromised, including the possibility that Venetic funerary words were continued even after Veneti were speaking Latin and their original language had been lost. Since the Roman era inscriptions do not belong with the pre-Roman Venetic language we assessed the Roman era inscriptions separately in Grouping 10.b. of the inscriptions assembled and analysed for this project.



5.A) [v]oltio.m.nio.i. - [urn- MLV-86, LLV-Es85]

**“To go to the heavens”
(Est. “Tae’va –minna”)**

Comment: While Estonian and Finnish haave remnants of a word like voltio- in today’s Estonian it is not used in the sense of the heavens above. The word voltio occurs so often that its meaning ‘to the heavens (the dome of the sky above) is a certainty

THE VENETIC LANGUAGE

5.B) **v.i.rutana.i** - [urn- MLV-87, LLV-Es86]

“Till, up to, the vital energies”
(Est. “Viredeni”)

Comment: This meaning is somewhat inspired by Estonian words using the ‘vire’- form, which seem to describe vital energies, whether it be an energetic ‘vire’ wind, or an energetic act like ‘viruta’(‘strike’), or the northern lights ‘virmalised’ The Est. ‘Viredeni’ above invents a word from the ‘vire’ stem, but is still interpretable. (See earlier discussions).

5.C) **.a.kutna.i** - [urn- MLV-88, LLV-Es87]

“Until (new) beginnings”
(Est. “Hakkudeni”)

Comment: The Est. form is contrived from ‘hakka’ ‘begin,start’ nominalized. In the context of cremations in urns, the meaning can be explained in the sense of the deceased starting a new existence in the afterlife.

5.D) **v.i.ugia.i.mu.s.kia.l.na.i.** - [urn- MLV-83, LLV-Es82]

“To carry **mu.s.ki (?)** till the downward direction”
(Est. “Viida **mu.s.ki** alla.”)

*Comment: The meaning of **mu.s.ki** is debateable. It could refer to the deceased. One possibility is suggested by Estonian ‘min’u or ‘mu’ ‘my. It could be a term of endearment.*

5.E) **mo.l.dona.i.\$o.i.** - [urn- MLV-79, LLV-Es78]

“Till earth/ash - to reach”
(Est. “Mullani saa”)

Comment: This inscription is one that suggests mo.l.do might mean the cremation ash in that the deceased becomes ash. It could have a broader meaning as in the modern saying ‘ash to ash’.

5.F) **va.n.t.s..a.v.i.ro.i.** - [urn- MLV-78, LLV-Es77]

“In the direction of the space-way”
(Est: “Poole avaruusi”)

Comment: This is a quite solid result – see earlier discussions



5.G) **va.n.te.i v.i.o.u.go.n.tio.i.e.go** - [urn – MLV-80, LLV-Es79]

“in the direction of the gathering of conveyances -
let remain”

(Est. “Poole vii(g)ukonna, jäägu“)

Comment: From the context v.i.o.u.gont- seems to mean the tomb or cemetery where urns are gathered together.

5.H) **lemeto.i .u.r.kleiio.i.** - [funerary urn - MLV-82, LLV-Es81]

“Ingratiations in the direction of the oracle’s
eternity”

(Est. “Lemmed urkli-igavesele”)

Comment: While Estonian can produce the word uurik – someone who studies – I have assumed the Veneti referred explicitly to the oracles in their word – women who interpreted the mysteries of life. It follows that this inscription describes the afterlife as the mysterious univers with which the oracle deals.



THE VENETIC LANGUAGE

5.I) **.u.konagalkno.s.** - [urn- MLV-90, LLV-Es-89]

“In perished form also in(to) the beginning (ie
new beginning)”
(Est. “Ukkona ka algusse”)

*Comment: The key to discovering this was to interpret the G as a conjunction (elsewhere occuing as a **k** or **ke**) and to create the contrast noting the similarity of **.u.ko-** to the Finnic ‘ukko’*

5.J) **.u.ko.e..n.non.s.** - [urn- MLV-92, LLV-Es91]

“From perishing, into continuing on(??)”
(Est. “Ukkosest edasi”(??))

*Comment: Here we see **.u.ko** again, thus raising the probability that we have divided the previous inscription correctly when we isolated **.u.ko-na**. The meaning of **.e.n.non.s.** is unclear even though something similar occurs elsewhere; nonetheless the concept of ‘continuing’ is guessed from the Venetic usage of the initial **.e.** as a very meaning ‘continuing, remaining, enduring’*

5.K) **.a.tta** - [urn- MLV-99, LLV-Es2]

“the end”
(Est. “ots”)

*Comment: The modern Estonian ‘ots’ is actually paralleled by Venetic **atese**, where the –se ending is a nominalizer used for naming something as the terminus. Here however, **.a.tta** very simply declares the cremation as the end of a person.*

5.L) [**.]m.mno.i.vo.l.ttiom.mniio.i** - [MLV-122, LLV-Es 118]

“Go to heavens go”
(Est. “Mine taevasse minema”)

Comment: This poetic sentence is reflected in the common Estonian phrase ‘mine minema’ ‘go to be gone’

**SUMMARY OF THE EARLY URN INSCRIPTIONS: THE
MEANINGS ARE ALL REFLECTIONS ON THE MEANING OF
DEATH AND THE DESTINATION OF SPIRIT AND BODY**

**Summary: Grouping #6 -PRAYERS TO THE
GODDESS ON THIN FOIL SHEETS**

This group of inscriptions are from the sanctuary archeology uncovered at Baratela near Este. It represents the inscriptions found on thin bronze sheets onto which people wrote prayers with a stylus. Sanctuaries would be physically defined by fencings or walls to set them apart from the regular urban environment. Inside the sanctuary space one would find the facilities – including pillars, statues, pedestals, etc - for practicing the religion whether it be processions, rituals, prayers, offerings. Gifts and offerings, including sacrifices, accumulated in such places. Permanent temple structures were only built in more important sanctuaries in the larger cities. Religious rituals carried out at the sanctuaries included purification rituals involving liquids, and sacrifices of animals to dieties.³⁸

Such institutions are not unusual for the ancient world. Before Christianity, animal sacrifice was common. Its origins were probably in the act of slaughtering a farm animal for food. Making it religious made it easier to perform the slaughter, perhaps. We therefore will expect in these inscriptions made at the sanctuary and addressing the goddess Rhea to speak of both bringing gifts and making burnt offerings that send the spirit of the sacrificed animal to the goddess, and leaving behind the ash,

Both the bronze sheets and the styluses have similar sentences on them, and we can treat both as a single group. Thus our dividing between the bronze sheets and the styluses is not really necessary with one exception – all but one of the bronze sheets have a grid in which o-e-k-a plus a letter is written, which I have already explained appears to be a writing exercise.



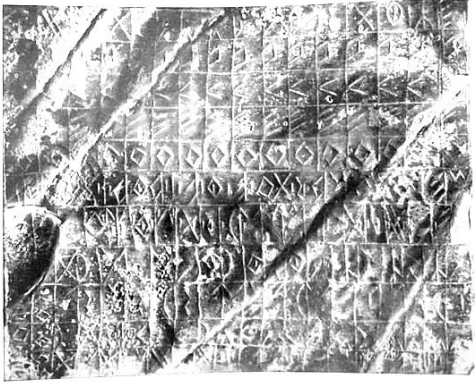
6.A) **vda.m.v.i.ugia.u.r.kle.i.na|re.i.tie.i.dona.s.to** - [MLV-28, LLV-Es47]

³⁸ In this regard we note that this would be analogous to the Estonian traditional sacred groves called *hiis* with its associated underworld-heaven *hiie*la.

THE VENETIC LANGUAGE

. “I(We?) convey the conveyance our offering
(lit. brought-thing) to (unite with) Rhea as oracle”
(Est. “Vedan (Vedame?) viigu toonustus Reiale
urklena”)

Comment: These sentences at the sanctuary have words that refer to offerings as well as thing conveyed and it is difficult to understand exactly what is meant, without our having a better idea of what went on at the sanctuary.



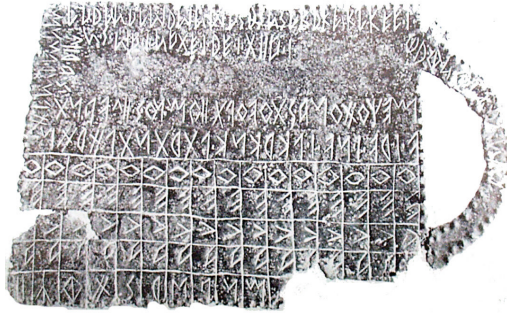
6.B) **megodona.s.to.e.b.v.i.aba.i.\$a p|ora.i..o.pio|robo.s.** - [MLV-8, LLV-Es23]

“Our offering remains to liberate(?? uncertain
grammar for **v.i.aba.i. \$a**) to turn up in the direction of the
eternal way”

(Est. “Meie toonustus jääb vabaksesse(?)põõrata
igavesetepoole (lit. iia-rada-poose)“)

Comment: There aren't enough other examples of an ending -a.i.\$a to determine what the grammatical form is, but there is evidence elsewhere that v.i.aba involves the idea of liberation, freedom

12. SUMMARY OF TRANSLATIONS



6.C) **megodona.s.tovo.l.tiomno.s.iuua.n.|t.s.a.riiu|n.s.\$a.i.nate.i.re.i.tiia.i.** -
[MLV- 10 LLV- Es25]

“Our offering into the sky-realm-going, in the eternal direction, into the area-above, to You, eternal Reia”

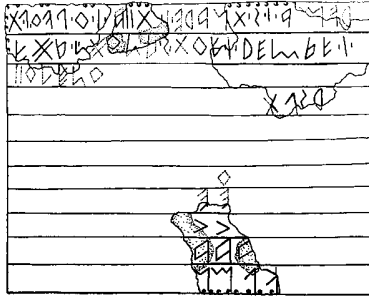
(*Est.* “Meie toonustus taeva-minnes igavesepoole õhuse(?) Teile Igavese Jumalatenä Reiale”)

Comment: The meaning of .a.riiu.n.s. can only be inferred to mean ‘air’, ‘atmosphere’, etc from the remainder of the sentence. See earlier discussions about addressing Rhea to explain why there are many different ways of translating \$a.i.nate.i.re.i.tiia.i.



6.D) **[vda.]n[.]vo.l.t[iio.n.]mno.s.[do]na.s.tokela.g.[s.]to\$a.i.nate.i.re.i.tiia.i.**
o.p[vo].l.tiioen[o] - [MLV-12A, LLV-Es27]

12. SUMMARY OF TRANSLATIONS



6.G) vda.ndona.s[.to]v.i.remav.i.[r]ema.i.s.t[--re.i].tia.i.o.p vo.l.t[[iio leno] -
[MLV-14 LLV-Es32]

“I convey the offering (brought-thing) to Rhea of
of the energetic of the energetic. Up to the heavens,
fly.”

(Est. “Vedan toonustus virema-viremaistse(??)
Reiale. Üles taevasse lenda.“)

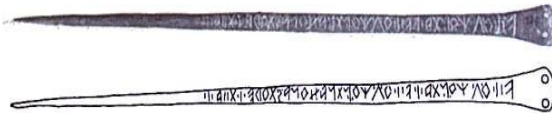
Comment: the exact meaning of v.i.rema and the extended v.i.rema.i.st is unclear. We assume it is related to the Estonian use of 'vire' referring to a strong but positive energy. (For example 'vire tuul' 'energetic wind' probably originated during the age of sailing from the idea of a very strong wind, but not so strong as to be destructive. Hence vire suggests positive energy. Indeed the energy that burns an offering or cremates would be seen as positive energy travelling to a positive energetic place as opposed to a hellish place.

**SUMMARY OF THE RHEA PRAYER INSCRIPTIONS ON
BRONZE SHEETS: THE MEANINGS ARE ALL STATEMENTS
HUMBLY ADDRESSING THE GODDESS ABOUT WHAT IS BEING
DONE – AN OFFERING WAS BROUGHT AND SENT TO RHEA
VIA SMOKE AS WELL AS ASHES REMAINING BEHIND WHICH
PRESUMABLY WERE TREATED IN A SIMILARLY RESPECTFUL
WAY. SEE THE STYLUSES AND OTHER OBJECTS ALSO LEFT
FOR RHEA ,WHERE SIMILAR SENTENCES APPEAR.**

**Summary: Grouping #7 - PRAYERS TO THE
GODDESS ON STYLUSES**

The main instrument for writing the prayers onto the bronze foil was the stylus of bronze. Since a great number of them did not have writing on them, it proves that the writing was intended for the bronze sheets, and that additional text on the styluses was an extra feature for styluses that were left at a particular place as an offering. The messages are exactly of the same nature as those on the foil sheets in section 6. The inscriptions of 6 and 7 belong together in their character.

The styluses are merely pointed bronze with three flat sizes on which sometimes inscriptions were inscribed. They were obviously used to write onto a surface that would leave an impression. The foil-like bronze sheets were obviously one way of leaving an impression. Possibly wax tablets like Phoenicians used were another. Only a portion of the styluses had writing on them, suggesting writing on them was not crucial. Indeed, if their purpose was to write onto bronze sheets, then they were merely instruments. However, perhaps for those who did not know how to write, the makers of the styluses began to put the same messages onto some of the styluses. Possibly the practice was to write on a bronze sheet or wax tablet at the sanctuary and then leave the stylus behind, whether it had writing on itself or not.



7.A) **ada.ndona.s.tore.i.tiia.iv.i.etiana.o.tnia** - [MLV-32 LLV-Es51]

“I (we) convey, the offering to Rhea as carryings
endpurpose”

(Est. “vedan toonustus Reitalle, viide otseks”)

Comment: The first word is obviously badly written or interpreted and is really vdan. as in 6G. The words v.i.etiana .o.tnia seems would be in Estonian parallel ‘viidena otsele’ but it is outside of modern Estonian idiom altho it is technically alright (plural of the carrying – essive case na – word for ‘end, terminus’ in the dynamic Partitive which is like an Illative giving ‘as the carryings, towards the end’) The resulting meaning fits the context.

12. SUMMARY OF TRANSLATIONS

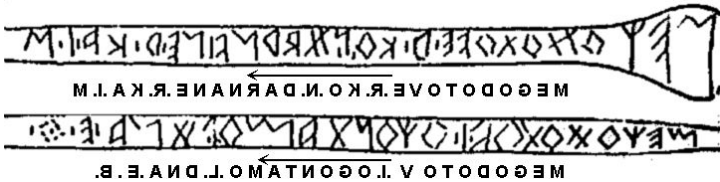


7.B) v.i.o.u.go.n.talemeto.r.na[e.]b[.] - [MLV-38bis, LLV-ES-58]

“The collection of conveyances, as ingratiating producers, remains”

(*Est.* “Viigund lemmede andjana (‘lemmed-urna’?) jääb“)

Comment: See discussion of this in Chapter 15 – The Venetic ending –*or* is interpreted as agency (English –*or*, –*ar*, –*er*) which may be borrowing into Venetic from Germanic like a few other borrowings. Still it is also represented in Estonian –*ur* as in ‘vedur’ However note that pure interpreting in this project is not concerned with word origins and evolution like linguistics is.



7.C) megodotov.i.ogo[.]n[.]tamo.l.dna.e.b. - [MLV-24B, LLV-Es43]

“Our brought conveyance-collection as earth/ash/dust remains”

(*Est.* “Meie toodu viigund mullana jääb”)

Comment: In the context of making offerings to Rhea, the word *mo.l.ta* would refer to the ash left over after the offering is burnt. There are other indications in other inscriptions that *mo.l.ta* referred to the remains of burning – including in the urns cremation ash. But there might be some contexts in which it refers to returning ash to the soil, or even the urn into the soil of the cemetery.



7.D) **v.i.o.u.go.n.tai.v.i.o.u.go.n.tnadona.s.tore.i.tia.i.** - [MLV-21, LLV-Es40]

“To the conveyance-collection, as conveyed-things, the offerings (things brought) to Rhea”,

(*Est.* “Viiukonnale viigundna toonustus Reiale”)

Comment: The repetition of **v.i.o.ugo.n.t-** with two different case endings has to be meaningful. The solution is inspired by Estonian having two concepts based on the same word origins - **viiu-kond** ‘community, collection, groupings of things-carried’ and **viigund** which simply refers to conveyed-things. I think the interpretation is meaningful if the objects brought were material objects (including the stylus) left at a special place where material goods were left. Archeology has found some examples of material goods. Offerings brought were not necessarily all offerings that were burnt/sacrificed.

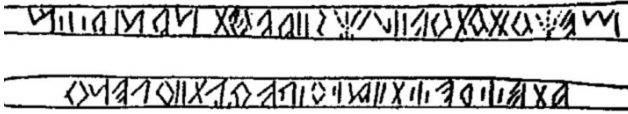
7.E) **megodona.s.tore.i.tia.i.|ner.kalemeto.r.na** - [MLV-34, LLV-Es53]

“Our offering to Rhea humble as ingratiations-producer”

(*Est.* “Meie toonustus Reiale (on) alandlik(una) lemmede-andjana”)

Comment: The Estonian parallel to **ne.r.ka**, which is **nõrk**, means ‘weak’ and in Finnish the parallel word is ‘humble’ as required. Modern Estonian expresses humility out of the concept of ‘lower oneself’ (**all**=‘low’) This shows the most common manner of linguistic change – derived concepts can be derived from different root words in different languages of the same origins. Where the original root words are still represented, we can see how the Venetic version could have come about. For the above inscription, the Estonian has to represent the Venetic Partitive with Illative, the concept of ‘humble’ with **aland-** instead of **nõrk-** and the ending **-or** with the word **andja** ‘giver, producer’.

12. SUMMARY OF TRANSLATIONS



7.F) megodotov.i.u.g.siiavotna\$a.i.n|ate.ire.i.tiia.io.pvo.l.tiileno [MLV-25, LLV-Es44]

“Our conveyances taken_ towards Rhea of the lords.
Up to the heavens, fly!
(Est. “Meie viigusi võtnud Teile Igavese Jumalaterna
Reiale. Üles taevasse lenda!”)

Comment: The underlined translations are uncertain in terms of grammatical form as the ending on v.i.ugsiia is unclear. For the Estonian I guessed an Estonian case ending that contains an S, which is a Partitive, but we do not really know what it was in Venetic. This ending is too rare in the inscriptions to determine.



7.G) v.i.ugiaso.u.v.naton.a.s.tore.i.tiia - [MLV-36, LLV-Es55]

“Convey the offering as expression- of- wishes to
Rhea”
(Est. “Viigu soovina, toonustus Reiale”)

Comment: A verb that seemed to have no endings, we generally interpreted in the imperative. In the inscriptions with more complex grammar, our translations may be roughly correct, but the grammatical form may be a little off. Often the major question is whether a word is verbal or nominal.

NOTE: SOME OF THESE TRANSLATIONS ARE UNCERTAIN BUT THAT IS INEVITABLE. THIS PROJECT AT LEAST TRIES EVERYTHING, UNLIKE PAST ANALYSIS THAT SHOWED ONLY A FEW EXPLICIT TRANSLATIONS, GIVING A FALSE IMPRESSION AND HIDING AN OVERALL FAILURE.

THE VENETIC LANGUAGE

7.H) **v.i.ugiav.i.rema.i.s.tna.i.doto|re.i.tia.i.** - [MLV-23, LLV-Es42]

“The conveyance up to the place arising out of the
vital fires brought to (unite with) Rhea”
(*Est.* “viigu ‘viremaadeseni’ toodu Reiale”)

Comment: The Est word viremaadeseni is created from vire ‘energetic’ and maa ‘land’. This sentence is the one that made me think that when an offering was burnt, that fire was seen in a very positive way (as opposed to the Judeo-Christian hell). Perhaps it relects the bright light that people speak of when returning from having momentarily died. From the several occurances of the word v.i.rema- I am convinced that the word describes this place of white light – a place full of positive energy. Here the sentence speaks of the conveyance (which may describe the entire act of offering) being sent into the positive fire and thence to reach Rhea beyond that white light.

7.I) **v.i.re|ma|.i.s.|tna doto re.i.tia.i.** - [MLV-22, LLV-Es41]

“Up to (?) the place arising from the vital fires,
brought to Rhea”
(*Est.* “viremaadeseni’ toodu Reiale”)

Comment: Because we see v.i.rema.i.s.tna.i. doto in 7.H above we assume that the same occurs here even though here the final .i. is missing. Without the .i. we have an Essive case, which can nonetheless be translated – with v.i.rema.i.s.tna being a way of addressing Rhea in a way similar to \$a.i.na ‘In the form of the gods’ . For example, could it be saying “Brought to Rhea in the form of vital energies” But in general, even though we know that all these inscriptions accompanying offerings to Rhea, some sentences are very poetic in construction, where the exact meaning depends on correct assessment of grammar and the subtle meaning.

7.J) **mego doto v.e.r.ko.n.darna ne.r.ka.i. m** - [MLV-24, LLV-Es43]

“Our brought **v.e.r.ko.n.darna ne.r.ka.i. m**”

Comment: We know from the other inscriptions generally what it is about, but aside from noting the word ‘humble’ within ne.r.ka.i.m, this one remains unresolved.

12. SUMMARY OF TRANSLATIONS

7.K) **meگو dona.s.to \$a.i.nate.i.re.i.tia.i. pora.i.|e.getora .r.i.mo.i. ke lo.u.de robo.s.** - [MLV-26, LLV-Es45]

Our offering to You, of the Gods, Rhea to turn
(?)to eternal something(?)...and towards the
lo.u.de(?)-way

(*Est.* “Meie toonustus Teile Igavese Jumalatenä Reiale, põdrata igavese **.r.i.mo(?)**-le ja **lo.ude(?)** rada-poolle”)

Comment: Unfortunately there are words here that do not occur anywhere else – although the grammatical endings are clear – and with the information we have we cannot translate – other than that we can make an educated guess that **.e.getora- .r.i.mo.i** with the **.e.ge-** is probably about eternity and that the word **lo.u.de-robo.s.** can be compared to the earlier **iorobos** which suggests **lo.u.de** has to be a synonym of the heavens, infinity.

7.L) **meگو doto re.i.tia.i. bu.k.kakolia.i.** - [MLV-27, LLV-Es46]

“Our brought ... to Rhea **bu.k.kakolia.i.(?)**”

Comment: Unresolved. The problem word(s) is in **bu.k.kakolia.i.** and I intuitively want to see it as a compound word **bu.k.ka-kolia.i.** It is also possible that the apparently Partitive ending is actually the infinitive on a word. For example, an Estonian word that triggers some thoughts is *koli* ‘move’. That raises the possibility that an intended concept is that the offerings brought are ‘moving’ to Rhea.

7.M) **vda.n. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to** - [MLV-28, LLV-Es47]

“I convey the conveyance, the offering, to Rhea of
the oracles”.

(*Est.* “Vedan viigu toonustus Reiale urkleina”)

Comment: Here we can from the *-na* (Essive) ending assume replaces **\$a.i.na** in referring to Rhea, hence Rhea ‘in the form of the oracles’. Once again we are trying to identify the nuances of grammar and word order, and there may be better ways of expressing the translation.

THE VENETIC LANGUAGE

7.N) **v.i.u.g.sia vo.l.tio.n.mnin dona|s.to r.i.tia.i. mego** - [MLV-29, LLV-Es48]

“Conveyances to heavens-going, our offering to
Rhea”
(*Est.* “Viigusi taevasse-minnes, meie toonustus
Reiale”)

Comment: The grammar of v.i.u.g.sia vo.l.tio.n.mnin is uncertain, and the interpretation of that portion above is a guess. Here we see the –ia ending again, but what is the –in on the end of voltiomn-?

7.O) **ka.n.ta ruma.n[.]na dona.s.to re.i.tia.n** - [MLV-30, LLV-Es49]

“Carry the Roman, the offering to Rhea” (?)
(*Est.* “Kanna Roomalane toonustus Reiale” (?))

Comment: This inscription looks like it was written by a Roman who did not speak Venetic well, as we have a good idea what it says, but the grammatical endings are off. The interpretations above suggest what was intended.

7.P) **n(=m)ego (do)na.s.to ka.n.ta ruman re.i.tia.i.** - [MLV-31, LLV-Es50]

“Our offering, carry the Roman, to Rhea”
(*Est.* “Meie toonustus, kanna Roomalane, Reiale”)

Comment: This too looks like bad grammar written by a Roman living in the Veneti colonies. The intent is obviously that it is a Roman who is bringing an offering to Rhea.

7.Q) **re.i.tiikatakna|lo.g.siiv.i.rema.i.s.tna** - [MLV-33, LLV-Es52]

????

Comment. Because the words . katakna lo.g.sii remain unknown, it is not possible to produce a translation other than that we see here again the re.itii v.i.rema.i.stna we saw in a couple of places earlier.

12. SUMMARY OF TRANSLATIONS

7.R) **meگو a(=v)hugiiadina.s.tore.i.tiia.i.** - [MLV-35, LLV-Es54]

“Our offering convey to Rhea”
(Est. “Meie toonustus viigu Reiale”)

Comment: dina.s.to is obviously dona.s.to. I changed word order to be cleared. In these stylus sentences we see the practice of changing word order to make things more poetic.

7.S) **meگو dona.s.tov.i.ugiiav.i.o.u.go.n.tiiaak| \$a.i.n. \$. \$e.i. re.i.tiia.i.** –
[MLV-37, LLV-Es56]

(assuming –ka is ‘and, also’)

“Our offering, conveyance and conveyance-
collection to You of the Gods, Rhea.”
(Est. “Meie toonustus, viik ja viigund, Teile Igavese
Jumalatenä Reiale”)

Comment: The front part of this sentence is much like a few earlier ones. The last part could represent errors in the writing or transcribing as the \$ when replaced y ‘r’ gives us \$a.i.nate.i. Re.i.tiia.i. (Or since Venetic writing is purely phonetic, the \$ may pick up someone’s lisp when saying a T.)

7.T) **vda.n.ka.n.tamknadona.s.tore.i.|tiia.i.** - [MLV-42, LLV-Es62]

” I convey carrying-going grouping the offering to
Rhea”
(Est. “I convey ‘kanna-minne-konna’ toonustus
Reiale”)

Comment: Via Estonian I interpret ka.n.ta mnkna as a long compound word ka.n.ta (carry, bear) mn (‘go’) kna (grouping, gathering, collection). The intent is simply to describe the brought thing in new poetic ways, something we have already seen several times.

**SUMMARY OF THE RHEA PRAYER INSCRIPTIONS ON
STYLUSES: THE STYLUSES WERE LEFT AT THE v.i.o.gonta TO
SPEAK TO THE GODDESS THE SAME AS BY THE SENTENCES
ON THE BRONZE SHEETS.**

Summary: Grouping #8 - PRAYERS ON OTHER OBJECTS RELATED TO OFFERINGS

The following two were found on columns with equestrian figures found at the Baratela sanctuary. The messages when we interpret them are similar to those in 6. and 7. Whether these objects were left as gifts, or were fixtures (like on columns) their messages are the same kind of messages to the deity Rhea.

X.Y. A.K.O.X.S. A.Y.O.X.O.Y. Ƴ. Ƴ

Λ.K. A.S. O. || | | Ƴ.X. X. O. Ƴ.S. Ƴ

X. | Ƴ. O. | Ƴ.X. A.Y. | | A.M. | S. X

—
| | A | |
—

8.A) megodona.s.toka.n.te.s.vo.t.te.i.iio.s.a.kut.s.\$a.i.nate.i.re.i.tiia.i. - [LLV Es64]

“Our offering in carrying to take to eternity’s beginning to you, divine Rhea”

(Est. “Meie toonustus, kandes, võtta igavesse (hiusse) hakkudesse, Teile Igavese Jumalatenä Reiale”)

Comment: This is a quite reliable translation because the whole thing resonates so well with Estonian, with all the correct grammatical parallels (see chapter 18 on Grammar). The meaning is clear, the offering in carrying it, is taken to beginning of eternity, where Rhea resides.

12. SUMMARY OF TRANSLATIONS

8. B) megov|a.n.t.s.e.g|e.s.t.s do||na.s.to|re.i.tia.i - [MLV-53, LLV-Es73]

“Our into forever offering in the direction of Rhea”
(Est. “Meie igavesse toonustus Reia poole.”)

Comment: This can be interpreted in another way too, with another word order. We are dealing with poetic liberties used by the scribes. The story is always the same, and it seems the scribes get bored and tried to say the same thing in various other ways.

8. C) [m]o.l.dobo.i.kno[s.]|dona.s.to - [MLV-53, LLV-Es73]

“In the direction of ash also offering into **no(?)**”
(Est. “Mulla-poole ka **no(?)**, toonustus”)

*Comment: Unresolved. It is possible that the **no** word is an abbreviation. OR there is no ‘and’ and the mystery word is **kno.s**.*

SUMMARY OF THE RHEA PRAYER INSCRIPTIONS ON COLUMNS ETC: THE MESSAGES ARE SIMILAR TO THOSE ON STYLUSES AND SHEETS.

OVERALL: THE RHEA COMMUNICATIONS:
WHILE THERE ARE A FEW SENTENCES THAT ARE UNCERTAIN AND UNRESOLVED IN GENERAL WE FIND THAT THE MESSAGE IS THE SAME OVER AND OVER EXPRESSED IN VARIOUS WAYS TO GIVE VARIETY AND GET AWAY FROM REPEATING THE SAME BORING STOCK PHRASE. SUCH A CONSISTENCY IN THE GENERAL MESSAGE CANNOT BE CONTRIVED FROM RANDOM CHANCE. WE ALSO SEE A WORLDVIEW AND LEARN A GREAT DEAL ABOUT HOW THE VENETI INTERPRETED THE BURNING OF AN OFFERING TO ASH, AND THE SMOKE JOURNEYING INTO THE SKY, AND THE SPIRITUAL ESSENCE BEING RELEASED AND TRAVELLING TO A PLACE LIT WITH VITAL ENERGY WHERE RHEA WAS LOCATED. IT IS THE TYPICAL RELIGIOUS VIEW – JOURNEYING THROUGH A WHITE LIGHT AND FINDING ETERNAL ENERGY AND BLISS IN UNION WITH THE GODDESS.

THE VENETIC LANGUAGE

Summary: Grouping #9. - SEVERAL ISOLATED LONG INSCRIPTIONS

The following are several items which are long inscriptions found in their own unique circumstances the first two from the Padova area and the second two from the Piave River Valley. The first may be religious, but was displaced from its origins, as suggested it being found in use as a lintel for a house. The second context I don't know, but when deciphered, the message seems funerary in nature, similar to messages on the obelisks, The 3rd and 4th objects in my opinion were non-religious, as my interpreting them will find they seem to have been containers or tankards for ale, and probably from taverns along the Piave River route coming from the north early in the Roman era – when traders from the southeast Baltic regions sought the markets of Rome rather than Greece.

All of these are in the traditional Venetic form – even though one is in the Roman alphabet - and permit reliable comparative analysis with the other inscriptions of the Este and Padua areas and do not need a separate investigation like those in Grouping #10

9A - ISOLATED FINDS IN MAIN REGION – RELIGIOUS IN MY VIEW



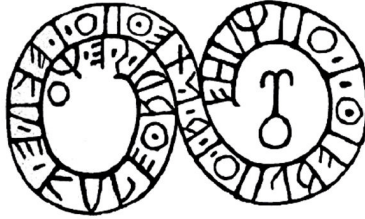
9a-A).o..s.t.s.katus.ia.i.io.s.dona.s.to.a.tra.e..s.te.r.mon.io.s.de.i.vos [MLV-125, LLV- Vi2]

“From out of being, to be disappeared, in(to) eternity, the offering, in(to) the road's end, in(to) the terminus of the sky-heaven”

(*Est.* “Olemisest saa(?) kaduma ‘hiiusse’ (=igavesse)toonustus radaotsesse taeva ‘terminusse’”)

Comment: While there is some uncertainty as to precise grammatical forms, most of the translation is quite solid – the text seems to express the destination of the deceased in two parallel ways one in traditional Venetic ('end-way') and the other using words that seem to be borrowed from Indo-European ('sky-terminus')

12. SUMMARY OF TRANSLATIONS



9a-B) **vhugiio.i.tivaiio.i. a.n.tetiio.i.eku.e.kupetari.s.e.go**

[image of Pa26]

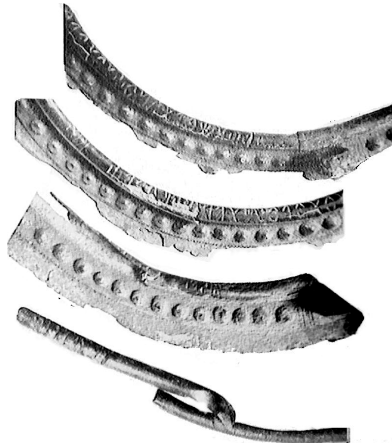
* looking at the actual graphic above, we reinterpret the **vku** as **eku** below

“to convey eternally, on wing eternally,
successfully eternally , let-it-be, happy journey let-
it-be(remain)”

(*Est.* “Viigu-hii’u tiiva-hii’u, andekate-hii’u jäägu, jäägupidareisi, jäägu“) (’hii’u’ = igavesse, igavesele)

Comment: This sentence shows something common in Venetic – the double ii and in particular the –iio.i. ending. I discussed this in detail earlier (see also Chapter 17 on the lexicon). The use of the extended i appears to refer to eternal, infinite, etc, but there remain some issues as to what the grammatical forms surround it.

9B – MIDDLE PIAVE VALLEY LONG INSCRIPTIONS – NON-RELIGIOUS IN MY ANALYSIS



9b-A) **.e.i.k.go.l.tano.s.dotolo.u.dera.i.kane.i** [container - MLV- 242, LLV-Ca4](context: Isolated find. Written in tiny letters on pieces of a container rim)

THE VENETIC LANGUAGE

“Should you have gold, then you buy ale, a whole container”

(Est. “Ehk gulda, ni ostad õlu’, terve’ kannu”)

Comment: This result comes mostly from the remarkable parallelism to the Estonian, including grammatical parallel and the H in Ehk which according to pattern, arises where Venetic has dots. (For details see Chapter 7) Also, this translation explains why the text is in tiny letters on the rim of the container – readable only when a drinker brings their face close to the rim. Since this inscription is remarkably unusual, it can certainly be debated. But from the Estonian point of view, it makes the Venetic sound like it was created for merchants coming from among the Aestii at the southeast Baltic. The next inscription too seems this way. Taverns would certainly have geared their writing to their customers, and it is possible these two inscriptions are in a more ancient Aestii-like idiom.



ENONI.ONTEI.APPIOI.SSELBOI.SSELBOI.ANDETI.C.OBOSECUPETARIS

9b-B) ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETI C
OBOSECUPETARIS - [container - MLV 236, LLV B-1]

‘My thirst you have aided. Ontotheback,
ontotheback. Successful horse-journey-continuing!’

(Est. “Minu jänu on teie abida (abinud). Sel’ga,
sel’ga. Andekat hobuse head-reisi”)

*Comment: The message addresses the tankard, emptied. Once again, in the Est. version we need to use the modern Estonian idiom, but someone who knows Estonian can sense the dialectic deviations. For example, it would be more accurate for **sel’ga** to be **selja-poole** bearing in mind that the Venetic dynamic Partitive had the same meaning as the Illative (in modern Estonian **-le**). Perhaps we can reconstruct an ancient Estonian that would be more like “**Jänuni on tei appia** (infinitive in Finnish style), **Sel’poot, sel’poot** (using Est Partitive). **Andedik hobus-jäägupidareisi**. (Expressing *ecupetaris* in its source words)”*

SUMMARY: GROUPING #10. - LATER INSCRIPTIONS WITH ROMANIZATION AND OTHER CHANGES

Group 10 represents three separate groups because –with the exception of a few early inscriptions – these do not integrate well into the analysis of majority of Venetic inscriptions from the proper original Venetic period and northwest Adriatic location. Since they do not participate significantly in our methodology, we will leave detailed discussion of them to Appendix A.

With the rise of the Roman Empire, the Venetic area was among the first to be impacted by Roman language and culture. One of the first Roman Empire provinces was Venetia, and it was followed by major immigration of Romans. The region was rapidly transformed.

More distant locations were slower to be impacted. The inscriptions at ‘the sanctuary of Lagole-Calalzo’ in the upper Piave River area range from the late Venetic period into the Roman period, and it is reflected in the inscriptions found there – some early ones strongly resemble those found in Venetic times around the Este and Padova regions, while later ones, although still written in the Venetic alphabet, show significant changes including some Latin words. These inscriptions form the subgroup **10-A *The Changing Dialect of the Lagole Inscriptions.***

One of the aspects of any culture that is slowest to change is religious culture, such as funerary practices, and for that reason inscriptions on urns continued into the Roman era. These inscriptions are identified by the fact that they are in the Roman alphabet. They are considered to be Venetic if they display some of the Venetic keywords on urns such as FREMA, VOLTIO, etc. However, they are not the personal messages of earlier inscriptions, and seem to be following Roman customs. These form our subgroup **10-B *Roman Alphabet Cremation Urn Inscriptions – Abbreviations, Non-sentences.***

The third group we look at is the “Veneti” of northwest Europe to see if the people were the same culturally as those in northern Italy. I did not do an exhaustive search for examples of there as my purpose was only to find evidence of the Venetic language in the history of Brittany and Wales. These form the subgroup **10-C *A Few Examples of Inscriptions Elsewhere in Europe***

THE VENETIC LANGUAGE

Summary: GROUPING #10A. -The Changing Dialect of the Lagole Inscriptions

An archeological site at which a great number of objects with Venetic inscriptions have been found is that of the “sanctuary of Lagole-Calalzo” near Pieve di Cadore high up in the Piave River valley. This site has Venetic dedications from the late Venetic period, from the Veneto-Latin period, and fully Latin. They address a deity TRUMUSIA (See later discussion) A great number of the inscriptions are written on dipper handles. The large number of dippers, to me, suggests it was a facility with saunas (since sauna’s used dippers to throw water on stones) Otherwise, how would one explain such a large number of dippers? It seems that visitors purchased dippers upon arrival – it paying for the facility operation - and then left them at the end of their saunas as offerings. (And the facility then recycled them)



There aren't very many inscriptions we can use, because a great number are on fragments. The ones selected for our analysis are those given above, which appear to be reasonably complete sentences.

These inscriptions however show many differences from the proper Venetic and the inclusion of Latin. Since the archeological site begins in the late Venetic period and proceeds into the Roman period, we can expect that the language in the Lagole inscriptions display degrees of degeneration.

LATIN BORROWINGS

Word borrowings from Latin include:

Tole.r. , tulle.r. , oler ‘support’

libertos ‘book’

foveo, fovi, fotum - keep warm, maintain, foster

applico ‘devote to

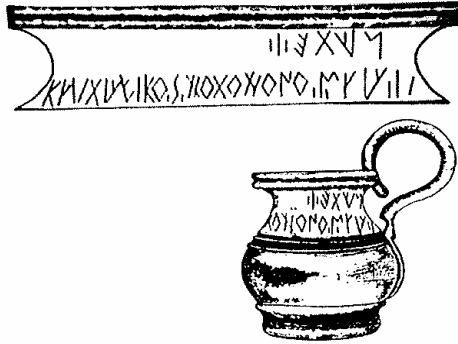
tribus.iati.n probably based on Latin *tribus*, which means ‘tribe’

per. , par ‘through’

kon. ‘with, also’

Earlier inscriptions are less compromised and could be grouped with the main body of inscriptions of groupings 1-9. The following are two of them

12. SUMMARY OF TRANSLATIONS

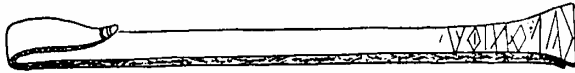


10a.X) **klutaviko.s.dotodono.m.\$a.i.|nate.i.** - [vase MLV-207, LLV-Ca18]

‘The flower-bunch-carrying brought offering to You
of the gods’

(*Est.* “(lille-)klutti-viigus toodu (on) toonum Teile
Jumalatenä”)

(See earlier discussions for explanations)



10a.Z) **kalodiba** --- [handle with hook MLV-162, LLV-Ca48]

“Pouring-appendage”

(*Est.* “Kallu-tiib”)

Comment: The object suggests it was a hook used to tip a pot for pouring, hence the translation describes the object found in a spa-facility.

10a.N) **vot.tso.m.** [MLV-188, LLV-Ca46]

Comment: Because we saw *voto* in 1.E) **voto klutiari.s. vha.g.s.to** this probably names the object as something used for water

OFFERINGS OR DEDICATIONS TO TRUMUSIJAT

Looking at patterns in the sentences, we can see a great number among the complete sentences that generally have the same form and purpose as the sentences on the styles and bronze sheets addressing the goddess Rhea.

THE VENETIC LANGUAGE

We can see the same structure [PERSON] **dona.s.to....\$ainate.i.** [DEITY] except that the deity seems to be something called **trumusijate.i.**

trumusijat

‘Deities of the Market-land’ (Est “Turumaasijad”)

*Comment: The word **trumusijat-** is often references with **sa.i.nate.i.** just like Rhea at Este. Therefore it is a deity. the word **trumusijat** probably represents a merchants’ deity, much like Rhea was a shippers’ deity, because the Lagole facility was on a trade route from the north down the Piave Valley. Perhaps, one day from their destination, traders/merchants stopped to rest and clean themselves and pray to trumusiat for success, before they descended to the Veneti markets. The deity is expressed in plural because I think it acknowledges the different roles within marketing – the maker, the seller, the customer. It may have been represented by the three-headed eagle symbol of ancient times.*

10a.M) **trumu** [MLV-178-184, LLV-Ca36-Ca41]

*Comment: Abbreviation of **Trumusijat***

Instead of the **meگو** of the Rhea sentences, in these inscriptions the person or group making the offering, or the name of the object itself, is used. *We can identify these names in the first part of the sentences, ending with **-ko.s.*** The comments on the first one below show a typical analysis, which identifies the remarkable similarity with Estonian phrases. But we have to check any unknown word with Latin, as the language of these inscriptions is increasingly compromised by Latin use.

10a.R) **e.s.kaivaliber.tos.a.rs.petija|ko.s.dona[s.t]o\$aina[t.|tr-u]sijate.i.** - [plaque of bronze MLV-212, LLV-Ca11]

‘Schedule book division maintainers’ offering to
You of the Gods, Trumusia’
(Est. “Eeskava-raamatuse-haru pidakuse
toonunstus Teile (**te.i.**) Jumaladena (=issa-i-na)
Turumaasijad”)

12. SUMMARY OF TRANSLATIONS

*Comment. This inscription obviously has a Latin loanword **liber.tos**. The Estonian ear seems to hear the first word as **eeskava** ‘schedule’ and **petijako.s** as **pidajakuse** ‘pertaining to maintaining’. The word **liber.tos.** suggests that there was a book into which the schedules for the various groups visiting the spa/saunas were written, so that **e.s.kaiva liber.tos.** in mixed Venetic and Latin would mean something like ‘the schedule-book’. The next word **.a.rs.** is interpreted via Est. **haru(se)** ‘branch’ or **vars** ‘stalk, stem’, so that **.a.rs.** can be an abbreviation for ‘division’.*

10a.Q) **ke.l.lo.s.ossoko.s.dotodono.m.|trumuijate.i.** - [situla of bronze MLV-158, LLV-Ca5]

“Bell (gong) division brought offering to
Trumusijat (Those-of-the-Marketland)”
(Est. “Kelluse osakuse toodu toonum
Turumaasijatele”)

Comments: A spa/sauna facility would need to schedule the groups going in through the day, and a gong to signal changes makes sense. The place could have been like Roman Baths, but I think that if the clients were merchants of Finnic origins, it would have been oriented towards saunas.

10a.S) **ke.l.lo.s.pi.t.|ta.m.mniko.s.tole.r.truusijatee.i.dono.m.** - [plaquette MLV-160, LLV-Ca14]

“bell (gong) maintainers supportive offering to
Trumusijat”
(Est. “kelluse pidamisekuse toetav donum
Turumaasijatele”)

Comments Additional notes: this object obviously was hung from the top, and an eyelet at the bottom left held it steady to a wall. It was therefore functional – a part of the facility.

10a.A) **voto.s.na.i.son.ko.s.tona.s.totribus.iitati.n** - [MLV-154, LLV-Ca9]

“Water-women’s offering to **tribusiiat(?)**”
(Est. “Vedese naisekuse toonustus **tribusiiatele(?)**)

*Comment: In this case we see the offering to **tribusiiat**. What this means is unclear. Perhaps it is a Roman version of Trumusijat. It remains a mystery who this is to which an offering is made. In a spa/sauna facility we can expect there to have been a role for women bringing water*

10a.B) **ku.i.juta.ametiku.ss.tule.r.** - [MLV-159, LLV-Ca12]

“Dryers bureau workers support”
(Est. “Kuivajate ametikuse toetus.”)

THE VENETIC LANGUAGE

Comment: This suggests there were people responsible for drying clients with towels. Toler is Latin for 'support'

10a.E) **suro.s.resun.ko.s.tona.s.to|trumus.iiatin** [MLV-152, LLV-Ca7]

“(?)long-distance traveller(?) offering to
trumusijat”

(Est. “ (?)suure reisija (?) toonustus
Turumaasijatele”)

*Comment: The party making this offering is unclear, but it somewhat resembles Estonian **suur reis** ‘big journey’ which makes sense in that most of the clientel would have been long distance traders/merchants coming from as far as the Baltic.*

10a.D) **butijako.s.|- - -|kos.|dono.m.trumusijate.i.toler** [MLV-161, LLV-Ca17]

“Wood distributing (?) supportive brought-thing to
Trumusijat”

(Est. “Puidejaguse..... toetav toonum
Turumaasijatele”)

*Comment: Since with these sentences we rely mostly on similarities to the Estonian idiom, we rely on closeness of parallelism. In this case the obvious part is **jako.s** which resembles Est. **jagus** ‘distributing’. But we have to guess but-. If the facility heated water or sauna stones, it follows there would have been a division responsible for handling firewood. Hence I connected **but** with **puid** ‘wood’*

10a.F) **avirobro.i.joko.s.dotodonon..\$.ainate.i. -** [MLV-157, LLV-Ca20]

“avirobro.i.joko.s.(?) brought offering to You of the
Gods”

(Est “avirobro.i.joko.s.(?) toodu toonum Teile
Jumalatena”)

Comment: In this case we have absolutely no idea what role or division is represented here.

10a.U) **broi.joko.s. dono.m.doto\$.i.nate.i. trumusijate.i. - statue of man MLV-167, LLV-Ca23]**

“broi.joko.s.(?) offering brought to You of the Gods
Trumusijat”

(Est. “broi.joko.s.(?) toonum toodu Teile
Jumalatena Turumaasijadele”)

12. SUMMARY OF TRANSLATIONS

Comment: Similar to the previous one above. We do not know what **broi.joko.s.** may mean.

(?? Latin *foveo, fovi, fotum* - keep warm, maintain, foster.)

10a.J) **fo.u.vo.seneijo.s.dotodono.m|trumusijate.i.** - [MLV-165, LLV-Ca21]

“(Fire-maintaining ?) people’s brought offering to Trumusijat”

(Est. “ ‘ **fo.u.vo.s** (??) inimesed’ toodu toonum Turumaasejatele”)

Comment: What **fo.u.vo.s** means is unclear. Maybe it relates to fire??

10a.K) **fugene.s.inijo.nti|kosdoto|sono|m\$a.i.nate.i** [MLV-199, LLV-Ca67]

“(Furnace?) people’s brought offering to You of the Gods”

(Est. “(??) inimesed’ toodu toonum Teile Jumalatena”)

Comment: This is probably the same group as in the previous example, but expressed in a different time and dialect.

10a.G) **fovofouvoniko.s.dotodono.mtrumusijate.i** - [MLV-198, LLV-Ca66]

“**fovofouvoniko.s.(?)** brought offering to Trumusijat”

(Est. “ **fovofouvoniko.s.(?)** toodu toonum Turumaasijat”)

Comment. Again the bringer of the offering remains elusive here too.

10a.C) **o.p.po.s.aplisiko.s.dotodono.m.|trumusijatei** [MLV-211, LLV-Ca19]

“Learning-devoted brought offering to Trumusijat”

(Est. “Öppuse **aplisiko.s.** toodu toonum Turumaasijatele”)

Comment: With the Latin *applico* for ‘devote to’ this one is quite solid.

10a.H) **futto.s.aplisikos.tri\$iko.s.toler.|[tru]musijate.i.dono.m** - [MLV-210, LLV-Ca15]

“ **futto.s.aplisikos.tri\$iko.s.(?)** supportive offering to Trumusijat”

THE VENETIC LANGUAGE

(*Est.* “**futto.s.aplisikos.tri\$iko.s.(?)** toetav toonum
Turumaasijatele”)

Comments: **futto.s.aplisikos.tri\$iko.s.** remains a mystery.

10a.I) **le.s.satole.rdono.m.\$a.i.nate.i.** - [MLV-208, LLV-Ca68]

“**le.s.sa** supportive offering to You of the Gods”
(*Est.* “**le.s.sa** toetav toonum Teile Jumalana”)

Comment: What **le.s.sa** means is a mystery.

10a.L) **turijonei.okijai.jo.ie.bos.kea.perou.teu.ta[m.]** [MLV-203, LLV-Ca24]
[dipper handle MLV-203, LLV-Ca24]

“**turijonei.okijai.jo(?)** towards eternity and vanish”
(*Est.* “**turijonei.okijai.jo(?)** ‘iia-poose’ (=igavese
poole) ka kadu”)

Comment: This is a very compromised sentence, including Latin. The first word based on *Est.* **turu** ‘market’ but it would be presumptuous to try to interpret more. The only clear part is the end, where words are close enough to Venetic (such as **ie.bos** instead of **.i.iobo.s.** or **teu.tam** instead of **doto**) that we can still see the original word and come up with translation. We also find the Latin-originating **perou** for ‘vanish’. This sentence is typical of a dialect that is on the verge of being abandoned for Latin

10a.Y) **trumujiatei (t)oler fu.t.to[.]s. vo.l.to par iko.s.[**
[cup rim MLV-209, LLV-Ca65]

“To Trumusijat, support **fu.t.to. s.** to the sky-realm
through eternity”
(*Est.* “Turumaajastele toetus, **fu.t.to.-sse** taevas läbi
igavese“)

Comment: This sentence has many Latin words, and also demonstrates a language close to being abandoned for Latin

10a.T) **iion.ko.s.tona.s.[to \$a.i.nat. trumus.iiat. per. vo|.l.te.r. kon. vo.n.ta.r.**
--- [bronze plaque MLV-151, LLV-Ca6]

“Eternal offering to you of-the-gods Trumusijat
through sky and **vo.n.ta.r.(?)**”

(*Est.* “‘iiakuse’ toonustus Teile Jumalatenä
Turumaasijad läbi taeva ja **vo.n.ta.r.** (?)”)

Comments: Another sentence in compromised Venetic with a number of Latin words.

10a.V) **.e.n.nodi[.]p.piko.s.do(to) truusija|te.i.** -[bronze statue of man MLV-205, LLV-Ca69]

“Veneti statue brought to the Trumusijat”
(*Est.* “‘Venedi “pikkus” toodu Turumaasejadele”)

Comment: This is an example of the importance of the object. From the fact that the object is a statue of a man, it was obvious that the word **.p.piko.s.** meant ‘statue’, where modern Estonian uses **pikkus** to mean ‘length, height’. The connection can be seen in the way in English the concept of ‘stature’ which describes height is related to ‘statue’.

A FEW LATER ONES IN ROMAN ALPHABET

10a.O) **V.OLSOMNOS. ENNICEIOS | V.S.L.M. TRVM** [MLV-217, LLV-Ca58]

10a.P) **C.ENICONEIO . CATTONICA {V} | TRVMSIATE V.S.L.M.** [MLV-219, LLV-Ca73]

Comment: Written now in Roman fashion, with abbreviations and new Latinized Venetic, they resemble the Roman alphabet urns – see next grouping. Naturally there are more inscriptions which are now in full Latin. Past scholars have eliminated them from Venetic study.

**SUMMARY OF THE LAGOLE SPA/SAUNA/BATHS
INSCRIPTIONS: THE PARALLELS WITH THE RHEA
SANCTUARY INSCRIPTIONS ARE OBVIOUS EXCEPT DONE
MOSTLY ON DIPPER HANDLES. BUT SIMILARLY THERE ARE
OTHER OBJECTS TOO, ALL NOW SOLICITING GOOD FORTUNE
FROM ANOTHER DEITY:TRUMUSIJAT WHICH SEEMS TO BE A
DEITY OF TRADERS-MERCHANTS. BEGINNING LATE IN THE
VENETIC PERIOD THERE IS NO TRADITIONAL VENETIC AND
THE LANGUAGE DEGENERATES TOWARDS LATIN**

Summary: GROUPING #10B. - Roman Alphabet Cremation Urn Inscriptions – Abbreviations, Non- sentences.

*(There are few actual sentences, too many abbreviations,
and deviations from the original Venetic spellings, to do
more than make general observations of these.)*

The inscriptions on urns done in the Roman alphabet, represent a time when the Veneti became citizens of a Roman province and come under the influence of Roman language (Latin) and culture. By then too, writing on urns were becoming more institutional, and increasingly the inscriptions ceased to be ad hoc personal messages from the living, and now began developing established conventions. My conclusions as I studied them is that at first sentences degenerated to an identification of the deceased, perhaps his/her country and kinship, along with funerary keywords (**Voltio** and so on). Then the repeated keywords were reduced to initials. For example *volitiio* > *VOL.* > *V.* or *v.i.rema* > *FREMA* > *F.*

Because these inscriptions are so different from the inscriptions presented in section 5, most not even being proper sentences, they are not very useful in deciphering the original proper Venetic. We repeat the section in Chapter 15 here, without any translations. For a more detailed scanning of these inscriptions see Appendix C, but they are not very useful in the deciphering of the Venetic language.

10b-1. STILL LIKE TRADITIONAL VENETIC URN MESSAGES

see Appendix C for more detailed analysis

As the Venetic regions became Romanized, and began using the Roman alphabet, some of the urn inscriptions followed the same patterns as earlier – they tended to be sendoff messages to the deceased and often proper short sentences. Nonetheless the Roman alphabet spelling, abbreviation (**L** might represent **LEMONEI** or **F** represent **FREMA** (*v.i.rema*) of **C** represent **CANTA**, etc) , and other changes suggest it is not wise to try to decipher them too hard. In the earlier chapters we took note of some of them and made comparisons to the older inscriptions on the urns.

10b-1.A) **FREMA .IUANTINA •• KTULISTOI UESCES** - *MLV-102, LLV-Es104*

10b-1.B) **FREMA - ENNONIA** - *[MLV-117, LLV-EsXXXIII]*

10b-1.C) **UANTAI | IUANTEIAI - FREMAISTINAI** *[MLV-105, LLV-Es107]*

10b-1.D) **GENTEI .IUANTIOI** *[MLV-107, LLV-Es109]*

10b-1.E) **.CANTA UPSEDIA** *[MLV-115, LLV-EsXXVII]*

10b-1.F) **CANTA – LOXINA** ‘

10b-1.G) **MOLTISA | CANTA - PAPHIA - C - [JNI - VXOR** *[MLV-120-23, LLV-Es XXXIX]*

10b-1.H) **LEMONEI | LEMONEI ENNONIOI** *[MLV-106B, LLV-Es108]*

10b-1.I) **NERCA - VANTICCONIS - F -** *[MLV-120-35, LLV-Es XLI]*

- 10b-1.J) **L. NERCA** [MLV-120-43, LLV-Es L]
 10b-1.K) **FOUGO** [MLV-119, LLV-EsLII]
 10b-1.L) **FOUGONTAI - FUGISONIAI - BRIGDINAI - EGO** [MLV-103, LLV-Es 105]
 10b-1.M) **FO[UGON]TAI OST.INAI | FOVGONTAI TOTICINAI** [MLV-104, LLV-Es106]
 10b-1.N) **FOUGONTAI - EGETOREI - FILIA - FUGENIA - LAMUSIOI -** [- MLV-109, LLV-Es111]
 10b-1.O) **ATAINA** [MLV-118, LLV-EsXLIX]

10b-2. THOSE THAT APPEAR TO NAME PLACES IN MY OPINION

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention places. A place is identifiable by the ending –IA. See Appendix C for more detailed inspection of them.

- 10b-2.A) **IUANTINA TIRAGONIA** [MLV-112, LLV-EsXXIV]
 10b-2.B) **IUANTINA**
 10b-2.C) **IUANTA | CARPONIA** [MLV-113, LLV-EsXXV]
 10b-2.D) **KONIA - CN- F – LIBONIA | QUATA C F (?)** [MLV-120-20, LLV-Es XX]
 10b-2.E) **TERTIA - CRUMELONIA - TURSTIACA** [MLV-111, LLV-EsXXXIII]
 10b-2.F) **.IUSTA - CRUMELONIA** [MLV-114, LLV-EsXXVI]
 10b-2.G) **T - CRUMEL** [MLV-120-46, LLV-Es LIV]
 10b-2.H) **EGETOREI - CRUMELONIOI** [MLV-110, LLV-Es112]
 10b-2.I) **CRETEILA - M - ENNIO - GRAICI - F -** [MLV-120-02, LLV-Es II]
 10b-2.J) **W - TINTENI - LOCVS - CVRONINI** [MLV-120-12, LLV-Es XII]
 10b-2.K) **GAUIS RAUPATNIS MILES POLTOS OSTINOBOS FRIUI PATER -** [MLV-110bis, LLV-Es113]

10b-3. THOSE THAT I BELIEVE APPEAR TO IDENTIFY THE DECEASED BY THEIR PROFESSION OF ‘SHIPPER’ (ENNIUS)

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention the profession of the deceased. This highlights the fact that in ancient times people tended to be named by describing them. Here I identify the word ENNIUS and its variations as meaning ‘shipper’. The person may actually have been called that as their name. If there was more than one person of the same profession, one added a descriptive word. For example ‘Shipper of Livonia’. The modern practice of naming – a first name and last name – probably did not begin until the Roman Empire sought to identify all citizens in order to tax and control all citizens. See Appendix C for more detailed inspection of them.

- 10b-3.A) **VANTIO - ENNIVS - PVLIONIS - F -** [MLV-120-33, LLV-Es XL]
 10b-3.B) **VANTI. ENONIO.TI.F** [MLV-120-07, LLV-Es VII]
 10b-3.C) **L ENIUS - CANVS** [MLV-120-24, LLV-Es XXX]
 10b-3.D) **L ENNIUS - P - F - FOUGO** [MLV-120-26, LLV-Es XXXII]
 10b-3.E) **T ENNI T F URCLSONI** [MLV-120-13, LLV-Es XIII]

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- 10b-3.F) **P. HENIVS - C - F -** [MLV-120-28, LLV-Es XXXV]
- 10b-3.G) **L.ENIVS.P.F** [MLV-120-29, LLV-Es XXXVI]
- 10b-3.H) **T. ENNIVS P. F -** [MLV-120-30, LLV-Es XXXVII]
- 10b-3.I) **C. ENNIVS -** [MLV-120-31, LLV-Es XXXVIII]
- 10b-3.J) **CRISPVS - ENIVS** [MLV-120-32, LLV-Es XXXIX]

10b-4. THOSE THAT I BELIEVE APPEAR TO IDENTIFY THE DECEASED BY THEIR PROFESSION OF ‘TRAIL-MAN’ (RUTILIUS)

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention the profession of the deceased. This highlights the fact that in ancient times people tended to be named by describing them. Here I identify the word RUTILIUS and its variations as meaning ‘horseman’. The same ideas as for ‘shipper’ apply. People were named by appropriate descriptions of them. See Appendix C for more detailed inspection of them.

- 10b-4.A) **NIRCAE - RUTILIAE - P - F -** [MLV-120-04, LLV-Es IV]
- 10b-4.B) **SEPTUMA - - SEX - F - T - RUTILI - UXOR | AEMILIAE** [MLV-120-03, LLV-Es III]
- 10b-4.C) **C - RUTILIUM Q F | C - RUTILI -** [MLV-120-17, LLV-Es XVII]
- 10b-4.D) **ΛV - RUTILI - L - F - | - IUA - AIDRIA - UOL - F -** [MLV-120-22, LLV-Es XXII]
- 10b-4.E) **T.RVTILIVS - L - F - MARSCVS -** [MLV-120-25, LLV-Es XXXI]
- 10b-4.F) **Q RUTILIUS - RUTUBA -** [MLV-120-27, LLV-Es XXXIV]
- 10b-4.G) **P - RUTILIU -** [MLV-120-40, LLV-Es XLVI]
- 10b-4.H) **CN - RUTILIUS M FIL -** [MLV-120-40, LLV-Es XLVI]
- 10b-4.I) **CN . RUTILIUS . Q . F Q** [MLV-120-42, LLV-Es XLVIII]
- 10b-4.J) **L - RUTILIUS - TI - F - PULLIO - TRIBU - ROMILIA -** [MLV-120-45, LLV-Es LIII]
- 10b-4.K) **ΛV RUTLI[-** [MLV-120-47, LLV-Es LV]
- 10b-4.L) **L RUTILIO PUSI[O]NI -** [MLV-120-06, LLV-Es VI]
- 10b-4.M) **C - RUT - MATID[?]** [MLV-120-48, LLV-Es LVI]

10b-5. THOSE THAT APPEAR TO NAME AMBER

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention amber. I interpret SOCCI as ‘amber’ (Latin *succinum*) See Appendix C for more detailed inspection.

- 10b-5.A) **IUANTA SOCCINA - PUSIONI - MA** [MLV-120-01, LLV-Es I]
- 10b-5.B) **FUXSIAE - RUTILIAE - SOCCI** [MLV-120-10, LLV-Es X]
- 10b-5.C) **FREMA RUTILIA P F SOCIACA** [MLV-120-21, LLV-Es XXI]

10b-6. THOSE THAT USE TITINI – A TERM OF ENDEARMENT?

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention a term of endearment in TITINI. See our discussion of this in Appendix C

- 10b-6.A) **ΛV TITINI -** [MLV-120-15, LLV-Es XV]’
- 10b-6.B) **ΛV TITNI - UXOR - IUANTA** [MLV-120-37, LLV-Es XLIII]

- 10b-6.C) **L TINTINI C F** [MLV-120-14, LLV-Es XIV]
 10b-6.D) **L TITINIO L F** [MLV-120-08, LLV-Es VIII]
 10b-6.E) **FUXS TITINIA MANO MATREM** [MLV-120-18, LLV-Es XVIII]
 10b-6.F) **MV TITINI - MATER** [MLV-120-36, LLV-Es XLII]

10b-7 THOSE THAT USE AEMILIO – A TERM OF ENDEARMENT?

see Appendix C for more detailed analysis

This grouping of the Roman alphabet urn inscriptions seem to mention a term of endearment in **AEMILIO**. See our discussion of this in Appendix C

- 10b-7.A) **A AEMILIO Q F QUALTI** [MLV-120-09, LLV-Es IX]
 10b-7.B) [... **A]EMILIO Q F** [MLV-120-16, LLV-Es XVII]
 10b-7.C) **..]AEMIL[.** [MLV-120-49, LLV-Es LVII]
 10b-7.D) **C - AIMILIUS - C - F - SONIUS** [MLV-120-39, LLV-Es XLV]
 10b-7.E) **AEMILIA - S[TL]APURN - UXOR** [MLV-120-34, LLV-Es XLbis]

10b-8. ROMAN STYLE INSCRIPTIONS

see Appendix C for more detailed analysis

As time passed, the urn inscriptions showed less and less that could be identified as Venetic. Scholars of Venetic obviously exclude those that are obviously Venetic. These three are thus examples of what would be now fully Roman in style. Archeology has obviously found many more.

- 10b-8.A) **CASSIA ANNI F SECUNDA | CASSIA ANNI F | SECUNDA -** [MLV-120-38, LLV-Es XLIV]
 10b-8.B) **MAXSUMA - DOMITIA CAESARIANAM** [MLV-120-19, LLV-Es XIX]
 10b-8.C) **SEX . STLAPURNAE** [MLV-120-05, LLV-Es V]

SUMMARY: As in the case of the Lagole inscriptions, as time went on, the Venetic became increasingly compromised. We have made the distinction between proper Venetic and compromised Venetic generally between the urn inscriptions done in the Venetic alphabet and the urn inscriptions done in the Roman alphabet. While it is possible to write a proper Venetic language sentence in the Roman alphabet (A good example is 9b-B), generally if the inscriptions were in the Roman alphabet, Venetic was not being preserved. As I mentioned earlier, considering that funerary traditions tend to endure even as the everyday language changes, I believe that the reduction of the urn inscriptions to simply listing the funerary keywords, even representing them by initials, was done increasingly from seeking to follow tradition. The people may have forgotten Venetic in everyday life and been speaking Latin.

**FOR MORE DETAIL ON BOTH THE LAGOLE
 INSCRIPTIONS AND THE ABOVE ROMAN ERA URN
 INSCRIPTIONS SEE APPENDIX B and C.**

Summary: GROUPING #10C. - A Few Examples of Inscriptions Elsewhere in Europe

(For more detail see discussion given in Appendix)

The following inscriptions are not from MLV and not in the initial selection, but were the result of a quick internet search near the end of the study of the Venetic inscriptions. My purpose was not to do an exhaustive search for inscriptions outside the Adriatic region but only to find a few examples to determine if the Venetic language was more widely used, as my theory (see Chapter 1) holds. The following offers these few examples, in order to demonstrate that Venetic may indeed have been a widespread lingua franca in the world of long distance trade.

1. A Few Examples of Inscriptions Elsewhere in Europe

10c-1. RHAETIAN HUNTING HORNS

See Chapter 15 for discussions. Our methodology required a context that can be interpreted, rather than sentences without context. The only objects (that I found) with contexts to which the texts could be connected were the hunting horns



10c-1.A)

[from Schumacher - MA1]³⁹

piannehelanu

“Let us catch the animal”

(Est. “peame elajas”)

10c-1.B)

pianmelka

[Schum. MA 2; Mancini. IR 7a]⁴⁰

(Same thing in a slightly different dialect)

“Let us catch the animal”

(Est. “peame elajas”)

³⁹ Schumacher S., *Die rätischen Inschriften. Geschichte und heutiger Stand der Forschung*, Innsbruck 1992.

⁴⁰ Mancini A., *Iscrizioni retiche*, in "Studi Etruschi", XLIII (1975), pp. 223-306

12. SUMMARY OF TRANSLATIONS

10c-1.C)

piieikuizu

[Schum. MA 5; Mancini. IR 8]

“Catch the **Kuizu**(?some kind of animal)”
(*Est.* “Pea **Kuizu**(?some kind of animal)”)

10c-1.D)

piemetinutriahis

Schum. MA 6]

“Let us catch (**tinutriahis**??description of an animal)”
(*Est.* “Peame **tinutriahis**??”)

10c-2. BRITTANY GRAVE MARKERS

There were very very few inscriptions old enough in Brittany and Britain to look at. The following two had only single words, but they are the most significant for tombstones – either the idea of resting in peace or being remembered. See Chapter 15 for more detailed discussion.

10c-2.A) **MELITA** (*on tombstone*):.

[image after Davies, W. et al. (2000)
The Inscriptions of Early Medieval Brittany.
Les inscriptions de la Bretagne du Haut Moyen Âge
Andover and Aberystwyth
Celtic Studies Publications. DeanDavids/1892, Fig.
16.5]



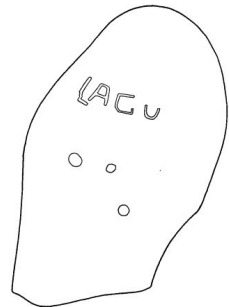
“Remember”
(*Est.* “Mäleta”)

10c-2.B) **JAGU**:

[image after Davies, W. et al. (2000)
The Inscriptions of Early Medieval Brittany.
Les inscriptions de la Bretagne du Haut Moyen Âge
Andover and Aberystwyth:
Celtic Studies Publications. DeanDavids/1892, Fig. M7.3]

(Venetic .e.go in Roman writing)

“Let remain, rest”
(*Est.* “Jäägu”)



10c-2.C) A VENETIC MESSAGE IN MAGICAL WRITING:
 (See Chapter 15 for detailed discussion)



VAUPOZ 6. VAUBAOS
 ILLION 5. IUVANTS
 ALA·BO 4. VOLTEO BO
 AEAUNIB 3. GA CANATO
 BODURN 2. BODURN
 FOGIARO 1. FOGIA PO

“Let be carried towards, turn towards, also bear, to the sky realm, towards the free eternity”

(Est. “Viigu-poole poole-keera ka kanna taeva poole igavesepoole vabadusepoole”)

*Comment: The first step was to extract the Roman alphabet letters from the many that are turned backwards and combined – something we see elsewhere. The resulting words have sufficient resemblances to Adriatic Veneticism for us to grasp what they mean. The meaningful sentence was discovered by reading it from bottom up, the direction the deceased spirit travels. The frequent use of **PO** or **BO**, which we already know from Adriatic Venetic us of **-bo.s.**) In Estonian this stem only survives today in the word **poole** ‘towards’ and hence we use it over and over in our Estonian translation.. Note that I interpret **DURN** as ‘turn’, assuming that Brittany could have had this loanword from a neighbouring source of “turn” in early Roman times. **VAUBAOS** has some resonance with Adriatic Venetic and also Estonian **vaba**.*

10c-3. WALES GRAVE MARKER MESSAGE

Since Brittany was closely tied to southwest Britain such as Wales, I scanned the internet to see if I could find an article on very old grave markers in Wales. I found a particular words stem repeated and this word does not resonate with Latin. In these cases, the stem MELI- is repeated in a single word so often per found gravestone, that it cannot be a person's name but must be one of the two words – 'rest' or 'remember' and in these cases in my deciphering I saw the word 'remember'. Once again, to interpret the inscriptions we need to have context. Tombstones really suggest only two repeated sentiments – the idea of rest (in peace) which appeared as **.e.go** at the Adriatic, and the idea of 'remember' which we saw only once at the Adriatic in the form of **mu.s.ta**

We can also look for resonances with common Estonian word *mäleta* 'to remember' and related words. Besides Estonian *mäleta*, there are other versions like *meeles* 'in memory'

10c-3.A) **MELITU**: The following example was found at ^{MELITVr} Caernarvonshire (Caernarfon), Wales. It reads **MELITU**.

*[image developed from
The Early Christian Monuments of Wales,
Nash-Williams, V. E. (1950), Cardiff, University of Wales
Press, 88, plate II
Drawing inset derived from Macalister 1945 C.I.I.C.]*



“Remember”
(Est. “Mäleta”)

10c-3.B) **MELI**- Two seemingly abbreviated versions of the same kind of expression are shown below. The first one is found in Wales, at St Nicholas, Llandrudian Farm, Pembrokeshire.

*[image from Nash-Williams, V. E. (1950)
The Early Christian Monuments of Wales.
Cardiff: University of Wales Press, p217, Fig. 249]*



“Remember”
(Est. “Mäleta”)

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10c-3.C) MAILIS--

[Figure in Nash-Williams, V. E. (1950)
The Early Christian Monuments of Wales.
Cardiff: University of Wales Press, 55]



Fig. 18. No. 10.

“In Memory”
(Est. “Meeles”)

Summary: GROUPING #11. – MISCELLANEOUS ADDITIONS

This section adds some seeming complete inscriptions that could be included in the discussions, but did not fall into any of the previous categories. Note that we had to be selective, not just to only take complete inscriptions, not fragments, but also to avoid inscriptions that were transformed by the significant changes in Europe in the Roman era.

11-A) **ka.s.tiko.s.** [MLV-249, LLV-Gt9 – found in Carnic mts on a fragment of a vase]]

Found on a fragment of a vase we have a context which makes relevant the Estonian word *kasta* ‘to water, shower’. It is possible the object was not a vase, but a pitcher used for watering????

“Watering pitcher”
(Est. “Kastekas”)

11-B) **.o.s.tiia.re.i.** [MLV-255, LLV-Tr1 – found in Carnic mts on a situla]

Found on a situla, we lack a context for the situla (what did it hold?). Our methodology needs a good sense of context for choices not to be arbitrary.

NOTES ON VENETIC LATER AND ELSEWHERE: There is more that we could have looked at but that takes us away from our primary objective – to decipher the main body of inscriptions in northern Italy dating to before the rise of the Roman Empire. We should note that Venetic did not suddenly stop. All languages that no longer exist would have had their transition stages. There are inscriptions here and there on the fringes of the Adriatic Venetic region, that could very well be more examples of degenerated Venetic and interested academics may wish to search for more to test for being Venetic.

13.

A SMALL LEXICON OF VENETIC WORDS

A Summary of Words Deciphered From the Direct Analysis of the Inscriptions

13.1 INTRODUCTION TO THE LEXICON

13.1.1 Bad Analysis Avoids Explicit Interpretations

Chapter 2 showed the commitment of the Project to dealing with ALL the inscriptions instead of picking ones that work well and hiding the rest from public view – which typified past analysis using Latin, Slovenian, or other Indo-European languages. The body of inscriptions used in the project is summarized and numbered in Chapter 2, and this inventory was used both in analysis in Chapters up to 11, and in our summary of translations in Chapter 12. The methodology, that seeks translations directly from the Venetic object context and cross analysis of all the inscriptions requires we have complete sentences in order to sense the grammar, and to infer meanings of unknowns from partial translations – the methodology is discussed in great detail in Part One. Because the complete inscriptions were drawn from the cataloguing in MLV, some may have been missed. In the course of doing the study, I came across a few more, and gathered a few additional inscriptions outside of the Adriatic area, such as Brittany. Since then a few more complete ones have come to light, and more will come to light over time, as archeology finds more objects with writing on it.

Proper scientific methodology requires the scope of a Project is defined. What inscriptions are included in the analysis? In the past nobody has approached it scientifically – usually analysts have scanned the inscriptions available, and interpreted what they could and left what they couldn't. If you investigate past analysis of the Venetic language, such as on the internet, you will find a few example sentences, and a pretence that these are good results, but when you look behind the facade you will find next to nothing.

It is understandable. If someone invests decades on an assumption that Venetic was Latin-like or alternatively Slavic-like, then poor results will never make them admit they are on the wrong track and give up. There is a strong tendency for denial, and self-delusion but over-dramatiing a few

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that look good, and pretending the failed ones are simply ‘work-in-progress’. That also denies the truth that if analysis is on the right track, the deciphering should accelerate. If nobody reaches a good set of translations, nor a solid lexicon of word stems, nor a substantial grammar – then maybe the premises have been wrong.

If you investigate past analysis of the Venetic inscriptions, you will neither find a declaration of a body of inscriptions to study, nor declarations for the results for the entire body, nor a determination of a lexicon or grammar. A language has not been discovered until there is a lexicon and grammar that can be used to write NEW sentences. This Project is the only one that has ever achieved this. If you take the results presented in this chapter and the next, you should be able to create new sentences.

If you have invested great amounts of time to believing Venetic was Latin-like or Slovenian-like, you will go into immediate denial that the ability to present a solid lexicon and grammar is proof that our approach, which derives most meanings directly from the Venetic itself, presents the REAL Venetic language, and a contrived one to suit a premise.

13.1.2 How the Lexicon Was Determined

The determination of a lexicon involves first determining the rough meaning of a sentence, and then by cross-referencing with other inscriptions to determine what part is the stem and what part is the ending. Thus while we discover word stems we also discover grammatical endings. Grammatical endings meanings are achieved in a similar way – by checking that the same grammatical ending confers the same grammatical meaning wherever it occurs.

This identification of stems vs grammatical endings is much more difficult than merely coming up with sentences. It is only when we manage to rationalize word stems and grammatical endings, that we know that our translation is correct. It is impossible to achieve it unless the analysis has been correct. It is when the analysis has gone off track that not only are the results absurd and unlikely, but also it is impossible to present a substantial lexicon and grammar. The only previous attempt to determine a lexicon and grammar is in MLV, but the grammar was skeletal – there was nothing to it – and the lexicon consisted mostly of proper names. (The methodology of finding a few Latin-like Indo-European words and then turning all the remaining fragments into names of people and deities – notwithstanding that in ancient times names had descriptive meanings.)

As described in detail in Part One, this Project, while having a theory that perhaps Venetic was Finnic as a result of actions of Baltic amber traders, it did not follow past analysis in which a known language was projected onto Venetic. The methodology was not to push something on the Venetic inscriptions from the outside, but to look inside the Venetic

13. A SMALL LEXICON OF VENETIC WORDS

inscriptions themselves, and pull out the meanings from within. Thus, the deciphering was done in the tradition of interpreting an unknown language from within – an approach that has always been fundamental to deciphering ancient inscriptions, and for that matter it is how a baby learns its parents' language (not by projecting anything onto the language but letting the language reveal how it works from observing it in actual use.) When we did make reference to known language, it was ADDED to whatever we had already determined from within.

13.1.3 The Lexicon

The following lexicon was, as state, determined by first determining meanings of whole words, and then meanings of word stems after also determining meanings of endings attached to the stems. Most of the lexicon depicts the Venetic in most of the inscriptions. It represents the dialect of Venetic found at the lower end of the trade routes reaching up to the Jutland Peninsula (as determined by archeology.) But we will still find variations from place to place and over time. The as the region became Romanized, Venetic was compromised.

Venetic was not a standardized language in its written form – although in a particular area people would copy each other – and that it was purely a phonetic writing attempting to reproduce actual speech. We need not expect every word to be absolutely identical everywhere it is written, nor every dot present in one place as in another. It is for that reason that I do not fuss over small differences other than to simply say there is a dialectic variation. Where there is some variation, we select the most common form.

The methodology was to analyze the Venetic directly, following the traditional methodology used for deciphering ancient inscriptions from comparative analysis of sentences; however because there were less than 100 inscriptions to work with, and not 1000, we had to extend out analysis to consider resonances in other known languages. We kept an eye open for similarities to Latin, Germanic, and because of the north south amber trade, also Finnic – in particular Estonian since we know that it may have at its roots the lingua franca of the east Baltic coast, which was also the language of the southeast Baltic amber traders. See early chapters for the archeological and historic evidence that the north Adriatic Venetic region was greatly involved in trade with the Baltic, notably the Jutland Peninsula and southeast Baltic sourced of amber.

Whether Venetic originated in the north from amber traders speaking the indigenous northern Finnic languages can be the subject of much debate; however, if it is true, it should show up in the interpreting of the inscriptions as remarkable similarities in words and grammar to Finnic (notably Estonian) bearing in mind changes in the past millenia and that grammar changes most slowly, as well as common everyday words that have much inertia.

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If from time to time I point out the remarkable coincidences with Estonian (and Finnish sometimes) the linguist reading this must not misinterpret my pointing out the coincidence as any indication of projecting Estonian onto Venetic. As explained in the descriptions of methodology (mainly Part One), the references to Estonian for genetic connections, or references to Germanic, etc, for borrowings, are extensions to the basic methodology for deciphering ancient inscriptions from direct analysis – which is to a large degree an extension of archeological interpretation.

Meanings were as much as possible determined from real-world evidence, in much the same way a detective reconstructs events at a crime scene, or an archeologist reconstructs human behaviour, and sometimes even language, that took place at an archeological site in ancient times. A great deal can be determined from what the inscriptions probably mean from direct analysis of the archeological context itself, and then from context within sentences when they can be partially translated, and then from the requirements for consistency in meaning of word stems and grammatical endings. There is a great deal that can be determined before we make any reference to a known language for additional ideas. The fact that often the results coincidentally turn out to remarkably resemble some Estonia words, is most often only an observation tangential to the methodology. The reader must always bear in mind that the methodology is from inside-outward and not pushing any preconception on the inscriptions from outside-inward.

Most people will expect a lexicon to be alphabetical. We will not be alphabetical. The certainty or ‘solidity’ of our interpretations varies with the amount of evidence that were available. Thus the words are presented in order of ‘solidity’ or certainty. (ie how good and plentiful the evidence supporting it.) I also adjust the sequence in order to group some words according to similarities in form, perhaps grammar, perhaps are synonyms.

The Roman era inscriptions and further investigations in Brittany etc, are treated separately, as they are in different, compromised, dialects. The Venetic we are deciphering is the original Venetic of the regions around the northwest coast of the north Adriatic, around Este, etc. where most of the inscriptions were found.

13.2. THE LEXICON
PART ONE: FROM MAIN INSCRIPTIONS
AT THE BOTTOM OF THE TRADE ROUTE
FROM THE JUTLAND PENINSULA

These form the core of our description of the Venetic language in the inscriptions. Note that this language comes from funerary and sanctuary sites and therefore the vocabulary will be slanted towards those contexts. We will not find in this lexicon common everyday words and never will, unless archeology discovers some amazing inscriptions from everyday life.

In terms of the dialect, most of the inscriptions come mainly from the northwest section of the Adriatic shoreline, generally at the bottom of the Adige waterway. It is possible that the Venetic language had manifestations in other dialects and sounded a little differently. We saw earlier some instances in which the Venetic phonetic writing suggested the text was in another dialect. The identity of the words was still identifiable however.

Most of the inscriptions in this main category come from around the northwest side of the Adriatic, around Este and Padua/Padova and the language/dialect reflected in it is the highly palatalized one that in our hypothesis came down the trade routes connecting northern Italy and the Jutland Peninsula.

NOTES: To understand this lexicon if there is a dash after the word, it means it is a stem, as in

va.n.t -

Sometimes we will choose to show the grammatical ending attached. In that case the grammatical ending is indicated by smaller letters as in

va.n.ta.i. or vant.s.

These conventions are loosely applied, however, as it is not always possible to distinguish active grammatical endings versus endings that have become incorporated into a stem and are no longer detachable.

For pronunciation, one uses Roman alphabet pronunciation, except that the dots indicate palatalization or similar tongue-palate action. (Discussed in detail in Chapter 7)

IN ORDER OF IMPORTANCE AND CERTAINTY

(Since the methodology finds results according to context evidence, words that occur most often and in easily interpreted contexts, are easier to interpret, and therefore the results are uneven. The lexicon is therefore roughly arranged with the more certain, more frequent words, first. An alphabetic list is not appropriate because it would mix more certain results into less certain results which would be misleading)

.o.p vo.l.tiio leno ‘up to the heavens, fly’. This appears as a phrase tagged at the end of some inscriptions related to making offerings to the goddess Rhea. As in the case of all these words in the lexicon, the analysis used to arrive at the meaning cannot be included here – this lexicon is a summary. See Part One and Part Two for the analysis.

.o.p , up ‘up’ From the information we observed this interpretation is certain. It sounds like English ‘up’ and that may be an example of a word borrowing from Germanic. However, this Project is only about finding meanings and deciphering Venetic, and linguistic evolution questions are irrelevant. This is not a linguistic project – just a project to find meanings and decipher Venetic

vo.l.tiio (n) ‘universe above’ This interpretation is also quite certain from our analysis of the evidence. I believe the meaning more precisely expresses the general concept of ‘the whole universe dominating everything above’. As for all words in the lexicon see earlier for the background to this word interpretation.

leno (v) (Imperative) ‘fly’ This word appears two times in sentences where the meaning is obvious from context and additional language evidence.

va.n.t- (n) ‘in the direction of’ (possibly ‘along with’) This is also quite certain. In the body of inscriptions it appears with two different endings: as Inessive **vant.s.** and Partitive **vanta.i.** It seems to be something like a preposition.

iiuva.n.t- (n) ‘eternally in the direction of’ (‘eternally along with’) This only adds a prefix, that from context, and other usage of **io, iio** means ‘infinite’. This interpretation like the above is largely determined from how it is used in Venetic. This meaning fits well in every location it occurs.

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.i.io-, iio- (n) ‘infinity’ is suggested by the context. Seems to have a fluid meaning. Here the Venetic shows initial dotted I as in **.i.io-** it implies Estonian will have a J or H at front, and this resonates with *hiis* which, in recent history referring to a (sacred) grove, may once have had a fluid meaning of ‘eternal place’ (place where souls lived forever) and was abstract in character like a soul/spirit heaven.

bo- (n) ‘in the direction of, to the side of’ is like **va.n.t-**, seems to be like a preposition that can take endings. In the body of inscriptions, appears with two endings, Partitive **bo.i.** and Inessive **bo.s.** The meaning is quite clear from direct analysis of the Venetic inscriptions. It also appears as a suffix or in a compound word. See Part Three for the detailed analysis of inscriptions with this stem or ending.

v.i.(o)u- (v) ‘carry, convey’ seems from context to possibly have a more specialized meaning than this related to smoke carrying the spirit or offering into heaven. See earlier discussions. If placed into 3rd person Imperative (ending **-go**) it would have the form **v.i.(o)ugo** and might be confused with the nominal form below. All is discussed in detail in Part Three.

v.i.(o)ug- (n) ‘carrying, conveyance’ See discussions in Part Three Direct analysis of the inscriptions tended to affirm the nominal form.

v.i.rema (n) ‘vital energy state’ does not occur often enough to solidly affirm the meaning. This meaning is the best result from evaluating the context (what is it most likely to say, given the context of the sentence?) From context the most meaningful interpretation would be the realm of fire viewed as a land of light to which anything burned is transported. It is an positive fire, and maye inspired y the ‘white light’ recounted by people who have had near-death experiences. It is understandable that people who cremate their dead would percieve the cremation fire as a positively energetic place, and not negative and hellish. It occurs in a manner where it is to be regarded as a destination. From context and the practice of burning for religious purposes, it makes much sense that this word would describe a state or location of positive energy, which in modern thinking would be vital energy..

v.i.rema.i.s.t- (n) If we use the above meaning, then if we view Venetic as having pre-Indo-European type grammar, the plural (**-i-**) and Elative (**-s.t**) ending ‘out of, arising from’ could then become ‘that which arises from vital energies’ Perhaps the Veneti had a precise meaning for this, which we do not have in modern societies.

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.e.go (v) (3rd Pers Imperative) ‘let remain, let continue, let-it-be’ This interpretation was inspired by the context of mostly being on obelisks which were like small pointed gravestones marking tombs down below, and what we expect to be naturally on gravestones such as ‘rest in peace’. Thus we had a pretty good meaning from interpreting the Venetic directly. Past Latin-oriented analysis has assumed it was Latin *ego* ‘I’ and presumed the tomb-markers said “I am [NAME]” which is possible but not probable. IF I were presuming Latin, a better candidate would be Latin *iaceo* which appears on later gravestones done in Latin and which means ‘rest, remain’ and is the predecessor of “rest in peace”. However, the Latin *iaceo* is a solitary word in Latin, something which can indicate it was a borrowed word. (Original Latin words tend to come in many cognate forms). If we look elsewhere for a word paralleling **.e.go**, such as at the top of the amber routes that came down to the Veneti, we find a perfectly suitable form and meaning in Estonian *jäägu* ‘let remain’ which is significant since Estonian is believed to have roots in amber trader, and contains some amount of the east Baltic coast language of the Roman era, Aestic. Note the we have shown the initial E in large letters, indicating that **-go** is a grammatical ending. This is confirmed by **-go** occurring elsewhere too and producing the 3rd person imperative meaning. (See chapter 18 on Grammar.) The discovery of a stem **.e** inspired a search for other verbs or nouns based on the **.e** stem

.e.b (v) (3rd Pers Indicative) ‘he/she/it remains’ This addition of **-b** to **.e** suggested another verb ending. Assuming it was a third person singular indicative verb ending, we applied in the 3 locations it appeared, and the verb form fit perfectly. See earlier analysis for examples where a first person verb was likely, helping confirm our decision. Once again, we discovered a parallel in the Estonian **-b** ending, as in *jääb* ‘(he)remains’

.o (v) (3rd Pers Indicative) ‘he/she/it is’ We discovered that Venetic used the dotted vowel as a verb stem for concepts of ‘to be’, with the vowel level influencing the kind of ‘to be’. The above **.e** would be a ‘continuing enduring being, living’, while **.o** would be the regular ‘to be’. Venetic also shows a high level of being in **.i** – high, far, distant, infinite as the life of the spirit after death. Our discovery of this, and how it fit the inscriptions, was discussed at length in Part Three. The **.o** appears a couple times, and this interpretation fit just fine. **.o.s.t-** (n) ‘arising from being’ = ‘existence’

.e.ge.s.t- (n) ‘the continuation, the everlasting-to-come’ This word resonates with **.e.go** and the **-st** ending nominalizes it, creates a noun. Hence we see it as a derivation from **.e.go** or at least the stem **.e**. If **.e**.

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means ‘remain’ ‘continue’ then a nominalization would mean ‘the remaining, the continuance, the from-here-to-eternity’. The following are two examples.

.e.go kata.i. ege.s.tna.i. ‘Let remain, to vanish, until the forever-yet-to-come.’

.e.go .o.s.ttio.i .e.ge.s.ttio.i. ‘Let remain, to infinite being, to infinite continuance’

.e.cupetaris ‘happy journey!’ This is an end tag found on memorials that shown people in chariots going someplace. The memorial celebrates the departure. Perhaps there was great festivity celebrating departures. The first part **.e.cu** is clearly the same as **.e.go**, with **g** becoming harder among the hard consonants **P, T** This is discussed at length in Part Three. All ‘farewell’ or ‘goodbye’ words in all languages are abbreviations of longer expressions wishing well as in ‘farewell’ = ‘fare thee well’ or ‘goodbye’= ‘good health till bye-the-bye we meet again’. It is the same in all languages. For example in Estonian ‘*tervisi*’ means ‘have health’. There are numerous words in all languages that terminate one situation and begin another. For example in English ‘Okay then!’ etc. Estonian has some words that terminate something and begin another –*jäägu nii* meaning ‘let it be so then...’ If the initial **.e.cu-** meant ‘let remain’ or ‘let-it-be’ then **.e.cupetari.s.** seen as a tag meaning something like ‘happy journey’ can arise from something like ‘So-be-it, have a good journey!’ But the exact derivation and meaning does not really matter. In all places it occurs it has a meaning something like a ‘farewell, have a good journey!’

meگو dona.s.to....\$a.i.na-te.i. re.i.tiia.i. ‘Our (my) brought-thing (offering)..... to join with You of the form of the gods, Rhea’ A basic construction in the offerings to the goddess. (Group #6,7,8 in project) The deciphering of this was discussed at length in Part Three of this project, and basically we argue that the text must address the goddess in a respectfully way, and be indirect. Instead of ‘I offer to sacred Rhea’, human nature will tend to be more passive before a deity and say ‘Our brought thing.’ and then speak of ‘uniting with’ not ‘giving’, and also address the goddess with praiseful address like ‘in the form of the gods’. We can use examples from today where we are speaking ‘uniting with God’, rather than simply ‘giving something to God’ which is very secular. And addressing God with ‘Lord God’. See longer discussion.analysis. The words in the above are broken down in the next four

meگو (n) ‘Our (my)’ The context had from the beginning suggested to everyone traditionally from the Latin perspective considering the word should mean ‘I’ or ‘We’ because of Latin *ego..* The context – associated with making offerings to a goddess at a sanctuary – indeed

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supports this interpretation. However, it is not necessary to go with the Latin interpretation. If Venetic was connected to Finnic amber trade, and is Finnic, we can arrive at a suitable meaning if we draw from what we find in Livonian and Estonian for ‘we’. Livonian is relevant as it is highly palatalized like Venetic. Estonian has *meie*, for both Nominative and Genitive, while Livonian has *meg* for the Nominative not Genitive. Perhaps when *meie* is highly palatalized it becomes MEIJE and then MEGE, but this is a linguistic matter and linguistics is beyond the scope of this deciphering Project.. Nonetheless Venetic appears to like an O ending alot (I think on the Nominative) so MEGE becomes MEGO. Although Livonian applies the *meg* only to the Nominative, we can still arrive at MEGO for the Genitive if the Genitive is also originally MEIJE. In any case, the context in which it appears seems to require **meگو** be Genitive. I tried in many ways to see if it might be nominative and it can’t because the accompanying word **dona.s.to** was found by comparative analysis in the inscriptions to be not a verb but a noun (ie not something like ‘offer,donate’ but ‘the offering,etc’) which it modifies.

dona.s.to (n) ‘the bringing, something brought’ Traditional analysis of Venetic by any other theory, will invariably determine from context that this word means something like ‘offering, donation’. I agreed it had to be something like this, but my analysis found it to be nominal not verbal. But the question was, if Venetic was not Latin-like as traditionally thought, then what about the similarity to Latin *donato* ‘donate’. The answer is that this word might not be Indo-European but come from, perhaps Etruscan, or other NON-Indo-European language from the original prehistoric Europe. All Latin words not represented in Greek, can easily have come from Etruscan and be NON-Indo-European. When we look at Finnic languages, which originate from NON-Indo-European original Europe, what do we find? What we find is both Finnish (*tuo-*) and Estonian (*too-*) and various verbs and nouns derived from them. From Estonian we can find *toonustus* ‘something brought’. With a higher vowel we get *teenistus*, which means ‘the earning, service’, but it is used in religion as in *Jumala teenistus* ‘God’s service’ Is it possible that the Estonian *teenistus*, which has no Finnish parallel, actually arose since the Roman Age from bringing sacrifices to *Rhea* which Tacitus indicated was worshipped by the Aestii (See notes under **re.i.tiia.i.** below.) In other words, bringing offerings becomes a way of worshipping *Rhea*, and the actual act of bringing an offering becomes secondary to the act of worshipping it represented. See Chapter 11 for extraordinary coincidences with regards to ancient *Aestii* in regards to worshipping of *Rhea*.

\$a-i-na (Plural-Essive) Discussed in detail in Chapter 11 (in our approach \$ represents an unpalatalized long S as in English *hiss*) ‘to you,

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in the form of the gods’ recognizes the fact that humans would tend to speak to a deity indirectly and praisefully, not in some plain descriptive adjective. My discovery that the word may mean ‘devine, etc’ came from my discovery that scholars have discovered that Etruscan used *eisna* to mean ‘divine’ with *eis-* meaning ‘god, lord’. I proposed that the initial S was either some added adjective or that Etruscan and Venetic were related but Venetic said it a slightly different way. I then noted that throughout the analysis process, after determining meanings directly from the Venetic inscriptions, I found remarkable parallels in Estonian, I looked towards Estonian, and noted that today in church one speaks of *issand Jumal*, ‘lord God’, where *issa* ‘lord’ is a development from *isa* ‘father’. Thus with the additional pluralization and Essive case ending we can form via Estonian a word *issaina* ‘in the form of the gods’ All we need to arrive at the Venetic is to note that we have discovered through other analysis too that the Venetic letter that looks like an ‘M’ is probably formed from a combination of an I and S character, and originates in “ISS” but perhaps in practice the initial I was weak insofar as the important aspect, even in *issand* in Estonian is the strong, long, “SS”. In other words one says iSSSS not IIISS. The above analysis suggests that Etruscan and Venetic and indeed Finnic languages are distantly related, a theory that may have some support in evidence that Etruscans too were strongly involved in north south trade begun a millenium or two before the Veneti became established, except using the Rhone-Rhine route. In any case, to summarize the analysis – first we identify the stem **\$a** ‘lord’ the .i. as a pluralizer and **-na** as Essive ending ‘as, in the form of’ (Est. *issaina*; Etruscan *eisna*)

te.i. (n) ‘towards uniting with You’ (Partitive) occurs at the end of **sa.i.nate.i.** and also in **ON TEI** on the Canevoi tankard of 9b.B in the Group #9 of the project inventory. We can determine the meaning from context in addressing Rhea, in that it is human nature to address a lord or deity with a form; ‘You’. When we expand our inquiry into Estonian, we find confirmation in Est. *teie* (Est. Partitive *teid*. Using the rule of replacing *d* with *j* produces Venetic *teij*) This is a Partitive form, and considering our earlier discussion of **meگو**, we might propose that the Nominative and Genitive were “**teگو**”, even though it never occurs in the body of inscriptions to affirm the hypothesis. In any case, from a pure context standpoint along, this interpretation works perfectly wherever it appears, and it is quite solid.

re.i.-t-ii-a.i. (n)(Plural-Iiative-Partitive) ‘to (join,unite with) Rhea’ is derived from hypothesizing that the stem was **re.i.a** and the rest was case endings, and adjustments for phonetic reasons (discussed earlier– the need to add a consonant when the endings produced a long series of vowels.)

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The determination that the goddess was *Rhea*, is the subject of Chapter 11. Not only did Tacitus write that she was worshipped by the *Aestii*, but she was worshipped in the west Baltic too, as evidenced by her continuation in Germanic language as *Freya*. The significance of this relates to the fact that both these regions were at the source of trade amber.

doto (v) (Past Participle) ‘brought’ This is based on it appearing as a substitute for **dona.s.to** where a verbal form is needed (ie there is no other candidate for a verb). As for the grammatical form, we note it may be paralleled by Est. *toodu(d)* ‘brought’. It should be stressed again that care is taken to ground all interpretations in what is discovered from direct analysis of archeological context, comparative analysis, etc so that references to other languages – ie Estonian - is merely ADDED evidence – peripheral to the core methodology (Methodology is described in detail in Part One). No linguistic or known-language-based methodology is used in this Project. We remind the reader that this project is pure detective work, much like the way humans naturally learn language (like babies) from observing the language in operation.

la.g.s.to (n) ‘gift’ This word appears only once, but when it does appear – in 6-D of the project inventory – it appears in parallel with **dona.s.to** separated by conjunction **ke**, and suggests a synonym for **dona.s.to**. In this case, the meaning chosen is based on need to find parallelism with **dona.s.to**. What could that be. It happens we discovered remarkable coincidence with the Estonian *lahkustus* ‘gift’ including the presence of the H, since the Venetic dotted letters tend to be paralleled in Estonian inserting a J or H. (**.e.go** > *jäägu* is another example). This discovery from 6-D also confirmed that **dona.s.to** was a noun. What we got was parallel to Estonian *toonustus ka lahkustus* ‘brought-thing also gift’. It also helps to confirm the meaning of **dona.s.to**.

ke, k (Conjunction) ‘also, and’ appears several times in a manner where viewing it as a conjunction similar to Est. *ka* (‘also’) is the only possible approach. This is another certainty as where it occurs we see parallelism.

mn- (v)(verb stem) ‘go’ See next two uses.

vo.l.tiio-mno.i. (v)(Compound word in the Infinitive) ‘to skyward go’ is derived first from context suggesting skyward motion, prior determination that the Partitive-like ending is the Veneti infinitive marker. The meaning stated is what is suggested from the context and works well. When we looked towards Estonian for added insights the second part seems to be confirmed by Est *minna* ‘to go’. Another dialect gives the

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word in the following way, which seems like a dialect closer to Estonian -- **vo.l.tiio.m.minna.i.** This other dialect tends to confirm the theory described in Chapter 7, that at the source of the Venetic language in the Jutland Peninsula, the language was much more palatalized than normal – which resulted in high vowels rising and disappearing. We proposed that modern Danish, which is highly palatalized, represents the accent in which the original speakers spoke the Germanic language after they adopted it when introduced by the Gothic military conquests. The other word in which the **i.** vanishes into a silent stop, is the given in the second below.

kara.n.-mn.s. (v)(Pres Participle) ‘mountains-going’ This word is placed here next to **vo.l.tiiomno.i.** because of the similarity. It suggests that there is a mild parallelism in concept if both refer to something high up in the air. **Kara** was translated earlier and a good meaning for it may be ‘mountains’ whose name endures in “Carnic Alps”. Here **mn** has the Inessive ending **.s.** but when attached to a verb stem, perhaps should be interpreted as it is in Estonian, as a Present Participle (*-minnes*). This is a solid interpretation, although we can allow some leeway for the meaning of **kara-** As always in this Project, the linguistic origins of words is not relevant, as our investigations are about finding evidence for meanings from within the Venetic inscriptions themselves (See Part One and Two)

vda.-n. (v)(1st Pres Indicative) ‘I carry’ determined from context, and noticing parallel to the Finnic 1st Person Indicative ending. The 1st person form can be inferred by it replacing **meگو** in one inscription. If **meگو** also appears it is for emphasis. Resembles Est. *vedan* ‘I transport’ with vowel disappearing through palatalization. *vedan* or *vidan* > *v.i.dan* > **vdan.** (See Chapter 7 for more about the effects of palataliation on Venetic or its apparent source language at the Jutland Peninsula) It works perfectly in the sentences in which it appears in this meaning and grammar. Probability of correctness is very high.

v.i.o.u.go.n.ta (n) ‘the collection of carryings’ is a compound word combining **v.i.o.u.** and **go.n.ta** It obviously refers to something more specific than the general translation, probably items brought as offerings to *Rhea*, perhaps even cremation urns gathered at a particular place, or the destination of spirits. There are so many possibilities that one has to understand the nature of the associated ritual and world-view and the sentence content. I generally leave it as ‘carryings collection’ and the reader can choose what it specifically refers to. The meaning was inspired by the context in which the word appears, which is supported from the resonance with Estonian *viiukond*. Appears in following case forms: **v.i.o.u.go.n.t/ai. v.i.o.u.go.n.t/na vho.u.go.n.t/e|i.| FOVGONT/AI**

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.i. -, (n) ‘in high state of being’ Earlier we noted **.e.** and **.o.** were stems for the act of ‘being’ in two states reflected by ‘height’ of the vowel. The **.e.** represents the continuing state of being such as ‘live’ and **.o.** represented the normal ‘to be’. Thus **.i.** was a high, extreme, level of being which in the context of the destiny of spirits means ‘a high level, extreme, distant, eternal for of being’. This too brings us to ideas connected with eternity.

.u.r.kli- (n) ‘oracle’. This interpretation is inspired by both the way it occurs in sentences where normally there is reference to the goddess and ancient Mediterranean words for the ‘oracle’ women in several part of the Mediterranean – replacing the normal **sa.i.nate.i.** One concludes that the goddess Rhea was seen as an oracle. I think the intended meaning when used such as on the obelisks is as another way of describing the infinite future the oracle deals with. When we add references to Estonian, we find the word *uuri* ‘investigate’. In any event, the linking of *Rhea* to the image of the oracle, works perfectly and we use it. However, from the context in the results, it seems the word was used to refer to the mysterious universe that oracles consult. Thus a better interpretation would be ‘investigator of the mysterious universe, occult, etc’ which also suggests that the ultimate origin of the word ‘Oracle’ as used in the Mediterranean to refer to several wise women that people consulted, was pre-Indo-European. (*Rhea* too, predates Indo-Europeans.)

.a.kut- (n.) ‘the start’ meaning is supported by the fact that this word begins with dots on the initial vowel, then when we transform it into Estonian parallel we need to add an H or K and when we do so we get Estonian *hakka* ‘start’. Notably it appears too as a single word on an urn - **.a.kutna.i** – where the **na.i.** we established generally as the Terminative (until, up to) and thus produces a meaning of ‘until the start, beginning’ (a new life, a new beginning?) From a religious point of view, the concept may be more profound meaning ‘origins’ (for example **a.kutna.i** as ‘back to origins’?) See our interpretations in Chapter 15 for more.

COMMENT: The appearance in the Estonian parallel of an H or a J where Venetic has either an initial vowel with dots, or an internal consonant with dots, that is not normally regarded as being palatalizable the Estonian parallel shows an H or J. Here we see initial **.a.** >Est *ha* Elsewhere we see initial **.i.** > *hi* or initial **.u.** > *hu* but initial **.e.** > *je* These are systematic and help affirm to linguistics the correctness of the Estonian parallels as such systematic shifts cannot be accidental. Although we do not know precisely how Venetic and Estonian are connected through history, the existence of systematic shifts like this prove that there is a real connection. This is also explained by remarkable parallels in words. See discussions in Part Three.

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alkno- (n) ‘beginning’ Like **.a.kut-** this too suited the concept of a new beginning where it appears. Evidence from the direct analysis does not give us certainty, but some coincidences when we continue into scanning Estonian are supportive. First of all, we noted that for **.a.kut-** because it has the dotted A, we expected the H in Est. *hakk-*. But for **alkno-** there are no dots on the A, and hence that supports the absence of the H on Estonian *alga*, past participle *alganud*. Another supportive concept is that the word is probably based on the stem all ‘below, down’ and hence the concept of ‘beginning’ is literally ‘foundational’, whereas for **.a.kut** the meaning was literally ‘start’ (as in ‘start going’). The difference is whether we are speaking of a state or the start of an action. Est. *alga* and *hakka* are very common – as is the case with ALL Estonian parallels. Words that are common are most likely to have endured in similar form for a long time and hence a similar form of them would have been contemporary with Venetic or the northern language (Suebic?) from which Venetic came (See Chapter 7). In any event, we chose the meaning ‘beginning’ and it worked well in that meaning. (For more discussion see Chapter 15 and earlier which has more analysis.)

.a.v.i.-ro.i. (n)(Compound word in Partitive) ‘to the space-way’ As strange as the meaning may sound, it occurs in a two word inscription on an urn - **vant.s. .a.v.i.ro.i.** – which from an urn context should mean ‘in the direction of ----(sky, heaven, etc)’ Thus the challenge in the direct analysis is to guess what aspect of the heavenly destination **.a.v.i.ro.i.** refers to. Without referencing Estonian we could come up with several guesses that would be roughly correct. But with references to Estonian we note there exists the word *avaruus* ‘space’ . The word *ava* speaks of ‘openness’, and when nominalized we have *haava*, and in this case we do see the H appearing where there are dots on the initial A. We can also establish that Venetic word stems using an R, relate to routes, ways, paths. This is even seen in the ancient river routes of Europe ending with –RA, as seen in the Romanized forms *Ligura, Otrra, Istra, Visira, Rhennus, Rhodanus, Nistra*, etc In modern Estonian it survives in *reis* ‘journey’, *rada* ‘trail, path’, etc and it is in Germanic for ‘road’ – a universal construction for the concept of ‘way, path, road’ that was established in all languages during the period of establishment of long distance trade since about 5000 years ago. Note that this Project does not care what the exact origins of words may be – we are only looking for meanings and evidence supporting it. But if we take the Estonian point of view, taking the two parts of **.a.v.i.-ro.i.** separately we can see HAAVI –RA(DA) – ‘the open-space road’. In any event, this satisfies the requirement of the sentence of a destination to which the spirit of the deceased goes – a synonym for other words expressing the same idea such as **vo.l.tio**

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ka.n.ta.i. (v)(Infinitive) ‘to carry (bear)’ from context. For example it is among the tomb marker inscriptions as [e.go] **ka.n.ta.i.** [ta.i.n(v?)o.n.tna.i.] ‘Let remain, to carry, up until the sky’ (v? = the traditional transcription from Venetic text sees an **n**, but my interpretation suggests it is a **v**). Direct evidence, thus, already suggests a verb associated with travelling up into the heavens. When we add reference to Estonian, we find this is one of the most common Estonian words, hence very old, where *kand-* means ‘carry’. (It also means ‘heel’ hence demonstrating that this word came from carrying in the sense of walking while the VI words are carrying in the sense of boat-carrying, or metaphor of it.)

vo.t.te.i. (v) (Infinitive) ‘to take’ This word appeared in **-mego dona.s.to ka.n.te.s. vo.t.te.i. iio.s .a.kut.s. \$a.i.nate.i. re.i.tia.i.** and because it was followed by **iio.s .a.kut.s.** we could conclude it was verbal and connected with carrying the offering to ‘the beginning of infinity’. Thus direct analysis already provided some idea. Expanding our search for evidence to Estonian, we found the common Estonian word *võtta* ‘take’ and assumed this was the meaning of the Venetic word, in infinitive form (see Chapter 18, Grammar, for identifying infinitives) The resulting meaning for the above sentence was ‘*The carrying of our offering, to take into infinity into the beginning, to you Divine Rhea*’ It fits perfectly, and we take it. .

vot-na (v) (Past Participle) ‘taken’ Assumed same stem as above, we look to the ending **-na** as a verbal ending . The context in which this appears **mego doto v.i.u.g.siia votna \$a.i.n|ate.i re.i.tia.i o.p vo.l.tiio leno** strongly indicated it could be a Past Participle as in Est *võtnud* ‘taken’ This meaning too was strongly inspired by the Estonian, but it fits very well into the context. It is difficult to substitute it with any other meaning in the sentence given, once you begin to analyze the rest. One of the analysis techniques for difficult words is to translate every word around it so that the meaning is revealed by its context by the nearly-fully translated sentence. (See Part One and Two for more descriptions of analyses from context within partially translated sentences.)

SO.U.V.-na (n) (Essive ending) ‘as a well-wishing’ (‘as a positive expression, salutation’)A meaning connected with praying to the goddess Rhea was required in the sentence in which it appeared. In this case we could have guessed various suitable words, but when we added references to Estonian, we saw the Estonian word *soovi* ‘wish, hope, etc.’ as in *soovi õnne* ‘wish luck’. . I assumed the ending was Essive. It means that the offering brought for Rhea was ‘as an expression of well-wishing’ which is quite suitable for the context. As always we do not need to take the modern

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Estonian meaning 100% exactly, but we can slightly bend it to fit what the Venetic requires like we did for example with **ne.r.ka**. Almost every Venetic word is to some small degree different in meaning from modern Estonian usage. Our methodology only uses references to Estonian or Finnish as additional evidence to add to evidence already apparent in context and internal comparisons within the body of inscriptions. Regardless of what Estonian may offer, ultimately the chosen meaning is dictated by what direct analysis of the Venetic appears to require when all other words in a sentence are translated.

mo.l.d- (n) ‘soil, dirt, dust, ash?’ from context it is presented as a destination for deceased, and indeed a tomb is under the earth; however from the context, it may actually refer most often to the ash that remains after the burning either from cremation or making a burnt offering to Rhea at her sanctuary. Appears in forms like **mo.l.do/n/a.i. mo.l.d/na mo.l.do/n** **MOLTI/SA**. In some inscriptions, the idea of something going into the ground works, while in others it seems it would work better describing the ash or dust of a burnt offering. This meaning can take some more exploration and thought. We note however, that even modern Estonian the word *muld* is very fluid and to the Veneti, ‘ash’ could have been just another meaning to add to ‘soil, dirt, earth, etc’ insofar as the ash was seen as a return of the person to the soil – as in the Christian expression ‘Dust to dust’. From the contexts in which Venetic uses this word stem, the idea that the inscriptions are speaking of the ash left from burning offerings, or from cremation is very probable.

a.l. na.i. (n)(Terminative) ‘till below’ We have seen the **a.l.** stem - ‘below, under’ - above. This one has the **na.i.** ending that tends to translate best with ‘till, up to, until’ (See Chapter 18 for summary on Grammar) When we reference Estonian we find the same wide use of this stem as in *alla* ‘downward’. The interpretation ‘until below’ fits with the context of death in that the deceased goes in two directions – spirit up into the sky, and ashes into the earth – although the sentence may refer more directly to the fact that the urns containing the ashes were put in the ground. Tombs containing cremation urns would be clearly seen as a destination down below.

.a.t- (n) ‘end’ This meaning comes mostly from context. There is much to suggest that this word was very common in ancient times, using the one of the vowels. Bear in mind that we proposed that all initial vowels with dots represent levels of ‘being’, but the level is relative to the nature of the dialect. The psychology involved here is the use of the T to terminate the sound – giving a sense of the ‘being’ idea being stopped. This formula appears in many places, and seems, like **r-(vowel)** meaning

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‘way’ in various varieties, originates in the earliest long distance trade world of pre-Indo-European Europe because it appears in words like *Etruria*, *Atria*, even *Athena* – all expressing end-points of trade routes.. When it comes to the Venetic specifically it appears in the ancient Roman name of Adige – *Atesis*, and the name of Este which was *Ateste*. These words, with their endings, can easily imply ‘terminus, end of the route’ which is supported by Finnic. It thus makes sense when considering the archeologically affirmed trade between the Jutland Peninsula and the Adige. (The amber route came down th Adige/ *Atesis*) With lower vowel it appears in *Otra*. In modern Finnic it is the very common word *ots* ‘end, tip’ and also endures in the word for spear *oda*. There is so much evidence that interpreting **.a.t-** with ‘end’ is certain. It appears by itself on urns in two forms **.a.tta** ‘the end’ and **ATAINA** ‘as the end’ Both would therefore be describing the cremation in the urn as the end of someone’s life. It is a believable solution, especially if the man was a trader who was always pursuing the destination at the end of the journey. Here the word in fact indicates the trader/shipper has reached his final destination. It is a perfectly acceptable meaning on a cremation urn, in that context.

kata.i. (v)(Infinitive) ‘to vanish’ This meaning was one of the best suggested from context, and it happens that the Estonian resonance with *kadu* ‘disappear’ works well. (Another Estonian word *kata* ‘cover’ did not work at all – demonstrating that finding a good fit in both meaning and form, is not easily achieved – we cannot take my observation ‘the meaning fit very well’ lightly as it does not happen by random chance. As described earlier, while every language will have words of similar sound, for BOTH word form and a meaning suggested from the Venetic, is a very rare occurrence and we cannot expect it unless there is a very real relationship. See the detailed discussions of methodology in Part One of this study.) The **-a.i.** ending in this case is the Venetic infinitive marker. (see Chapter 17, section on Infinitives)

lemet- (n)(pl) ‘warm-feelings’ ‘ingratuations’ The context of the Venetic material suggested something like this. Expanding our search for evidence to Estonian, we found Est/Finn *lemet* which when combined with direct analysis of the Venetic lead to our choosing this meaning – ‘warm-feelings, ingratuations’ In any case this meaning works perfectly in the context especially within **lemeto.r.na**, **lemetore.i**. See examples in the analyses of Chapter 11.

ner.ka (n) ‘humbleness’ When in sentences where this appears had all other words translated, the word seemed to suggest feelings towards the goddess *Rhea*. But what did it mean specifically? I expanded the search for evidence to Estonian and Finnish and found Estonian *nõrk* ‘weak’. That

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definitely did not fit what the sentences required. But when I investigated the Finnish forms of this word, I discovered the meaning of ‘humility’ and concluded that the meaning in the Venetic **ne.r.ka** was to feel submissive towards the deity, as in the English concept of ‘weak-kneed’. I thus translated it as ‘humbleness’, but it means more than that. Discussed in more detail earlier.

pora.i. (v)(Infinitive) ‘to turn (self)’ Where this appears in the text it fits the context ‘to turn towards the sky...etc’ It is one of the 100% certain interpretations even before finding a perfect parallel for it with Estonian *põõra*. Note, as always, we determine a meaning for all words first from direct analysis of the Venetic before making reference to more distant sources of information such as a known language which has a repeatedly demonstrated relationship to Venetic either genetically or via borrowing. But even if we reference such additional information, the requirements of the direct analysis of Venetic rule the decisionmaking (mainly because if there has been change over time relative to Venetic it would be in the other language, so the other language cannot be more correct than what we determine directly.)

COMMENT: As described in Part One, this project is a very direct one like learning a language by direct observation of the language in use. The basic example is the baby learning its mother’s language from observation. Naturally, if one uses straight observation to make decisions, rather than hard core intellectualization such as with linguistics, errors can be made. For example when a mother gives a baby a glass of milk and says “milk”, the baby may incorrectly decide “milk” refers to the glass. But he will correct his misinterpretation when another time his mother gives him a glass of juice and says “juice”. Aha! What she says refers to the liquid not the glass! With Venetic, we are observing the written language as it was used in real world contexts. If the body of complete sentences with archeological context is less than 100, a word may not occur elsewhere, In that case our choice of meaning can still be correct, but not having the other examples, we cannot confirm we are correct – other than observing that our result ‘fits’ what the sentence context generally needs. Thus, some of the lexicon is ‘certain’ because the word occurred many times and the meaning could be confirmed, but where it is not certain, it can still be correct but it cannot be confirmed.

a.l.ba-ren-ii-o.i. (v) (Compound word in the infinitive) ‘to Alps-climb’ This meaning was chosen first because the meaning had to be connected with the Alps, with the second part **reniio.i.** obviously describing what one does in the Alps – ‘climb’ them. We chose ‘climb in the final analysis because we found confirmation in the common Estonian word *roni* ‘climb’ and of course Alps are located north of the Venetic region.

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ve.i.gno.i. (n) (Partitive.) ‘army’ Based mainly on context of object – image with warriors in chariots: We knew immediately that the sentence would contain a word for ‘army’, ‘soldiers’, or ‘battle’. We were able to decide when we expanded our investigation to Estonian and found support for this guess in the Estonian *väe-konna* for ‘army’.

.u.posed (n)(plural) ‘horses’. As in all the pedestals with relief images, we can interpret the images to determine what object in the image is most probably in the inscription. Then if we can translate all other words but the unknown one, we can arrive at the word. In this case, we already entertained the probability we would find the word for ‘horses’, and added reference to Estonian found *hobused* ‘horses’. What is interesting is that the Venetic **.u.posed** has an initial dotted U, that we have learned finds the Estonian equivalent have an H or J – and that is exactly what we find – the H on *hobused*. This transformation of dots being reflected as an H or J in Estonian is so consistent that we can almost move from Venetic to Estonian and back with this rule. Allowing for dialectic variation, the word for horse seems to occur also in the Canevoi tankard inscription in **OBOS-**

a.n.det- (n)(plural stem) ‘givings, fortunes, successes’. If we refer to Estonian, we cannot get an instant result. Estonian *anded* tends to mean a person’s ‘talents, gifts’ but also *andekas* means ‘fortunate, lucky’. We need to allow the Venetic inscription to guide our decisionmaking. It appears in the Venetic in different sentences as **a.n.detina.i.**, **a.n.tetiio.i.**, **ANDETIC** To find the exact meaning we compare all the sentences and the context arrived at from partial translations, and we discovered that the concept of (in plural) ‘givings, fortunes, successes’. works very well.

pueia (v) (Imperative) ‘catch (him, her, it)’ This word was introduced very early in our study to illustrate the methodology. It appears with a rock carving showing men with raised fists and a fleeing man, suggesting the meaning is either ‘catch him’ or ‘chase him’. In other words the direct interpreting of the archeological material basically gave us two very solid meanings. When we referred to Latin, Estonian, and other languages, the closest was Estonian *püüja* ‘catch (him)’ and that began the evidence that Estonian seemed to most consistently produce common words that fit the Venetic in both form and meaning better than any other language. See the detailed example and discussion back in Part One.

rako- (n) ‘duck’ This word too was obvious, in this instance from an actual illustration with a duck in the center. One of the pedestal inscriptions was accompanied by an illustration showing a plain man handing a well dressed man with a cane, a duck. It was obvious from initial analysis from the way the image was created – with the duck in the center - that the word for ‘duck’ had to be in the inscription, and that it could only

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be **rako**. However, since there are a few other possibilities, such as referring to the duck as a gift, I expanded my search for evidence. Estonian and Finnish had the words *part* and *anka* respectively for ‘duck’. This may indicate that the duck was described in different ways, and even related languages could settle on different words. For example *anka* sounds like it described the honking of geese while *rako* sounds like it imitates a duck’s quack. Who knows what original descriptive basis lies under *part*. But the reality of finding word parallels is that the Estonian or Finnish words have to be very common, used many times every day. It is only then that it will remain constant for a 100 generations and will appear as a parallel to the Venetic. Words used only once a week, say, will not endure that long. And unless the entire Finnic language universe used the word for ‘duck’ every day, we cannot expect to find a parallel for it.. So what to do to confirm our initial decision that *rako* meant ‘duck’?. I decided to look at other languages in the Venetic area, and discovered in Slovenian the word *raca* for ‘duck’. What? Did Venetic borrow from Slavic? I then looked at dictionaries in other Slavic languages and discovered that this word *raca* did not appear in other Slavic languages. That means *raca* was a true remnant of Venetic preserved when the original Venetic speakers assimilated into dominant Slavic peoples in the post Roman era. (This phenomena will also explain other Venetic remnants in Slovenian – Slovenian is not descended from Venetic, but rather the resulting language when the original Veneti inhabitants adopted the Slavic language when Slavic migrations expanded the influence of Slavic.)

(below mostly from the round stones)

mu.s.ta.i. (n)(Partitive or Infinitive) ‘to remember’ found on a round stone left at the bottom of tombs as a final sendoff. Looking for a single word meaning that fit this context, we can make a number of guesses, including something akin to ‘remember’. Once again, we had a possible meaning but needed confirmation., The word does not appear elsewhere, and so we looked to Finnic languages to help us make a decision. Estonian has *muiste*. The Finnish meaning was best *muista*– ‘to remember’. There are other words in the round stones of Pernumia neara Padova that resonate remarkably with Estonian – and that includes the surviving term *Pernumia*, which is remarkably like Estonian southwest province *Pärnumaa* literally meaning ‘land of linden tree’.

ho.s.ti (v)(Imperative) ‘hoist, lift’ The round stone inscriptions we determined (See Chapter 15) all speak of the spirit flying out of the tomb into the sky. Thus we already know what are the most suitable meanings. A first observation was that it strongly resembled English *hoist*. One could investigate the origins of *hoist*. Perhaps Venetic borrowed it from Germanic? The Estonian word *tõsta* ‘lift’ is close but not as close as *hoist*.

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Since our purpose is not to analyze linguistics but simply to find meaning, the meaning suggested by both *hoist* and *tõsta* were so perfect to what the round stones inscriptions required, that the probability this was the meaning, is very high.

havo-s.t (n)(Elative case) ‘from out of the tomb’ This word in this meaning fit the context perfectly. The round stones were left at the bottom of tombs, hence a sentence about lifting a deceased from out of the tomb into the sky above, was perfectly suited to the context. For that reason, I immediately saw the Est. *hauast* ‘from out of the tomb’ as a correct parallel to **havo.s.t** Given the context and other words (see the round stones section of Chapter 15) , the probability this is correct is very high.

COMMENT: The methodology is – like a baby learning a language from observing it in real world use – all about making good inferences, good guesses, from observations. One can guess wrongly, but when a word or grammatical element occurs again elsewhere we can correct ourselves if wrong. When a word appears only once, that does not mean it is wrong – it can be correct, but there is no other sentence with it to confirm it. However, there are other ways of finding confirmation. For example if all the inscriptions wish a spirit flies out of a tomb, then that in itself tends to support an interpretation that agrees with that concept. Real world confirmations for a hypothesis can come from anywhere – and the descriptions given here bring forward such evidence. Repeated observations have proven that we can repeatedly find confirmations in common Estonian words, and therefore references to Estonian can be ADDED to our accumulation of evidence supporting our guess. With all the additional evidence of all kinds, even when very subtle, it is still possible to find plenty of evidence to support a guessed meaning, even when a word appears only once in the inscriptions, that we can sense that our final decision about the meaning is practically a certainty.

o.u.pe-io (n) (Partitive) ‘into the open(space)’ The context of the round stone inscriptions all speak of the spirit flying out of the tomb into the sky. (See round stones grouping in Chapter 15). Thus we can already expect that expresses the destination up in the sky. We cannot know exactly what the translation should be, and for that reason we can look for more evidence in Estonian. In Estonian the outdoors is *õu* which is something like **o.u.** (There is also Estonian *õhk* air that may apply somehow). The second part, **peio** may resonate with *päev* ‘day’ But it also resonates with English ‘open’ Once again we see a remarkable parallel with English too (which would imply Germanic borrowings). But our purpose is not to investigate linguistics. Interpreting the word as ‘into the open-space’ works perfectly in the whole sentence.

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pilpo-t-e.i (n) (plural Partitive) ‘to join the clouds’ Once again we view the round stones expressing the wish that the spirit of the deceased flies up out of the tomb and into the sky. Once I had established most of the other words, I suddenly heard the Estonian word *pilved* ‘clouds’. Since clouds are in the sky, it perfectly fit the context, and I conclude this interpretation is highly probable. Note this does not mean it is correct, but that it works well and is also supported by an Estonian parallel.

riko-n (n)(Gen?) ‘nation, tribe’ Uncertain because it appears only once in the body of inscriptions, but it works alright in the sentence in which it appears. However we note that the seagoing peoples associated with the Brittany Veneti in the Roman era formed a confederation called *Armorica* which translates with Estonian/Finnish with *armo-riigi* ‘mutually supportive nations’. Otherwise, if the spirits of the deceased of this tribe goes to a destination in the sky associated with this tribe, this interpretation made sense. The probability that **rikon** refers to the community or tribe performing the funerals for its people, is highly probable. Note that since this is not a linguistic project, the question as to origins of the word – whether in Germanic or Finnic or something else – is not relevant. We only seek to find a highly probable meaning for the Venetic word. In this case, there is some uncertainty. See our COMMENT on the previous page – The interpretation is always partly a guess, and its reliability/certainty is dependent on how much additional evidence there is confirming the guess. In the case of **rikon**, we do not have a great amount of confirmation. On the other hand the next example is much more certain because its context in its sentence and appearance elsewhere provides considerably more confirming evidence.

tiva-le.i. (n)(Allative case) ‘to wing’ It is very clear from the context both external (round stone left at bottom of tombs) and internal in the sentence **tivale.i. be.l. lene.i.** ‘*onto wings, to fly*’ The context requires a concept connected with the journey of the spirit into the sky. We cannot know from direct analysis that it would be ‘fly’ instead of ‘go’ or something else. That is where Estonian comes in, where we can refine our interpretation to ‘on wing’ as in Estonian *tiivale*. The stem appears in a few other places, and the concept of ‘fly’ is as perfect fit in all places and the probability of being correct on this one is very high.

be.l. (n)(Adessive) ‘on top of’. This precise meaning, comes from our finding **tivale.i. be.l. lene.i.** closely paralleling Est *tivale peale lendama*. Although we made our decision on the Estonian parallel, the considerations of probability suggests that such a coincidence simply cannot occur by random chance, and therefore the probability is quite high. Interesting note: The round stones were found at a place today called

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Pernumia. This word strongly resembles the Estonian province *Pärnumaa* ‘linden-land’ and this may suggest that these round stone inscriptions may be written in an old Aestic language, ancestral to Estonian.

COMMENT: Laws of Probability as Evidence. If you are a scientist today, you will know all about the laws of probability and statistics. This law reflects the truth that common human experience is with common things and events. Normally, commonly, strange events do not happen. If something uncommon, unusual occurs, it will be rare. This truth is reflected in the statistical bell curve where most data, the common data, are on the bulging part of the bell curve, and rare occurrences are on the trailing ends. One of my examples was that it is most common that tomb markers speak of the deceased resting in peace eternally or being remembered, and therefore it would be very rare that an inscription on a tomb marker would be something unusual like “I am [NAME]” unless we can find a reason for this strangeness. Thus the very fact that a sentence interprets in a very common, expected, way is in itself strong evidence of it being correct. For example, even if we could not compare *tivale.i. be.l. lene.i.* with Estonian *tiiiva peale lenda!* we can still find that the interpretation – tagged onto the end of making a burnt offering to the Goddess – ‘onto wing, fly!’ is so natural to the context that it is strong evidence in itself that the meaning is a very good one.

(from: .e..i.k. go.l.tan o.s.dot olo.u. dera.i. kane.i)

(The inscription with these came from the Piave Valley and might have some dialectic differences from the other sentences. Consult the detailed analysis for more details)

e.i.k ‘in case of’

goltan ‘gold’ (n-ending is not absolutely clear. Could be a Genitive or Accusative ending)

o.s.dot ‘(he/she/it) buys’ (Verb- 3rd pers sing indicative)

olo.u. ‘ale’ (Part.) I would say that the Partitive ending here is irregular. An added .i. is not necessary because the dots around the U introduce the required “J” sound. Nonetheless theoretically an alternative might be **olou.i.**

dera.i. ‘whole’ (Part.)

kane.i ‘container’ (Part.)

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from: ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETC
OBOSECUPETARIS

(The inscription with these came from the Piave Valley and might have some dialectic differences from the other sentences. Consult the detailed analysis for more details)

ENONI ‘my thirst’ (1st pers possessive pronoun suffix NI.)

ON TEI ‘you have’ (Verb – 3rd pers. sing of ‘to be’ plus Partitive of ‘you’)

APPIOI ‘to help’ (Infinitive.)

SSELBOI ‘onto-the-back’ (stem of ‘back’ plus ending –BO in the Partitive)

ANDETC ‘successful, fortunately, giving’ (T-plural plus an –IK suffix)

OBOS-ECUPETARIS ‘good horse-journey holding’ (Compound word, adding **OBOS** to **ECUPETARIS**)

(miscellaneous from other locations, including the Lagole inscriptions covered later - included here as they translated easily)

klutiari.s. (n) ‘arranged bunch (such as flowers). This appears twice, both times in regards to a vase. The best example is a vase in which the text is part of the design, indicating the text must be a generic one and indeed the message is a very generic one - **voto klutiari.s. vha.g.s.to** ‘water the clutch (of flowers) well’

voto (v) ‘water’ There are two reasons for considering this ‘water’. One is that it fits the context perfectly, and the second is that it also resembles English and other Germanic words for ‘water’. I believe that this word describes water as the fluid material, and that there were other words for different manifestations of water such as a transport medium...

v.i.a.g.s.to (adverb) ‘with strength, largeness’ This meaning comes largely from context related to the vase. The sentence in question seems to say ‘water the flower-bunch strongly’. Our final choice was inspired by Estonian *väge(va)sti* ‘strongly’. The stem is also reflected in the word **ve.i.gno** (see earlier in this lexicon).

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la.i..v.na.i.v rot.a..i. (n)(endings are Partitive – h=i.) ‘aromatic herbs’ based on quaint quality of small pot with handle (for carrying around) that was perfectly suited for perfuming a house. We could narrow down the meanings from studying the pot and how it might have been used, but we arrived at the final decision by it resonating so strongly with Estonian *lõhnav roht* ‘aromatic herbs’ The grammar fits too. This is a good example of how the evidence for correctness comes from outside the realm of language – from interpreting the object, etc.

This lexicon of the main words of Venetic is not exhaustive. When you study the interpretations of the body of inscriptions we used in Chapter 15, you may find some further words. We think it is unwise to include those words where there is greater doubt, until we clarify them with more evidence.

The next lexicon is looked at separately because of some of the peculiarities of the Lagole dialect compared to the main body of inscriptions from the west side, and its location on the other amber route – from the southeast Baltic

13.3 THE LEXICON

PART TWO: THE LAGOLE DIALECT: AFFINITY WITH ANCIENT TRADER ESTONIAN

Archeologists discovered a rich site of Venetic finds high up in the Piave River valley which included a large number of dippers and pots, suggesting there was a spa facility there – perhaps saunas if it served merchants coming down via the Amber Road from the Baltic.

Dipper handles and cups found by archeology. Perhaps, if the merchants were of ancient Estonian origins, they were sauna dippers, and used religiously



The site has been termed “sanctuary of Lagole-Calalzo” near Pieve di Cadore one

the banks of the upper Piave River, mid northern Italy. The inscriptions date from the late Venetic period, into the entirely Latin period. While the late Venetic period provides some useful Venetic, and some of the inscriptions have been included in the analysis of the main body of inscriptions, the further we go into the Latin period, the more compromised, changed, different, the Venetic becomes, and the less useful it becomes for determining the original Venetic of pre-Roman times.

For that reason, except for a couple from the early period we included in `13.2 we look at these separately in a separate lexicon.

One notes first that the Lagole dialect was very intense in the use of **ko.s.** not found in the earlier Venetic inscriptions. For example **voto.s. na.i.son.ko.s. tona.s.to tribus.iati.n**

It is quite evident when we interpret the people named at the beginning of many inscriptions, that the Lagole dialect demonstrates a strong affinity to traders coming from the southeast Baltic, down the archeologically established amber route coming from there. The *Aestii* at the southeast Baltic were still bringing amber to Rome through the Roman era and it is possible the Lagole dialect reflected a corrupt, compromised, language used by traders whose language was founded in Aestic, but compromised by increasing use of Latin. For that reason this lexicon, more than any other, draws from references to Estonian.

Offerings to a Deity named Trumusiat

-ko.s. a noun ending From an Estonian point of view the context suggested it could resemble the ending *-kas* as applied to a noun. For example *liblikas*, *maasikas*, *kannikas*. But this Estonian *kas* presents a high vowel- *a*. Owing to our observation that Venetic tended to raise vowel levels (relative to Estonian) we really need to find a *-kus* ending in Estonian, not *-kas*, if we wish to find some resonance with Estonian. This is possible in two stages: first applying derivational suffix *-k* or *-ik* and then *-us*. For example *õppi* ‘learn’ > *õppik* ‘something associated with learning’ > *õppikus* Or *igav* > *igavik* > *igavikus*. The **-us** ending in Estonian, is no doubt due to the influence of Latin.

trumusija-t- ‘Those of the Marketland’ It was obvious from the way in which this word was used sometimes with **sa.i.nate.i.** that this word like **re.i.tiia.i.** referred to a deity. It is the only other clear deity in the Venetic inscriptions. But what does it refer to. Apparently there was a deity in ancient times, depicted with three heads. From an Estonian perspective, we see the plural. We can form a parallel of *turumaasijad* ‘those of the marketland’. It is close to the Venetic. But should we accept it? The region in question was on the trade route coming down the Piave Valley, and probably coming ultimately from the southeast Baltic. The facility therefore was probably mostly saunas, and served traders-merchants, one day from their destination. It was a good place to clean up and pray to a deity connected with success in the marketplace. I think it is plural because a marketplace consists of many roles, such as crafter, shipper, seller (or some other trio). The plural is thus appropriate and perhaps the three-headed deity found in history represents this deity with three sides.

truusijatee.i. a variation of the above

doto ‘brought’. This meaning is repeatedly affirmed by several similar sentences. It is reflected in Estonian *toodu* ‘brought’

donas.to, tona.s.to ‘the brought-thing (offering)’ as in the main body of inscriptions

dono.m. ‘object-brought’ From context it appears to be a synonym for the traditional **donas.to** which also appears, sometimes as **tona.s.to**

\$a.i.nate.i.. \$ainat. same as **\$a.i.nate.i.** in the main inscriptions

Bringers of offerings to Trumusiast named in the inscriptions revealed from remarkable parallels found in Estonian. See discussions in Chapter 15 group #10A

ke.l.lo.s. ossoko.s. – Est. *kelluse osakuse* - ‘bell (gong) division’ as in *‘The bellringer division’s brought-item to Those-of- the-Marketlands*

ke.l.lo.s. pi.t.ta.m.mniko.s. – Est. *kelluse pidamiskuse* – ‘bell (gong) maintainers’

pi.t.ta.m.mni ‘holding, maintaining’ a compound word. Compare with the main inscriptions **voltiomn.s** The different written form represents different dialect.

voto.s. na.i.son.ko.s. – Est. *vedese naisekuse* - ‘water-women’

ku.i.juta . ametiku.ss. Est. *kuivajate ametikuse* – ‘dryers bureau workers’

suro.s. resun.ko.s. - Est.(?)*suure reisija* (?) - (?)long-distance traveller(?)

butijako.s. {- - -]kos. Est *puidejaguse* (?) - wood distributing (?)

e.s.kaiva liber.tos. a.rs. petijako.s. - Est. *eeskava-raamatu haruse pidajakuse* - ‘schedule-book division maintainer’

aviro bro.i.joko.s. - (?)

fo.u.vo.s eneijo.s. - ‘(??) *inimesed*’ - (?Fire-maintaining ?) people

fugene.s. inijo.ntikos - ‘(??) *inimesed*’- (?Furnace?) people

fovo fouvoniko.s. -

o.p.po.s. aplisiko.s. Est *õppuse APLISIKUSE* [Latin applico ‘devote to’] - ‘learning-devoted’

futto.s. aplisikos. tri\$iko.s.

Other words appearing in the 25 complete inscriptions.

kalodiba Est. *Kallu-tiib* ‘Pour-wing’ This was on an item that looked like a long handle with only a hook on the end, suggesting the hook was used to tilt a pot to pour water. Compare **diba** with **tiva-** in main body.

.e.n.nodi. ‘Veneti’ This is so close to the Veneti name that this may represent how the people themselves spelt it, and pronounced it. Note the dots on the initial E represent a J or H sound. Bear in mind that originally the Latin V character was actually the “W:” sound and that the Greek version *eneti*, was also written *henetoi*. It also explains the systematic way in which Estonian parallels add H or J as in **.e.go** > *jäägu* or **.i.io-** > *hiiu-*

p.piko.s. ‘statue’ The short inscription was on a statue of a man. Estonian has *pikkus* to mean ‘height, length’ but originally probably meant ‘stature’

vo.l.to par iko.s. ‘skies through eternity’ The word **vo.l.to** is familiar from the main body of inscriptions where **vo.l.tiio** appears several times, referring to the heavens above. PAR is Latin ‘through’. The main body of inscriptions (13.2) uses **.i.io.s.** for ‘infinity’. Here **iko.s.** can be assumed to have developed from it, but here using the **-ko.s.** ending so common in the Lagole inscriptions.

iion.ko.s ‘eternity’ This is probably the same as **iko.s.** but written more completely. In the main body of inscriptions this word appears as **.i.io.s.**

voto ‘water’ obvious from context. Not found in Estonian unless in the form *veed*, plural of *vee* ‘water’. OR Est. *vedel* ‘fluid’. One can propose that *voto* represents ‘water’ as the fluid material, and not other points of view, such as a medium for transportation. Could be a borrowing from Germanic which manifests today in English *water*. But there is a linguistic point of view that Germanic has a Finnic substratum. Origins and relationships of words is not relevant to us as we are only deciphering meanings, regardless of how those meanings came about.

vot.tso.m. ‘dipper’ because it was found on a dipper, the first part suggests the word for ‘water’.

kluta-viko.s. ‘flower-bunch carryings’ Appeared on a vase. The stem *klut-* appeared on another vase and we determined it referred to the bunch that went in the vase.

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LATIN BORROWINGS

As proof of the language becoming compromised there are among the 25 complete and usable sentences several words that are borrowings from Latin.

tole.r. , tule.r. , oler ‘support’

libertos ‘book’

foveo, fovi, fotum - keep warm, maintain, foster

applico ‘devote to

tribus.iiati.n probably based on Latin *tribus*, which means ‘tribe’

per. , par ‘through’

kon. ‘with, also’

While there were a great deal more inscriptions we could only find about 25 that were complete sentences and therefore usable in our analytical methodology. It may be possible to look at fragments and find more words, but that would represent a future project.

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PART THREE: ROMAN ALPHABET URN INSCRIPTIONS DIALECT

The early urn inscriptions written in the Roman alphabet are acknowledged in the core lexicon described in 13.2 but we did not pay too much attention to them in our analysis because with the expansion of the Roman Empire, Venetic language and customs were increasingly compromised in favour of Roman language and customs.

This included the urn inscriptions becoming more about inscribing keywords, often abbreviated to a single letter. No longer did friends and family of the deceased have actual sendoff sentences written on them like those we saw on the urns written in the Venetic alphabet and included in the main analysis.

There is no value in determining and listing all the variations of abbreviations of the common funerary words – **v.i.rema**, **v.i.ugo**, **voltio**, **iuvant.s.**, **lemet**, **nerca**, etc – as they add nothing more to what we have already determined earlier.

But we cannot ignore the large number of cremation urn inscriptions written in language lying between proper Venetic and full Latin. We therefore surveyed the Roman alphabet urn inscriptions according to categories in order to discover some patterns within them such as naming homelands, professions, family relations.

HOMELANDS OF THE DECEASED (indicated by ending –IA or KONI-)

-IA an ending in Latin that signified a place or nation. Whenever it appears, we can propose it names a place.

-koni-, -CONI- also names a place. This is from Venetic/Finnic

ENNONIA ‘Venetia’ There is some evidence that the *Veneti* called themselves by **.e.n.no-** but the word could generically have meant ‘shipper’, and that it was outsiders who assumed the word named a nation, rather than the dominant activity. The Veneti region was, like the Etruscan, a grouping of independent shipper/trader communities, and the designation “Veneti” was based on their all having the shipping/trading profession in common.

VANTI-CCONIS ‘Vend-community’ The ending **-conis** suggests ‘community’ (Est *konna*) This word might be connected with the people lying originally on the amber route to the southeast Baltic who Romans

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called *Vandali* and who were connected to the Venetic world of traders.

BRIGDI-NAI ‘as far as BRIGDI’ what place this refers to =?

TIRAGLONIA A place called ‘Tiraglonia’ whatever that meant

CARPONIA A place called ‘Carponia’ whatever that meant

KONIA LIBONIA ‘Livonia Community’ This appears in the inscription: **KONIA - C[N-] F - LIBONIA | QVATA C F (?)** - [urn- *MLV-120-20, LLV-Es XX*] This might suggest the deceased was a trader from up north, Livonia.

CRVMELONIA A place called ‘Crumelonia’ whatever that meant. It resembles *Kuramaalane* ‘Curonian’ which means this word is not a place name.

CRETEILA and **GRAICI** ‘Crete’ and ‘Greece’ This appears in the sentence **CRETEILA - M - ENNIO - GRAICI - F** - [urn- *MLV-120-02, LLV-Es II*] **ENNIO** probably refers to the deceased as a Veneti shipper. The **M** is probably an abbreviation based on **mo.l.to.i.** ‘to dust, to the earth’ and **L** is probably an abbreviation based on **lemeto.i.** ‘some warm-feelings’ and **F** is probably abbreviating **v.i.rema.i.sta.i.** ‘to unite with the eternal flame-realm’ So the whole inscription is something like ‘in the location of Crete, to the earth, Greek Shipper, ‘into the eternal flame’(?)

LOCVS - CVRONINI ‘location, my Curonia’ The full inscription is **ΛV - TINTENI - LOCVS - CVRONINI** - [urn- *MLV-120-12, LLV-Es XII*] meaning ‘my Tinte, Location, My Curonia’ or something like that (?) The ending –NI is a pronoun suffix meaning ‘my’ (based on resonance with Finnish and other locations it occurs-see Grammar Ch8) The appearance of ‘Curonia’ and ‘Livonia’ indicate that the Venetic region was receiving traders from as far north of the east Baltic coast as the Gulf of Riga. There is also evidence of it in place names in the middle Piave River regions.

See the Reference Section, for our grouping of many inscriptions that seem to feature the location of the deceased.

PROFESSIONS (Boat-man or Trailman)

Logically, when basically the same word appears over and over again, it cannot be a proper name since we cannot have so many with the same name, but it must be more general. In these examples I believe they

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describe a profession. I list the large group of words that seem to describe the shipper or boatman (**ENNIO**) and secondly the man who carried wares over roads and trails by horse (**RUTILIO**) This is also proof the Roman alphabet urns do not (with a few exceptions) give proper names like in today's names. It that had been the case then we should see a wide variety of names, instead of two major groupings given below.

ENNIUS, ENONIO, ENIUS, ENNIUS, ENNI, HENIUS

‘Shipper, Trader-by-water, Water-person, Boat-person’ There is one word, and the variations shown above would come from dialectic variation and influence of Latin on the ending (such as the **-US** ending).

This word in traditional Veneti writing will appear with dots around the initial E, as in **.e.n.no-** The dots on the initial E are the reason Greeks sometimes wrote the word *Henetoi*, and why the Romans said *Veneti* – with the original Roman V pronounced like the U or W, as in “UENETI”. Different peoples interpreted the palatalization on the front in different ways according to the characteristics of their language. There are about ten inscriptions like that. You may wonder if these could represent proper names (as in today's Thomas, William, etc); but they occur too often. Whenever a word appears frequently it tends to be a more generic word, more widely applicable. That is to say, it is more likely an inscription identifying the deceased in the urn might say ‘Shipper from Adria’ than some unique proper name. The profession and homeland was celebrated. An interesting interpretation that adds another role, that of carrier, is **L ENIUS - CANUS** - [urn-MLV-120-24, LLV-Es XXX] The second word **CANUS** interprets with **kante-** meaning ‘carry, bear (on foot)’ (Est *kanna*) It describes the deceased as a shipper by water, and carrier on foot (over trails).

The second term that dominates the inscriptions is

RUTILIUS, RUTILIAE, RUTILI, RUTILIO

‘Trailman, horseman’ This is another name which, because it appears so often, should not be regarded as a proper name. The Veneti trade system had to contend with the Alps, and there were sections where goods had to be carried by horses through mountain trails or around portages. There are about 13 inscriptions with this, and therefore like **ENNI**, appears too often to be a proper name. The best interpretation is as ‘trailman’. The origins might not be in Finnic, although in Estonian, the word *ruutel*, refers to a knight.

The following inscription is a good example, it appears to refer to a Roman. “Tribu” is Latin for ‘nation’.

L - RUTILIUS - TI - F - PULLIO - TRIBU - ROMILIA - [urn- MLV-120-45, LLV-EsLIII]

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FAMILY RELATIONS (Latin Words Adopted)

PATER, MATER, MATREM, FIL, ('father', 'mother', 'son', etc) These words that appear in among the urb inscriptions are all in Latin, demonstrating just how Romanized most of the Veneti were by the time urn inscriptions were written in the Roman alphabet – I believe that they may have lost Venetic and only preserved the tradition of the keywords, which they showed only via initials.

See the Reference Section for our grouping of inscriptions in our assembled list, according to family relations expressed with Latin words.

TERMS OF ENDEARMENT

Once again if a word appears very often, it is a general term, not a specific name or description. In this case it appears to name a person in a term of endearment. This decision purely from context and reasoning.

AEMILIO, AIMILIVS, AEMILIA... This word too appears too often to be a proper name, as opposed to a more commonly used term. It is very Roman in character, and I believe it meant 'dear one'. Note it is not our purpose here to explore linguistic dimensions, such as the origins of this word.

TITINI, TITNI, TITINIA, TITINIO... The use of TITI as a term of endearment is quite typical of Estonian, especially when making reference to a child. In Estonian there is also *tädi*. The following inscription suggests here it refers to a mother - **FVXS TITINIA MANO MATREM** - [urn-MLV-120-18, LLV-Es XVIII] **MATREM** resonates with the Latin for 'mother'. The **-NI** ending can be construed as a 1st person pronoun suffix, so **TITINI** meant 'my Titi' I think it was a term applicable to anyone, male, female, young, old. Maybe it meant something like in today's English 'old chum'

ADDITIONAL WORDS OF INTEREST

SOCCI (n) (Nom) 'amber' Several inscriptions appear to indicate the deceased was involved in the amber trade. We identified the word with 'amber' because the Romans had two words for amber, *electra* from Greek, and *succinum* obviously from the amber trade coming from the Jutland Peninsula.

PUSIO-NI (v) (Infinitive) 'my attention, my standing up' Appears twice, and I base this interpretation on Estonian *püsi* 'stand up'. The grammar seems to offer the infinitive 'to stand at attention' in **PUSIO**, plus the personal pronoun **-NI** It meant, I believe, something like 'I salute.....'

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PART FOUR: ROMAN ALPHABET
INSCRIPTIONS IN RHAETIA, BRITTANY,
AND WALES

(See Chapter 15 for Descriptions and Discussions of these words)

After I had completed the study of acknowledged Adriatic Venetic inscriptions, I looked for evidence of Venetic beyond the Adriatic region, such as in Rhaetia, Brittany, and southwest Britain. It was not an exhaustive search – it was limited to an internet search.

The following are some words whose meanings were quite clear.

On Rhaetian hunting horns (other Rhaetian inscriptions were not usable as the objects were poor in providing context.)

piamne ‘we catch’ On Rhaetian hunting horn

piieme ‘we catch’ on Rhaetian hunting horn

piiei ‘catch’ on Rhaetian hunting horn

helanu ‘animal’ on Rhaetian hunting horn

On Brittany grave markers

MELITA ‘to remember’ on Brittany grave marker (Est. mäleta ‘remember’)

JAGU (=e.go) ‘let remain, rest’ on Brittany grave marker (Est. jäägu ‘let remain’)

On Brittany Gravestone Dating to Early Christian times

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FOGIA PO = Viugia bo.i. = ‘carry towards’

BODURN = bo.s. DURN (? = assume loanword for ‘turn’ as in today’s French and English)

GA CANATO =ke kanta = ‘also to carry (bear)’

VOLTEO BO = voltiio bo.i. = ‘towards the heavens’

IIUVANTS = iiuvant.s. = ‘eternally towards’

VAUPAUS = ‘freedom’ (Est. *vabas*)

Wales Gravestones

MELITU, MELI-, MAILIS-- ‘remember’ Note the first version is practically identical to the **MELITA** in Brittany. It is known that there was a community of Veneti at the north end of Wales and that the Brittany Veneti sailed regularly to Britain according to Caesar.

13.6 CONCLUSIONS ON LEXICONS

The aim of a lexicon is to show words, notably word stems, where the meanings are consistent in all places the words appear, and in all those places the sentences are natural and consistent with the context in which they appear (not absurd or senseless). Chapter 15 interpreted the body of inscriptions and demonstrated natural meanings that were consistent with the context of the type of object. Achieving order, meaningfulness, naturalness, is itself proof of correctness, as by the laws of probability and statistics, it is not possible to achieve very much order by random chance. Randomness is by nature chaotic and anti-orderly. It produces absurd sentences and lack of consistency in word meanings and grammar.

The main body of inscriptions in this Project represents the original Venetic language before it was compromised by Latin. The Lagole inscriptions, the Roman era urn inscriptions, and what we found in Brittany, are all dialects developed during the early Roman era. If one is interested in the Venetic language, it is best to focus on the main body of inscriptions.

However, it would be a mistake to believe that even the Venetic of the main body of inscriptions described in this Project was a universal Venetic. It was probably merely the dialect specific to that location. Venetic dialects elsewhere would have been as different as today between say, British English and Australian English – different pronunciations and different preferences for words. Since Venetic writing was purely phonetic, we can even see some of the dialectic variation in the inscriptions.

We are speaking of a world that was not organized very much. The Roman Empire was probably the first political organizing on a large scale, and through it Latin was spread over a wide area. Even so, mixed with local original languages, the Latin formed dialects – one dialect becoming Spanish, another becoming Portuguese, another becoming French, and so on. It is only with the development of literature and other mass media in historical times, that languages have been able to become standardized over even larger regions, and thwart the development of dialects.

But before the Roman Empire, before political organization, languages assumed dialects according to patterns of contact. Farmers interacting only locally would develop only very local dialects. At the other extreme long distance traders would have developed dialects that reached distant places according to their patterns of their travel and contact. We need only ascertain the ancient long distance trade routes to determine where we might find uniformity of dialect.

14.

VENETIC GRAMMAR

Consistent Patterns on Endings, and Similarities with Finnic Grammars

14.1 INTRODUCTION

14.1.1 How Venetic Grammar was Discovered

The determination of grammar is not something done at the end of determining lexicon, but is done at the same time since the meanings of words and the whole sentence are affected by the grammatical endings.

In the methodology use in this process, we look at the archeological object with the inscription and infer what human nature suggests is most likely to be written on it. When there are a number of inscriptions on a similar category of object – cremation urns, tomb markers, styluses, etc – we can soon identify patterns in the sentences of a category. From looking at all the information in a wholistic way, we arrive at sentences which in turn suggest grammatical structure. We can identify the grammatical markers from noting what endings are regularly applied to different stems. We can then infer the function of the grammatical markers from our determination of stems and the most probable sentence meanings. For example we expect sentences speaking of donations being made to the goddess to have a case ending expressing the idea of ‘to, towards’. In the case of offerings to the goddess, even when the inscriptions were studied from a Latin point of view, analysts identified a “Dative” case (expressing ‘to’). As you will have seen by now from the earlier chapters, what I found was not exactly Dative but something else – a case ending that expressed the idea of ‘uniting with, joining with’. The donation, thus, is not merely ‘to’ the goddess, but ‘unites with’ the goddess which I interpreted as a active intepretation of the Partitive.. The idea of uniting with a deity, heaven, etc. is something common in religion.

Once we have proposed a meaning for the grammatical marker, we have to test it everywhere it occurs, checking to make sure it produces well structured sentences elsewhere as well. The more a grammatical marker is repeated in the body of inscriptions in our project, the more certainty we have as to its meaning. When there are few examples of that marker we may – as we sometimes did with our determinations of word meanings – look further afield, such as looking for ideas in Estonian and Finnish grammar.

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In the example of the duck given to the elder, we identified an ending on **pupo** of the form **ne.i.** and from the context alone we could see that the ending must be something like ‘to, towards, etc’ the **pupo** being the recipient of the duck. Making hypotheses about grammar are carried in parallel with the interpreting of the sentences. We can determine in general what the sentence should mean, and then determine how the grammar ought to function (‘to’, ‘into’, ‘towards’, ‘as’, etc) and then checking our choice with how it functions in other sentences. (This shows more than anything why our methodology could only work on complete inscriptions – we need the complete sentence to determine the grammar as well as to avoid introducing words from the imagination.)

Grammatical elements are, as I said, easily identified by noting how from one inscription to another there may be a constant portion, and a changing portion. If the changing portion is short, it is likely to be a grammatical ending and that it has no presence on its own. For example, some of the endings occurring often are **-v.i.** and **-v.s.** where *v* represents a terminal vowel. Sometimes the changing portion is the second part of a compound word. In that case what we see are two word stems one after the other, with the grammatical ending being after the second.

Once we have identified the grammatical ending, we can usually detect it for words that appear rarely or even only once. This in turn allows us to determine what part of the rarely appearing words are stems.

Identifying what are grammatical elements and what are stems is not very difficult – one simply notes what endings are repeated at the ends of different stem portions. Insofar as the common grammatical endings occur much more often than any word stem, the resources for cross-checking and testing is large, and that makes our decisions on grammar quite secure. For example the ending of the form **-(vowel).i.** may occur a hundred times. For that reason some grammatical features are very well proven. It is when the less common grammatical ending only occurs once or twice in the body of inscriptions that we may have trouble settling on its meaning. Having determined a systematic success in finding parallels with Estonian for word stems, we could also refer to Estonian (and Finnish) grammar to aid in making decisions. If we make a hypothesis that Venetic was Finnic, then according to linguistics, the Finnic nature of its grammar should be obvious! Why is this?

Note: All discoveries made have been from the direct interpretation of inscriptions from context analysis and internal comparisons as described at length in [Part One](#). The reader should make no attempt to search for any linguistic methodology at this stage. Direct interpretation from observation – such as a baby does – is not about linguistics but about inferring meanings from actual use. The description of Venetic grammar is modelled after current Estonian and Finnish grammatical descriptions, because it provides an established framework for describing a Finnic language.

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Linguistics tells us that grammatical structure changes more slowly than words. That is because grammar is like the structural frame of a house – if we tamper with it, it falls apart. Words on the other hand are like the cladding of a house – it can change without it harming the language operation. Thus, if Venetic is Finnic, then even after several millennia, Finnic characteristics in grammar should be very strong.. In other words, if Venetic was Finnic, the grammatical similarity of Venetic to Estonian and Finnish should be even more obvious than the parallelism we are finding in words.

Note that the methodology used here is founded on directly interpreting the Venetic, and only extending the analysis into other languages periferally when more evidence is wanted. Therefore the grammatical structure of Venetic emerges naturally from the direct interpreting, and as in the case of the lexicon, we cannot influence the results in a Finnic direction. It must be there for real.

The critical reader may think that this chapter on Grammar was more difficult to achieve, and perhaps forced, but the reality is that because of the abovementioned truth that grammar changes more slowly, Venetic grammar very easily fits into the Finnic mould, proving its Finnic character over and over. While linguists may question the survival of ancient Venetic words into modern times, the same is not true of grammar. Grammar is not easily changed as change makes the language dysfunctional. The differences we see in Venetic versus Estonian tend to be those that simply reflect the highly palatalized manner of speaking Venetic. For example we show that the Venetic Partitive ending, *vowel-i.*, (.i. is “J” or forward “H” sound) is easily achieved by pushing the “D,T” in the Estonian Partitive up towards the palate, producing the .i. sound. Thus a speaker of Estonian will say *talut* and a speaker of Venetic would say “TALUJH”. A good modern example would be to compare two dialects of English. The two dialects may sound very different but when we look more closely, we find a common grammatical structure. Thus there are fewer differences than it would seem – we are mainly dealing with a very palatalization-dominant accent or dialect.

The following chapter is our attempt to summarize Venetic grammar. In this chapter, we assume that the previous chapters have clearly proven that Venetic was Finnic in nature, closer to Estonian than Finnish owing to the ancient forms of Estonian being involved in the amber trade. Having proven this, I deliberately set out to also compare Venetic grammar with that of Estonian and Finnish. That produced more insights, and helped us arrive at further discoveries.

As in the case of interpreting word meanings, the reliability of the results is dependent on the amount of evidence. Nobody should read the following chapter as if everything is equally certain. Like the lexicon words, we are at the mercy of the amount of supportive evidence, which

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varies – some grammatical features occurring frequently, some rarely, and much of the grammar not even appearing in the small body of complete inscriptions available for study.

Readers must accept our treating Venetic as a Finnic language in this section and our comparing its grammar to Estonian and Finnish grammar – as much as we were able to determine from the limited number of Venetic sentences in our project. If you have followed through all the previous chapters, you will see the evidence is very strong that Venetic was Finnic.

14.1.2 Basic Characteristics of Finnic Languages

Because we found much evidence right from the start that Venetic grammar looked very Finnic, we continued throughout our study to pay attention to Finnic characteristics in Venetic, and also to any instances in which Venetic seemed to depart from basic characteristics of Finnic. If we found any departures, we would try to justify these departures in much the same way we have analyzed the situation with the Partitive. Thus, we were attentive towards and not against discovering variations.

What are the characteristics of Finnic languages? I summarize these characteristics here for those who are not fully familiar with Finnic languages. They are general principles based on what is common in both Estonian and Finnish.

MANY CASE ENDINGS/SUFFIXES, ADDED AGGLUTINATIVELY.

Venetic as a Finnic language would be agglutinative. That means case endings (or suffixes), can be added to case endings to express complex thoughts. This is actually a degeneration of the most primitive forms of language which have a relatively small number of stems, and an abundance of suffixes, affixes and prefixes. Linguists call a language that is extremely of this nature ‘polysynthetic’. The Inuit language is a good example. There are indications in some Inuit words and grammar that it has the same ancestor as Finnic languages. Finnic languages are best understood if they are seen as having such a ‘polysynthetic’ foundation, and then being influenced towards the form of language seen in Indo-European.

(It is important to note that the modern descriptions of Finnic languages like Estonian and Finnish are somewhat contrived in that they modeled themselves after grammatical description models similar to what had already been done in other European languages. The reality is that Estonian or Finnish case endings are merely selections of the most common endings from a large array of possible suffixes. Thus even though in the following pages we are oriented to specific formalized case endings in Estonian and Finnish, there remains also suffixes that could have been case endings if the linguist who developed the popular grammatical descriptions had chosen to. The difference between ‘derivational suffixes’ and ‘case

endings' is merely in the latter being commonly applied in the opinion of the linguists who described the grammar.

PREPOSITIONS, PRE-MODIFIERS, CASE ENDINGS & SUFFIX MODIFIERS

It seems as if in the evolution of language, the 'polysynthetic' form degenerated in the direction of our familiar modern European languages, where there are less and less case endings, and more and more independent modifiers located in front. Finnic languages are not as 'primitive' as Inuit, and have developed through millennia of being influenced from the languages of the farmers and civilizations - some premodifiers, adjectives, prepositions and other features placed in front. Venetic, like modern Finnic, present some instances of prepositions and pre-modifiers, like **va.n.t.-** and **bo-** but in general there are very few modifiers in front. It appears that instead of adjectives, Venetic liked to create compound words, where the first part – a pure stem without case endings – was somewhat adjectival.

NO GENDER. NO GENDER MARKERS ON NOUNS

There is no gender in Finnic languages. There is no '*la*' or '*le*' in front, nor any gender marker at the end. English too lacks gender in nouns, so that will not be a problem for English readers here. But there is only one pronoun in Finnic for 'he, she, it'. In Venetic we do not mistakenly consider some repeated ending to be a gender marker, but we always look for a case ending or suffix.

NO ARTICLES. USE PARTITIVE INSTEAD OF INDEFINITE ARTICLE

In English and many European Indo-European languages, there are definite and indefinite articles. For example French has *un* or *une* as the indefinite article and *le* or *la* as the definite article. Finnic does not have it. Instead the indefinite sense as in 'a' or 'some' is expressed via the Partitive. The Partitive is a case form that views something as being part of something larger. For example "a" house among many houses. or "some" houses among many houses.

PLURAL MARKED BY T, D or FOR PLURAL STEMS I, J

Plural in Estonian and Finnish is marked by T, D or I, J added to the stem according to phonetics requirements. Finnish only uses the T in the Nominative and Accusative, and then uses I, or J to form the plural stem. Estonian uses T for plural stem, and then uses I or J if necessary where phonetics calls for it. Venetic appears to have both plural markers too, but

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perhaps more like Estonian. As we will see, there is more reason to attribute Estonian conventions than Finnish conventions to Venetic. (There is reason to believe that Estonian and Venetic/Suebic have the same ancestral language – see later.)

CONSONANT AND VOWEL HARMONY, GRADATION

Venetic shows evidence of consonant gradation and vowel and consonant harmony. For example if a suffix/ending is added to a stem with high vowels or soft consonants, the sound of the suffix may be altered to suit - with a lower vowel going higher, or a soft consonant going harder. For example **ekupetaris** has hard consonants P,T, hence the K in **eku** instead of G as in **.e.g.e.s.t.s.** We can find similar situations with vowels, unfortunately the Venetic inscriptions are phonetic and capture dialectic variations, and the number of examples is very small.

COMPOUND WORDS –FIRST PART IS STEM, SECOND PART TAKES ENDINGS

A compound word occurs when a word stem is added to the front of another word stem. The case endings then are added to the combined word. We can detect them in Venetic when we see a naked word stem in front of another word stem but the latter taking the case endings.

WORD DEVELOPMENT

Generally all words develop in the following way, but this is less noticeable in the major languages today. Words began with very short stems with broad, fluid, meanings. As humans evolved, they needed to name things more specifically, and did so by combining them with additional elements – suffixes, infixes and prefixes. As the new word came into common use, the new word would become a stem in itself, taking its own grammatical endings. Because of abbreviation and other changes in the stem, the fact that the stem arose from a simpler stem, becomes obscured. For example in Estonian we might create the word *puu-la-ne* ‘tree-place-pertainingto’ as a poetic word for an animal who lives in trees. If this word were to come into common use, such as describing a squirrel, we might have *puulane* = ‘squirrel’ which then over time might degenerate to *pulan*. *Puulane*>*pulan* then is a stem for endings, such as *pulanest* ‘from the squirrel’. This is invented for illustration, but a real example might be how the word *vee* might have developed into the word for ‘boat’ as follows: *vee* (‘water’) > *vee-ne* (‘pertaining to water’) >*vee-ne-s* (‘object pertaining to water’) > *vene* (‘boat’).

(In our analysis of Venetic, we looked into the internal construction of words for additional insights into meaning.)

14.2 VENETIC GRAMMAR

14.2.1 VENETIC CASE ENDINGS

14.2.1.1. Static vs Dynamic Interpretations of Some Case Endings

When one first looks at Venetic the first thing one notices are endings of the form **a.i.** or **o.i.** or **e.i.** Sometimes there is a double II in front, as in **ii.a.i.** A good example is **re.i.tiia.i.** The context of the sentence, even when it was viewed from a Latin perspective from imagining **dona.s.to** was like Latin *donato*, is that it was like a Dative – an offering was being given ‘to’ the Goddess. This remains true when viewed in our new Finnic perspective - something is brought ‘to’ *Rhea*.

I was fully prepared to grant that ending, *(vowel).i.* a Dative label, but saw it from time to time in a context where it looked more like a normal Partitive. Overlooking similar endings for the Terminative **-na.i.** or used for the infinitive use of *(vowel).i.*, we can find the example.

lemeto.i. .u.r.kleio.i. - [*funerary urn - MLV-82, LLV-Es81*]
‘Warm-feelings. To join the oracle’s eternity’

Here the first word, a plural of **leme** can only be a static Partitive – ‘Some warm-feelings’, while the second expresses a dynamic Partitive conveying the sense of ‘towards’ in the sense of ‘joining’ (‘becoming part of’) an infinite destination, the infinite future with which the oracle deals with. One may wonder if the double I (**-ii-**) is an infix that makes it dynamic. (See later discussion of the **-ii-**)

What do I mean by dynamic vs static meanings of a case form?

An example of dynamic vs static can be seen in how English uses ‘*in*’. One can say “He went *in* the house” and it would be clear the meaning is he went ‘*into*’ the house. Venetic appears to have both dynamic and static ways of interpreting ‘*in*’ as well. The Venetic Inessive (‘*in*’) is marked by **.s.** – often the meaning, as a result of context, ‘*into*’ not ‘*in*’ as Inessive requires. The only difference between the concept ‘*in*’ and the concept ‘*into*’ is whether there is movement. Thus one case can be used for both static and dynamic interpretations. The correct interpretation is determined from the context.

Modern Finnic languages have developed explicit static vs dynamic interpretations – perhaps from the development of literature which promoted more precision. For example modern Finnic will have an explicit

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'in' case in the Inessive and explicit 'into' case in the Illative. But perhaps originally it was not that way. One indication of it is the fact that, for example, the Estonian and Finnish Inessive ('in') case endings are similar (Finn. *-ssa* versus Est. *-s*) and yet the Estonian and Finnish Illative ('into') case endings are different. Finnish has an Illative case ('into') that looks like it was developed out of the Genitive ('of') for example Finnish *talo* - Genitive *talon*, Illative *taloon*. Meanwhile Estonian has an Illative that looks like it was an enhancement from Inessive in that *-s* becomes *-sse*. Estonian (using *talv*) the Inessive ('in') *talus*, Illative ('into') *talusse*.

This suggests that the ancestral language of Estonian and Finnish only had the Inessive, and that the Illative developed when Estonian and Finnish had branched away from each other, and perhaps only in the last two millennia. In short, the Illatives being very different, are not related, while Inessives are similar, hence are related and must have developed in the common ancestral language.

The development of the Illative described, indicate that they developed from a lengthening of a static case. This is a natural development when we wish to indicate movement. For example, Estonian Illative *-sse* can easily arise from the speaker of an original *-s* simply lengthening it to emphasize movement, as in *talus* > *talusse*.

What is peculiar is that the Finnish Illative was developed by adding length to the Genitive! Indeed, it is possible when you consider that you can start with a Genitive (*talon* 'of the house) and exaggerate it to get the concept of 'becoming of' (*taloon* 'becoming of the house' = 'into the house')

This shows that if originally Finnic had static case endings that would assume dynamic meanings (from movement) from context, the dynamic forms could be spontaneously implied by the speaker simply lengthening it. Take any static case and add into the meaning 'becoming' as for example 'into' = 'becoming in'.

Thus when we are interpreting Venetic grammar, we have to allow all the static case endings the possibility of having dynamic meanings. This is what I saw in the Venetic Partitive. Depending on the context, the listener interprets the Partitive ending either in a static way '*part of a*' or a dynamic way '*become part of a*' ideally interpreted in English as '*unite with, join with*'. That is the reason, I interpret **re.i.tiia.i** with 'join with *Rhea*' instead of simply 'to *Rhea*'. I believe the intended meaning was that the item brought to the sanctuary and sent skyward as a burnt offering was intended to join *Rhea*, become part of *Rhea* – the Partitive case assuming a dynamic meaning here that had a more complex implication to it – that of the offering travelling into the sky and joining, uniting with, becoming part of *Rhea*. The idea is reflected in modern religious ideas of 'uniting with God'.

We have above now identified two Venetic case endings that can be

interpreted either statically or dynamically. (**v** means ‘vowel’)

-v.s. can mean either ‘in’ or ‘becoming in’=‘into’

-v.i. can mean either ‘a (part of)’ or ‘becoming part of’ = ‘join, unite with’ and an added **-ii-** may emphasize the latter.

Estonian and Finnish did not preserve this alternative dynamic meaning for the Partitive for one simple reason – the invention of the explicit Illative, that took over the role. I believe that the developments in language requiring an explicit Inessive and Illative occurred in the last two millenia, and for that reason cannot be found in Venetic.

Nonetheless, the connection between the Illative and a dynamic interpretation of the Partitive might be reflected in Estonian having alternative Illatives and Partitives that look similar or the same. Lengthening the next to last syllable as in *talv* > *tal’lu* is a grammatical form that can be used either as a Partitive (normally *talut*) and as an Illative (normally *talusse*). The fact that the same alternative case form can serve in either Partitive or Illative demonstrates there is a conceptual relationship between the two – a relationship that has some indirect bearing on our argument. Since this phenomenon does not exist in Finnish, it may have come from the south and west Baltic dialect spoken by the “Suebi” of Roman times. It is known that during the expansion of the Goths into the Jutland Peninsula and southern Sweden, there were refugees from the wars, who landed on the east Baltic coast. Estonian scholars have puzzled why there is evidence of Scandinavian culture arriving, but no evidence of a Germanic language – answer: they spoke Suebic, a Finnic language, and the alternative Partitive and Illative form probably came from those Suebic refugees. Suebic in turn can be linked via the amber trade to Venetic.

I notice that often the seeming dynamic interpretation of the Partitive in Venetic is preceded with the double **ii** as in the example **re.i.tiia.i**. This insertion of the long **ii** sound may be an explicit development, analogous in the psychological effect of lengthening, to how Finnish achieves the Illative meaning by lengthening the last vowel (example *taloon*). It can therefore be interpreted with its psychological quality. The possibility exists that the double **ii** can serve as an explicit way of making the following ending dynamic. That is to say perhaps **-iia.i** instead of just **-a.i** emphasizes the fact there is movement.

We can use comparisons of case endings between Estonian, Finnish and Venetic – assuming similar ones signify a common immediate ancestor – and reconstruct a relationship between them in terms of linguistic descent.

The following sections describe case endings, in the order of presence in the Venetic. The case endings names are inspired by Estonian case endings. We will reveal if we found examples in the Venetic inscriptions and note them. However, case endings are really frequently used suffixes, and Venetic may have some additional suffixes which could be considered

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additional case endings for Venetic. A summary of our investigation of case endings and comparisons with Estonian and Finnish case endings will follow this section in the table at the end of section 14.2

14.2.1.2. Introduction to Est./Finn. Case Endings and the Presence of these Case Endings in Venetic.

Since we have used Estonian and Finnish case endings to assist us find repeated patterns that suggest Venetic has similar case endings, we should first summarize the common case endings in Estonian and Finnish. The list is oriented to Estonian and the modern order in listing them. This is by way of summary of the ones we have looked at, showing which ones do and do not have resonances with Venetic. See also the chart given above in Table 14.2. The following is an introductory overview of the possible case endings based on Estonian and Finnish. This will be followed by more detailed study of each, and how it is represented in Venetic.

Nominative -- identified by a finalizing element that has to be softened when made into a stem. Even if the last letter may be hardened over the stem, there is no formal suffix or case ending.

Genitive ‘of’ (Estonian) [**stem**], (Finnish) **-n** identified by a softened ending able to take case endings Venetic seems to have gone the direction of Estonian – ie Genitive given by stem

Partitive ‘part of’ (Estonian) **-t** (Finnish) **-a** Venetic appears to have evolved to convert the *-t* in the parental language of Estonian and Venetic/Suebic into *-j* (.i.)

Inessive ‘in’ (Est.) **-S** (Finn.) **-SSa** Appears in Veneti as **-s**. but Venetic uses it in both a static way to describe something and a dynamic way with meaning of Illative ‘into’

Illative ‘into’ (Est.) **-Sse** (Finn) **-VVn** NOT in Venetic, meaning the explicit Illative may be a development since Venetic times. Venetic allows **-s**. to assume this dynamic meaning according to context needs.

Elative ‘out of’ (Est.) **-st**, (Finn) **-sta** strong in Finnic languages including Venetic but appearing mainly as a nominalizer and therefore must be very old

Adessive ‘at (location)’ (Est.) **-l** (Finn.) **-lla** Due to similarities between Est. and Finn. versions is another very old ending, hence expected within Venetic (and is as **-l**)

Allative ‘to (location)’ (Est. and Finn.)-*lle* Because it is found in both Est. and Finn. also very old, and we found it in Venetic as **-le.i.** (See above)

Ablative ‘from (location) (Est.) **-lt** (Finn.) **-lta** Probably also in Venetic at least embedded in words like **vo.l.tiio**

Translative ‘transform into’ (Est.)-*ks* (Finn.)-*ksi* Not identified yet in Venetic, but if it exists in both Estonian and Finnish one might expect it does exist in Venetic too. One watches for evidence.

Essive ‘as’ (same in all three languages)-*na* This is one of the endings that must be very old to appear in all three.

Terminative ‘up to, until’ (Est.)-*ni* (not acknowledged in Finnish grammar) This seems it may exist in Venetic as Essive plus dynamic Partitive **-na.i.** **-ne.i.**

Abessive ‘without’ (Est.) **-ta** Not noticed in the Venetic, but could be there somewhere.

Comitative ‘with, along with’ (Est) **-ga** Venetic definitely presented **k’** or **ke** in the meaning ‘and, also’ as in Estonian *ka, -ga.* Unclear if it occurs as a suffix in Venetic.

14.2.1.3. *Nominative Case*

In Estonian the nominative has a hard ending as it lacks case ending or suffix whereas the stem has a softened ending since more will be added to it. Sometimes it does not matter and Nominative and stem are the same. I expect Venetic too the Nominative may show a harder or more final terminal sound than when it becomes a stem for endings. Common in Estonian is the softening of a consonant too. For example Nom. *kond*, and stem becomes *konna-* Since we find in Venetic *-gonta* as well as *-gonta.i.* etc this character may not exist. I think that in Venetic there is little or no difference between the stem and the Nominative.

14.2.1.4. *Partitive Case -v.i.* ‘part of; becoming part of’

This is the case ending that earlier analysis from Latin or Indo-European was thought to be “Dative”. The main reason for my regarding it as a Partitive, is that in some contexts it appears in a regular Partitive fashion much like in Estonian or Finnish. The “Dative-like” meaning arises from

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dynamic interpretations, as discussed above in 14.2.1.1, which properly means ‘becoming part of’, or ‘uniting with’, etc. Practically any static case ending can become a dynamic one which can be interpreted broadly with ‘to’. A good example a Genetive ending meaning ‘of, possessing’ in a dynamic sentence with movement can become ‘becoming possessed by’ as in ‘coming to be of, coming to possess’ which in a general way can be interpreted as ‘to’ in the sense that when something is given ‘to’ someone, it is becoming possessed by them. Similarly giving something ‘to’ someone can also mean ‘becoming part of’ (from Partitive) or ‘becoming inside’ (from Inessive, turning into an Illative meaning) or ‘coming to the location of’ (from Adessive, becoming Allative in meaning). As I said in 14.2.1.1, I believe that in actual real world use, the dynamic interpretation was dictated by context. But with the arrival of literature much context was lost and it was necessary to be more explicit in terms of whether a meaning was static or dynamic. And sometimes a meaning could shift. I believe that Finnish Illative ‘into’ developed from its Genetive – that the dynamic Genetive meaning ‘becoming of, becoming possessed by’ came to be used in the sense of ‘becoming inside’.

Similarly a dynamic Partitive ‘becoming part of, uniting with’ could shift its meaning towards the Dative idea of giving something ‘to’ someone. And this I think is what happened in Venetic. Frequent preference for the idea of ‘uniting with, joining with’ in the regular offerings to Rhea, over time made the Partitive case ending average out into a plain Dative meaning.

Here is more evidence that this case ending in Venetic of the form **-v.i.** was intrinsically Partitive: we can demonstrate that the Venetic Partitive can be achieved if an Estonianlike Partitive (which may have existed a couple millenia ago in the common language) was spoken in an intensely palatalized manner. I explain it as follows:

The Partitive in general can be viewed as a plural treated in a singular way (one item being part of many), and so the plural markers come into play. The plural markers in Finnic are **-T,-D-**, and **-I,-J-**; hence the replacement of T, D with J,I is already intrinsic to Finnic languages. When speakers of the ancestor to Venetic – Suebic – began to palatalize a great deal, they found the **-J** ending more comfortable than **-T**.

Estonian marks the Partitive with a **-T,-D-** and therefore it isn’t surprising that you can get a Venetic Partitive by replacing the **-T,-D-** ending with **-J-**, as in *talut* > *taluj* (= “**talui.**”).

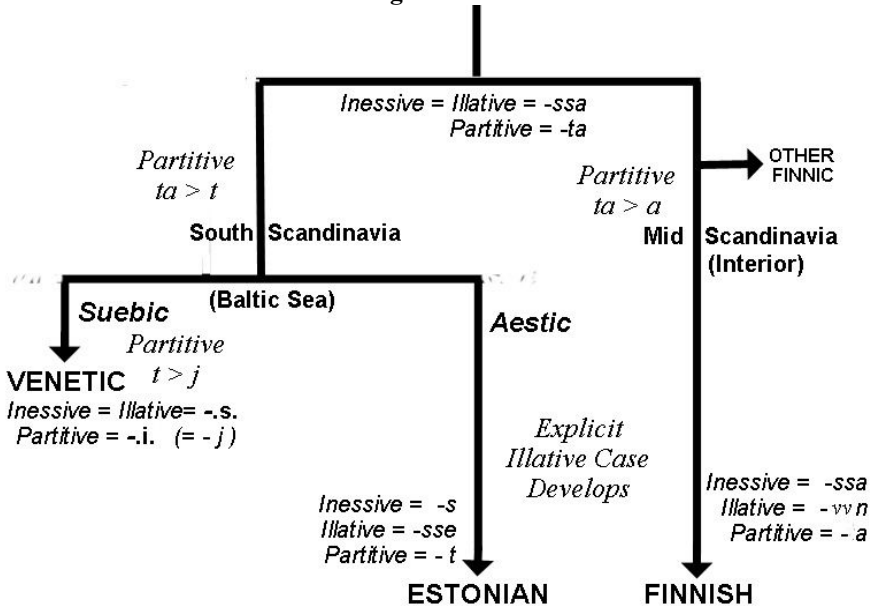
While it is possible in this way to arrive at the Venetic Partitive ending from the Estonian one, one cannot do so from the Finnish Partitive. This suggests that both the Estonian and Venetic/Suebic languages had a common parent. Perhaps the Estonian Partitive came first. Then, with strong palatalization, the Venetic/ Suebic Partitive, converted the **-T,-D-** to **-J (.i.)**

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This and observations of the Inessive as well, give us a family tree of Finnic language descent which agrees with both archeological knowledge and common sense. I have shown it on the next page in a tree diagram. In it I show how we can arrive at the Estonian Partitive and modern Finnish Partitive from an ancient one, and then arrive at the Suebic/Venetic Partitive from highly palatalized speaking of the Estonian-like Finnic that was presumably the first language used among the sea-traders across the northern seas.

Follow the Partitive in the chart. We begin with -TA which then loses the T in the descendants going towards Finnish, and loses the A in the descendants going towards Aestic and Suebic (as I call the two ancient dialects of the east and west Baltic Sea). The common Baltic-Finnic language then on the west side interacts with “Corded-ware” Indo-European speaking farmers, and becomes a little degenerated and spoken with a tight mouth that results in intensified palatalization, rising vowels, and that the -T Partitive is softened to a frontal H or J sound, which is what the Venetic Partitive ending -v.i. means.

Fig. 14.2.1.3.



This chart also describes how the Estonian and Finnish Illatives must be developments in historic times, as Venetic shows no presence of an explicit Illative (‘into’) but uses the Inessive (‘in’) in a dynamic context to express the Illative idea. I show above how the Estonian Illative developed out of emphasis on the Inessive, while Finnish derived it from emphasis on

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the vowel in the Genetive. See later discussions of the Inessive case in Venetic.

Thus the Venetic Partitive could be interpreted in a static or dynamic way as follows:

Static interpretation ('part of'): This is the normal use of the Partitive - where something is part of something larger. It is indefinite and is equivalent to using the indefinite article "a" in English. The static Partitive appears a number of times in the body of Venetic sentences, such as **rako.i** in **pupone.i**. **e.go rako.i**. **e.kupetaris** but because so many of the inscriptions are sending offerings to Rhea or a deceased person to eternity, the dynamic interpretation tends to dominate.

Dynamic interpretation ('becoming part of, joining with'): The most important feature of the Venetic Partitive is that it appears to have a dynamic interpretation. Thus if we gave the Partitive a dynamic meaning, it would be 'becoming part of many'. The best concept is 'to join with' or 'unite with'. For example giving an offering to the Goddess in **re.i.tiia.i** does not mean giving in a give-recvie way, but rather for that offering is to unite with her, become part of her. It resonates with modern Church expressions of 'uniting with God'. From an Estonian point of view, one can understand how there can be a dynamic interpretation because of the alternative Partitive and Illative in Estonian, as mentioned earlier, where, using the stem *tal*, both the alternative Illative (a dynamic case meaning 'into') and alternative Partitive have the same form *tal'lu* based on lengthening. This suggests that the language from which this alternative form came must have had a dynamic Partitive interpretation like we see in Venetic, and its usage was so much like a newly created Illative that it was linked to the Illative. In that case the so-called Estonian alternative Illative is not an Illative at all, but a dynamic interpretation of the Partitive. Sometimes the only indication of the alternative Partitive in Estonian is emphasis or length. But this only underscores the fact that explicit dynamic case endings can easily shift their meaning.

Further Discussion:

Earlier we looked at

(a) **.e..i.k. go.l.tan o.s.dot olo.u. dera.i. kane.i** - [container - MLV- 242, LLV-Ca4]

Here we see **dera.i. kane.i** 'a whole container' in the static Partitive interpretation. In Estonian the normal Partitive is to use -T-, -D- instead of the J (.i.) as in *tervet kannut* but it is also common to say *terv'e kann'u* adding length. Considering that Estonian was converged from various east Baltic dialects, in my opinion this alternative Partitive form in Estonian comes from ancient Suebic (the parent of Venetic) from the significant immigration from the west Baltic to the east during the first centuries AD when there were major refugee movements caused by the Gothic military campaigns up into the Jutland Peninsula and southern Sweden. The Suebic grammatical forms needed to converge with the indigenous Aestic

grammatical forms, and so an original *tervej kannuj* (for example) evolved among these speakers into *terv'e kann'u* instead of reverting to the indigenous *tervet kannut* (which would sound unusual to people used to *tervej kannuj*)

The following sentence below shows the general form used in regards to an offering being made to Rhea.

(b) **meگو dona.s.to vo.l.tiiomno.s. iiuva.n.t.s .a.riiun.s. \$a.i.nate.i. re.i.tiia.i.** - [bronze sheet MLV- 10 LLV- Es25]

Our brought-item ((ie offering), skyward-going, in the infinite direction, into the airy-realm[?]), to (=unite with) you of the Gods, to (=unite with) Rhea

When you think about it, the idea of uniting with or joining with a deity, or eternity, is more involving than merely moving to that location or giving something to it – which is the reason in religion today, it is more satisfying to ‘unite with God’ than to simply travel to him.

But I wonder whether Venetic language used this concept outside of the cemetery sendoffs or sanctuary prayers involving eternity and *Rhea*. Who knows? This dynamic usage may actually have been exclusive to addressing a deity..

14.2.1.5. *“Iiative” Infix -ii- ‘extremely (fast or far or large)’*

As we saw in the example above (b) one of the Partitive endings, the one inside **re.i.tiia.i.** is preceded by **-ii-** It is possible to regard the **-ii-** as a separate infix giving motion, or the entire thing **ii.a.i.** as an explicit expression of the dynamic Partitive. It could represent a way by which the speaker emphasized the dynamism. However, the double **-ii-** appears elsewhere too and the example shows it twice as well. Note the underlined parts:

meگو dona.s.to vo.l.tiiomno.s. iiuva.n.t.s .a.riiun.s. \$a.i.nate.i. re.i.tiia.i.

While there may have developed some degree of an explicit dynamic Partitive in **-iiv.i.** the appearance of the double **ii** in non-Partitive situations, made me decide that this was a more widely applicable infix that added a sense of extremeness and or motion. See our discussions about the infinite as well in the lexicon (ie the meaning of **.i.io.s.**). In the above **.a.riiun.s.** the stem is probably **.a.riu-** and three elements are added: **-ii-**, **-n** and, **-s.** We note that the **-ii-** occurs also in a similar way **vo.l.tiio** which describes movement to the heavens overhead, where we see no other ending. Here it

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seems that the **-ii-** is intended to exaggerate the size of the realm above. As funny as it may seem, it could have the same psychological basis as when an Estonian says *'hiiiiigla suur'* emphasizing the I's in the word meaning 'gigaaaaaantic'. Humans do this extension naturally, and it is certainly possible that such inclinations could be formalized in a language (ie systematically used, rather than purely on whim)

14.2.1.6. Inessive Case -v.s. 'in; into' (In dynamic meaning equivalent to Illative)

Static interpretation ('in'): In today's Finnic, the Inessive and Illative cases are considered different, but as we described in 14.2.1.1 above, it seems Venetic allowed - and perhaps in more ways than case endings - meanings to differ based on context. In terms of context, was the action simply happening, or was the action being done towards something else? Was something merely 'being', or 'acting on something'? An object that simply was, and did nothing onto anything else, would take the static meaning. I already mentioned how in modern English, we can use *in* and the context would suggest it means 'into'. This shows how easy it is to use one grammatical term in both static and dynamic meaning.

There was another usage for this form – as a namer. Insofar as the static meaning merely described something, it could be used to descriptively name that something. Modern maps of Estonia and Finland show a historic practice of creating place names by adding either *-se* which is like the Inessive and Genitive, or *-ste* which is like Elative plus Genitive, as for example from *silla-* 'bridge', giving town names *Sillase* or *Sillaste*. I like to view these respectively as a name based on 'in the bridge' or 'arising from the bridge'. In other words, the choice depended on what suited the situation. This can be found in some Venetic place names too. In Venetic, the Adige River was called on Roman references *Atesis* and the market was called *Ateste*. Our lexicon indicated that AT- meant 'terminus' and therefore we can interpret *Atesis* (perhaps in Venetic it was ATESE) as '(The river) in the terminus (of the trade route)', and *Ateste* as '(The market that) arises at the terminus'

The ancient Finnic practice seems to also have applied to naming objects. Many Estonian names of objects end in *-s* seeming to be a nominalizer. For example we could begin with *vee* 'water' form *veene* 'in the nature of water' and then add the *-s* to get *veenes* 'an object associated with water'. This could very well be the origin of *vene* 'boat' (same smaller boat which acquired the name *rus* as well in Scandinavia)

Venetic too appears to have such naming purposes for the static Inessive, as well as the basic meaning of 'in'. As a result we may encounter words that name objects and are not to be interpreted with 'in' or 'into'. You may encounter such situations in the translations.

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Dynamic Interpretation ('into' = Illative) But if that object was either entering or leaving that state, it would take the dynamic meaning. We discussed the absence of an explicit Illative in Venetic in 14.2.1.1 This interpretation is common in the inscriptions, once again perhaps because the abundant cemetery and sanctuary inscriptions speak of the deceased or smoke travelling into the sky. Note that the difference between 'to' in an Inessive situation, in the sense of physical movement 'into', whereas 'to' in a Partitive situation has a sense of uniting with, which is quite abstract. Thus while English has the all-purpose 'to', in Venetic, that 'to' has different meanings depending on the case ending. It makes the English translation a little challenging. The Inessive case is underlined in the following:

megō dona.s.to vo.l.tiomno.s. iiuva.n.t.s .a.riiun.s. \$a.i.nate.i. re.i.tlia.i

Our brought-item ((ie offering), skyward-going, in the infinite direction, into the airy-realm[?], to (=unite with) you of the Gods, to (=unite with) Rhea

The following is a good example showing the Inessive in a prominent role:



.o..s.t..s.katus.ia.i.io.s.dona.s.to.a.tra.e..s.te.r.mon.io.s.de.i.vo.s

[MLV- 125, LLV- Vi2; image after LLV]

expanded: **.o..s.t..s. katus.ia .i.io.s. dona.s.to .a.tra.e..s. te.r.mon.io.s. de.i.vo.s.**

'Hoping (alt. Out of being) the offering, would be disappeared, in(to) the eternity end, in(to) the sky-heaven terminus'

There seem to be two parallel word pairs **.i.io.s. .a.tra.e..s.** and **te.r.mon.io.s. de.i.vo.s.** The two versions seem to be Venetic in the first pair and loanwords from Indo-European in the second. This example shows how the interpretation as 'in' or 'into' is not particularly crucial.

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14.2.1.7. *Elative Case -v.s.t* ‘arising from; out of’

I include this next because we have already above discussed how **-ste** can be used to name something. It is actually not so common in the body of inscriptions.

Static Interpretation (‘arising from’) This is similar to the Inessive, in that the static form seems to have most often served the role of describing, even naming. Today Estonian and Finnish tend to view the Elative case in a dynamic way – something is physically coming out of after being in something. Thus as the table of case endings (Table 14.2 at the end of Section 14.2) shows, it is the static form that is less known and less used today, which logically comes from the idea of something being derived from or arising from something else. This static form is the one that names things. As mentioned under the Inessive, where the static form also names things, a town with a bridge *silla-* could acquire a name two ways – with the static Inessive as a description *Sillase*, and with the static Elative with *Sillaste*. Just as we referred to *Atesis* for our example with the Inessive, there was also the town, *Ateste* at the end of the amber route. In this case the meaning is ‘derived from, arising from, the terminus (of the trade route)’. Another major Venetic city was **Tergeste**, which suggests ‘arising from the market (**terg**)’ Interestingly the market at the top of the amber route, in historic times called *Truso* was probably in Roman times called *Turuse* (or *Turgese* or *Tergese*) in that case using the static Inessive manner of naming.) Of course, as mentioned under the Inessive, it was not just used for place names, but to derive a name for something related to something else. I gave the example earlier of *vee* > *veene* > *veenes* which could refer to a boat and eventually become *vene*. We could also have *veenest* but it would name something arising from water (like maybe a fishing net?) The difference between naming with *-s(e)* and naming with *-st(e)* is whether the item named is integrated with the stem item, or arising out of the stem item and separate from it.

In the Venetic sentences, there are nouns that were originally developed from this static Elative ending. For example **.e.g.e.s.t-** is one. **.e.g.e.s.t-** could be interpreted as ‘something arising from the continuing’ = ‘forever’. The common **don.a.s.to** could be interpreted as ‘something arising from bringing (**do-** or Est./Finn *too/tuo*)’ Another is **la.g.s.to** which I interpreted as ‘gift’ but internally means ‘something arising from kindness’. (The reader should review my interpretations of the **-ST** words in the lexicon from this perspective – the stem word plus the concept of ‘arising from’.)

Dynamic Interpretation (‘out of’) This is the common modern usage in Estonian and Finnish and this is the meaning we will find in their grammar describing case endings. The dynamic interpretation of the Elative in the body of Venetic inscriptions depends on our determining there is movement involved. The static meaning ‘arising from’ is abstract

and there is no movement but the dynamic meaning ‘(moving) out of’ involved movement. Perhaps the **.o.s.t.s.** in the recent example sentence in the last section is one, as movement occurs in that sentence.

In general the Elative is less common in the known inscriptions because the concept of something travelling ‘out of’ or even ‘arising from’ something else was not particularly applicable to offerings towards the heavens or the Goddess when things are going ‘into’ not ‘out of’.

Most often, whenever the **-s.t** appears in Venetic, it appears to be the static kind where there is no movement, and it produces a new noun stem from the more basic stem.

14.2.1.8. *Genitive Case -n OR [naked stem] ‘of, possessed by’*

Static Interpretation (‘of’) vs Dynamic Interpretation (‘coming into possession of’)

Estonian today lacks the **-n** Genitive which is standard in Finnish and simply uses the naked stem. For that reason (considering also the tree chart of Fig 14.2.1.3) we must investigate the inscriptions to determine if Venetic had an **-n** Genitive, a naked stem, or both.

What I found in the Venetic sentences was that the idea of possession seems often to be expressed by what seems to be the compound word form. In a compound word, the first part is the stem and takes no endings, while the second part takes the endings. But given that in modern Estonian the Genitive is purely the naked stem, these first parts of compound words are indistinguishable from Genitives. For example **kluta-viko-s.** is a compound word, the first part interpreted from context as ‘clutch’ (of flowers) and the second as ‘the bringing’. But the first element, **kluta**, could very well be seen to be in the Genitive. It may be exactly such overuse of compounding, that developed the use of the naked stem as Genitive in Estonian, with the consequential abandoning of the **-n** at the end, while it endured in Finnish which derives from the earlier ancestor language.

Nonetheless, the **-n** does appear a number of times in a way that makes it seem to be joining concepts. For example in **iiuvant v.i.ve.s.tin̄ iio.i.** - [MLV -138, LLV-Pa8] we see the **-n** appearing in a way that makes it seem Genitive (**v.i.ve.s.tin̄ iio.i.** seems like ‘the conveyance’s infinity’). The same occurs in **pilpote.i. k up. rikon̄ .io.i.** - [MLV-139, LLV-Pa9;] in which **rikon̄ .io.i.** seems like ‘nation’s infinity’.

We also see the **-n** appearing in the example **meگو dona.s.to vo.l.ttiomno.s. iiuva.n.t.s .a.rriun̄.s. \$a.i.nate.i. re.i.tiia.i.** Other examples include **kara.n̄.mnio.i** and **voltiio.n̄.mnio.i.**

In general it was more common to find the bare stem in a situation that looked like a compound word. It is possible that while the **n**-Genitive was

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still in use, the use of the bare stem in a fashion almost like a Genitive was also in strong use. The disappearance of the n-Genitive in Estonian may have occurred in this way, from the latter becoming more and more common.

My conclusion is that Venetic had the -n Genitive, but lazy speakers dropped it. (Linguistic change often arises from lazy speech where endings are dropped.)

14.2.1.9. Essive -na 'as, in the form of'; 'becoming as.'

This ending is almost as common in the body of inscriptions as the Partitive and Inessive. We will assume for the sake of argument that this case ending too had both a static interpretation and a dynamic one, depending on context. This differentiation between static and dynamic meanings is not significant in this case as it is a more abstract concept, and abstract concepts are quite static by nature compared to concepts involving actual physical movement or lack of movement.

Static Essive: In the static interpretation this ending has the meaning 'as, in the form of, in the guise of' For example it appears in **\$a.i.nate.i.** where **\$a.i.na** is seen as 'in the form of the gods' It appears more commonly in the inscriptions with an additional Partitive attached, giving **-na.i** This added Partitive usually results in a very dynamic meaning, which appears to be like Estonian Terminative 'till....'

Dynamic Essive: I do not know if there is a clear example of this in our body of inscriptions, except for the situation in which an additional **.i.** is attached as mentioned above – as in **-na.i.** The dynamic interpretation would mean 'assuming the form of' It would need to have a verb behind it, such as 'he changed into....' It is purely a question of whether there is a motion towards.

14.2.1.10. Terminative -na.i. -ne.i. 'up to, until, as far as'

This ending appears often. It looks like a Partitive ending added to an Essive ending and originally my interpretations tried to combine the Essive meaning with Partitive and got confusing results like 'in the form of joining with' and then one day I hit on the idea of the Terminative – 'up to, until, as far as' – which exists in Estonian but not Finnish. Already we have evidence that Estonian and Venetic/Suebic were related through a common parental language, and so something found in Estonian could be represented in Venetic, even if not represented in Finnish. (We have already seen for example, that we cannot transform a Finnish Partitive to Venetic, while we can transform an Estonian Partitive to Venetic by changing the –T,D ending to –J (.i.))

Without much rational justification I applied the Terminative meaning everywhere it occurred and it fit better than my complicated combining of Essive and Partitive concepts.

This case ending might also have static and dynamic interpretations. If

so, I would say that the **static interpretation** is as in **pupone.i.** – something (the duck **rako**) is physically **given to**, in the example of 5.2.1 **pupone.i .e.go rako.i. e.kupetaris** *To('til) the elder remain a duck, Bon Voyage.*

Meanwhile the **dynamic interpretation** would be to physically travel until somewhere. The Estonian Terminative can be seen in *Ta läks taluni* ‘he went as far as the farm’

In Venetic, for example in a funerary urn inscription **v.i.ugia.i. mu.s.ki a.l.na.i.** ‘to convey my dear (?) **until down below**’ the word **a.l.na.i.** appears to be in a context with physical movement. (Hmm. Perhaps the static form is **-ne.i.** and the dynamic form is **na.i.** ?? There remains a question as to the significance of using **e** instead of **a.**)

14.2.1.11. *Adessive -l* ‘at (location of)’ & *Allative -le.i.* ‘towards (location of)’

The Adessive in the meaning ‘at (location of)’ represents the static interpretation. In this case it seems Venetic does have an explicit dynamic form which parallels what is in relation to Estonian and Finnish called the Allative ‘towards (location of)’.

One may ask, why does Venetic have the explicit Allative, when it did not have the explicit Illative? To understand what Venetic is expected to have and what not, we can look at what is common in Estonian and Finnish. If a case ending exists in both Estonian and Finnish in a similar way then it is very old, and must exist in Venetic. Our tree chart of Fig 14.2.1.3 showed the descent of Inessive, Partitive and Illative. If we were to add Adessive and Allative, we would show both existing at the common ancestor of all three languages – Estonian, Venetic/Suebic, and Finnish. These two separate forms could have developed in an early stage of Finnic perhaps because in the lives of early hunters of northern Europe, it was important to distinguish with being at a location versus going towards a location. Too important to clarify via context.

In Estonian Adessive is represented by *-l*, Finnish by *-lla* which is essentially the same (Est. has lost terminal a’s on case endings). And the Allative, which is equivalent to a dynamic interpretation of the Adessive, is found both in Estonian and Finnish as *-le* and *-lle* respectively.

Unfortunately in the body of inscriptions available to study, the Venetic Adessive and Allative occur only a couple of times, so we do not have many examples. The most significant sentence is the following. It is written on one of the Padova round stones left at the bottom of tombs, and on which most of them are telling the deceased spirit to fly up out of the tomb. The first underlined ending is the Allative and the second is Adessive.

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(a) **tivale.i. be.l. lene.i.** - [round stones- LLV Pa 26]

'towards wing, on(at) top of, to fly! (Est. tiivale peal lendama!)(=tiiva peale lendama!)

I propose that the ending **-le.i.** on **tivale.i.** is an Allative ('to location of') while the **-l.** on **be.l.** is the Adessive ('at'). Note that the stem of **tivale.i.** is **tiva**, and its meaning is confirmed by the handle-with-hook that has **kalo-tiba** on it (=Est. 'kallu tiib' 'wing for pouring') The latter is in the Lagole dialect.

Here is another example with **tiva** in the inscription and here it appears with the Adessive ending (**-l**) to which is added an **iio.i.** which seems to mean 'to infinity'

(b) **vhug-iio.i. tival-iio.i. a.n.tet-iio.i. eku .e.kupetari.s .e.go** - [figure 8 design with text - image of Pa26]

'Carry infinitely, upon wing to infinity, the givings to infinity, so-be-it happy journey, let it remain'

We can interpret **tivaliio.i.** as **tiva + l + iio.i.**

14.2.1.12. Ablative **-l.t** 'out of (location of)'

The Ablative also exists in both Estonian and Finnish in a similar way and therefore must exist in Venetic from its origins in the northern Suebic.

The Ablative (**-l.t**) to Adessive (**-l**) and Allative (**-le.i.**), is similar to the Elative (**-s.t**) in relation to the Inessive/Illative (**-s.**). The difference is that one deals with physical location, while the other (**-s.t**) deals with interiors.

Static Interpretation of the Ablative ('derived from location of')

Similarly to the Elative (**s.t**) the Ablative (**-l.t**) probably was mostly used to create nouns, to name things, but in this case related to a location - on top of it, not inside it.

An example in Venetic is the word **vo.l.tiio** Could it have originated with AVA 'open space'? AVALT would then mean 'derived from the location of the open space' This seems to accord with the apparent meaning of **vo.l.tiio** as 'sky, heavens'

Dynamic Interpretation of the Ablative ('from the location of') This is the common usage in modern Estonian and Finnish – to physically move away from a location. *Ta läks talust* 'he went away from the farm' Do any of the inscriptions indicate movement from one location to another? We can presume Venetic/Suebic had it, but we have not yet identified common use in the dynamic meaning in the body of inscriptions, as opposed to the form being integrated into a word stem.

But then the body of usable Venetic sentences is very small and examples of less common case endings will be few if any.

14. VENETIC GRAMMAR

Table 14.2 – Venetic Case Endings Compared to Est. and Finn.

VENETIC CASE ENDING	STATIC MEANING		DYNAMIC MEANING	
		EST/FINN... PARALLEL..		EST/FINN... PARALLEL..
Nominative	Same or close to stem. (see section 14.2.1.3)			
-v.i. Partitive	'part of'	-t / -a	'becoming part of' 'uniting with'	-t / -a (dynamic meaning rare)
-iiv.i. Explicit Dynamic Partitive?	---	---	'becoming part of' 'uniting with'	---
-s. Inessive	'in' -as used to describe or name	-s / -ssa	'becoming in = into'	"Illative" case -sse / -v v n
-s.t. Elative	'derived out of' - used to describe or name	-st / -sta (static meaning 'derived from'))	'out of, exit from'	-st / -sta
-n or [stem] Genitive	'of'	-[stem] / -n	'becoming in possession of'	Finnish Illative -v v n (?)
-na Essive	'like, as'	-na / -na	'becoming of, like, as'	-na / -na (dynamic meaning rare)
-na.i Essive + Partitive	'like, as" in Partitive sense	suffix -ne (?)	'till, up to' (or similar)	Est. "Terminative" -ni
-ne.i Terminative	Like a Dative?	---	'till, up to'	Estonian "Terminative" -ni
-l Adessive	'at location of'	-l / -lla	'to location of use Allative	'to location of' = use Allative
-le.i Allative	Use Adessive	Use Adessive	'to location of'	Est/Finn "Allative" -le / -lle
-l.t Ablative	'arising from location of'	-lt / -lta (as a nominalizer)	'from location of'	Est/Finn "Ablative" -lt / -lta
-ii- "liative"	'extremely large, infinite'	---	'extremely fast'	---
-bo- "Bolative"	'on side of'	remnant in Est. word <i>pool</i> 'at side of' but not used as a suffix any longer	'to side of'	remnant in Est. word <i>poole</i> 'at side of' but not used as a suffix any longer

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14.2.1.13. Other Possible Case Endings, Suffixes Suggested from Estonian Derivational Suffixes

The above listing of case endings has compared Venetic case endings to Estonian/Finnish as summarized in 14.2.1.2. In reality in Finnic, the concept of case endings is artificial – selecting the most common of a large spectrum of endings. The original primitive language might have been very much like modern Inuit of arctic North America. Linguists have not handled Inuktitut according to common ways of describing grammar, and they called it ‘polysynthetic’ (a system where the speaker simply combines short stems with many suffixes, infixes, and prefixes).

The modern manner of describing Estonian and Finnish, is really a selection by linguists developing a description, of the most common, most universally used, suffixes. But there are more. What they chose was to a large degree influenced by how grammar had been described in the most common Indo-European languages.

This means that there are other suffixes that could have been included with the stated “case endings”. But these further suffixes are generally not identified in the grammar but rather incorporated into the common word stems in which they appear and so the suffix portions are not identified. For example the word *Eestlane* ‘Estonian’ actually has a suffix *-lane*, composed of *-la-ne* which literally means ‘in the nature of the place’. We can take any stem, such as *puu* (‘tree’) and add *-lane* to achieve *puulane* which now means ‘someone/thing who lives at the tree(s)’ (like a squirrel) There are many such suffixes that are common enough that a creative speaker could combine them and in effect revive the original polysynthetic approach of speaking. As I say, if the Finnic languages were properly described with recognition of their polysynthetic core, instead of linguists forcing Estonian (and Finnish) into a typical Indo-European language mould, then we would be speaking only of stems, suffixes, infixes, and prefixes and not “case endings”.

In some instances, the words with the suffixes built into them, are so common and so old, that speakers of Estonian or Finnish no longer think of how they were derived. For example the word *kond*, ‘community’ is one an Estonian would not even think about in terms of its internal components. But when you think of it, it is in fact a combination of KO plus the suffix – ND, and the intrinsic meaning is ‘together’ + ‘something defined from’. Thus what we have is not only recognizable suffixes including “case endings”, but suffixes that have frozen onto the stem and assumed a quite particular meaning. In Venetic there some we have mentioned where the endings are incorporated into a new word stem (*e.ge.s.t*, *vo.l.tiio*, etc, etc) With Venetic too, there is a constant issue as to whether an apparent case ending is stuck onto a stem, or whether a new word has been established, which of course can add case endings itself.

The way words have developed has simply been to create new word stems. For example earlier I said that it is possible the word *vene* for ‘boat’ originated ultimately from ‘water’ as in *vee* (‘water’) > *veene* (‘of watery nature’) > *veenes* (‘object of water’). *Veenes* has two endings on *vee*, but has become its own stem (reducing next to *vene*) and takes its own endings. The original stem and endings are now buried. This is how language evolved, but after a time, reduction causes the internal construction of newly developed words to become obscured. For example, the Finnic word for ‘5’ is *viis/viisi*, but it must be derived from *vii* (‘carry’) and the Inessive –\$ meaning the word ‘carry’ is turned into a noun. What is the basis of this. Numbers are taken from the common usage in a culture. Archeology has revealed that thousands of years ago large dugouts were built so that 3 pairs of men could sit side by side, each managing an oar. An additional man was at the stern with one oar, giving a total of 7 men with oars. (Which explains why in Finnic the word for 7 is *seitse* which resembles *söiduse* ‘pertaining to voyaging’). But when goods were carried, the middle two men and oars was replaced by goods, reducing the number of men and oars to 5. This is how a word is developed, and then this development becomes obscure with both usage and reduction. It follows that all languages began with a very small basic vocabulary, and then new words were developed as needed (and as human intelligence and speech developed) and repeatedly used words became reduced to abbreviate them, etc, since the internal structure was no longer relevant.

So what kinds of suffixes are still apparent in modern Estonian or Finnish that are still identifiable as suffixes and not disappeared into new words stems? These suffixes are called ‘Derivational Suffixes’. Poets are free to create new words with them, but they are not recognized as case endings as they are not in regular use. But as we go back in time, it is likely some of them were more commonly applied. There are about 50 suffixes enumerated in *A Grammatical Survey of the Estonian Language* by Johannes Aavik, most readily found within *Estonian-English Dictionary* compiled by Paul F. Saagpakk, 1982. It was and is important for us to be aware of these suffixes when looking at Venetic, to find resonances, since the ‘case endings’ definitions arbitrarily selected by linguists, may have excluded important suffixes that appear in Venetic. For example, the ending –nd seems to be common enough in Venetic that maybe we ought to put it into the case endings list.

However, what we have done here, is to use the well-established descriptions of Estonian and Finnish as our template. Those who are familiar with Estonian or Finnish can then process the Venetic grammar more easily. But we must not forget that it is possible that since Venetic is over 2000 years old, it may contain more of the free-combinations of suffixes, infixes, and prefixes. That is the reason in our analysis we were keen to look inside word structure to help determine meanings. For

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example **v.i.ougota** seems like ‘carry’ + ‘community, grouping’, and we have to determine what it really meant from the context in which it was used. But if there was no *kond* in Estonian, we could still break **gota** down further with ‘grouping’ from KO ‘together’ and ND ‘entity connected to’.

For our purposes in deciphering Venetic, there was nothing to be gained by looking at more than a few Estonian derivational suffixes in the list given by Aavik – those that we found worthy of consideration in our analysis of the Venetic. They also allow us to look at the internal makeup of a word, to assist in narrowing down its meaning.

The following is a limited list of the Estonian derivational suffixes that I considered in analyzing the Venetic. Some were very significant.

-ma (= Venetic **-ma** ?) Estonian 1st infinitive, is believed to have originated in Estonian as a verbal noun in the Illative. Something of this nature seems to be found in Venetic. There were a couple of instances in which an Illative sense was desi ‘into the vital energy’ or in a static sense ‘(in) the state of vital energy’ In a dynamic sense the ‘in’ becomes ‘into’.

-m (=Venetic **-m**?) where this appears in Estonian words it appears to have a reflective sense. It is psychological. It is a nominalizer too that may also produce the idea of ‘state of’ as in *-ma* above. Possibly it appears in the **donom** of Lagole inscriptions

-ja suffix of agency, equivalent to English ending *-er* as in *buyer*. I did not find anything solid in Venetic this regard, perhaps because Venetic is likely to write it **-i.i** and how would one distinguish it from all the other uses of “I” within Venetic! I believe that Venetic turned in another direction to express the idea of agency – **o.r.** see next. The way languages from the same origins evolve is that there may be two words or endings that mean the same, and one branch popularizes one of them and the other branch popularizes the other. Thus we can conclude that *-ja* was not found in Venetic, but that **-o.r.** was preferred. Nonetheless, the ending *-ur* is still recognized within Estonian.

-ur (= Venetic **-o.r.**) indicating a person or thing which has a permanent activity or profession, equivalent to English *-or* as in *surveyor*. Would appear in Venetic as **-or** . I found this one very useful as it perfectly explained a word like **lemetorna** associated with a stylus left as an offering ‘*as a producer of warm-feelings*’ – ie the object continues to be an expression from the giver after it is left behind. An example:

v.i.o.u.go.n.ta lemetO.r.na [e.]b[.] | – [*stylus-MLV-38bis, LLV-ES-58*]
‘*The collection-of-bringsings, as ingratiating-producers, remains*’

Note how **lemeto.r.na** is composed of plural plus two suffixes **leme - t - o.r. - na**

Not noted in our lexicons is a fibula (used to pin togas together) with the word **augar** on the back. This was appropriate if **aug-** was ‘hole’ (as in Est. *auk*) thus giving the Venetic word for a fibula as literally ‘hole-producer’ (= ‘pin’)

-nd (=Venetic **-nd,-nt**) attached to nouns, verbs, and participles to form derived nouns with meanings related to the stems of words. In my view the best interpretation for this is ‘entity made from’ or ‘entity, something, defined from’ and similar. The use of –ND, NT is apparent in Venetic and seems widely used in ancient pre-Indo-European substratum of Europe (as the *Atlantis* example suggests) For example it appears in **va.n.t.s.** in the sentence **me go va.n.t.s .e.ge.s.t.s dona.s.to re.i.tia.i** ‘Our bringing, in the direction of the everlasting, to Rhea But as mentioned above, this ending was now incorporated into the word. But let us take **va.n.t.s.** apart. Then we get (A)VA (‘open up’) NT (‘entity of’) S (‘in, into’) giving us ‘entity in the direction of the opening’ But this is very abstract, and obviously its final meaning developed from usage. As I say above with **gonta**, the suffixes, from constant use, disappear into the brand new meaning.

-kond (konna-) (=Venetic **-go.n.ta**) ‘a group of things or persons related to a certain place or area’. This is an important component in the Venetic inscriptions. It appears in Venetic often as **v.i.ougo.n.ta**, but also elsewhere too.

-us (Venetic **-o.s.** (?) **k.o.s.** (?)) a suffix that may have ancient Roman influence behind it. This probably would not appear until Roman times. It may be represented inside the **-ko.s.** in Lagole inscriptions which already have Latin elements mixed in. Estonian certainly acquired it as a result of the Roman influences.

-ik (Venetic - ?) is a suffix that has Partitive properties in that the K sound suggests breaking off something from a whole. I did not identify an example in the inscriptions other than the fact that the conjunction **ke** employs the psychology of breaking off. Possibly it occurs and I failed to see it.

-la – (Venetic **-LA**) place or residence. I saw it in one place, the ending on ‘Crete’ in the Roman period urn inscription –

CRETELA - M - ENNIO - GRAICI - F - [urn- *MLV-120-02, LLV-Es II*]

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-*la* would have served the same function as the Roman use of *-ia* at the ends of place names, as in “*Venetia*”

As I said, Aavik presents about 50 ‘derivational suffixes’ in Estonian, bound into words and not used as frequently as the formally set aside ‘case endings’. Since Venetic is 2000 years old and closer to the common ancestor of Estonian and Venetic, it is more likely that Estonian has LOST some forms that Venetic had. For example, we noted earlier how an original wider use of endings on (A)VA had Venetic creating **va.n.t** which has vanished if it was in the common ancestor, and somehow Estonian has only preserved *va-stu*. We can also propose that Estonian lost the use of **bo-** in a wider fashion and it only survives today as *poo-l* ‘half, to the side of’ (in effect POO in the Adessive case).

In Venetic we find **bo-**, along with **va.n.t-** used as a preposition, but Venetic also appears to use **-bo-** as an ending (example in **SSELBOI**, **SSELBOI**) and I have included it in Table 14.2

14.2.2 POSTPOSITIONS, PREPOSITIONS, ADJECTIVAL MODIFIERS

14.2.2.1. *Postpositions and Prepositions*

GENERAL: EXAMPLES FROM ESTONIAN AND FINNISH

Postpositions in Estonian and Finnish can be viewed as the true attached-element in the ancient tradition. Technically there is nothing to distinguish between a postposition and a case ending or a suffix other than that a space is placed between them and stem in the modern convention, and that they are generally more than one syllable.

Thus, postpositions are in fact descendants of the ancestral manner of attaching descriptive elements to the stem. For example in Estonian *tee kaudu* ‘by way of the road’, *kaudu*, considered a postposition. But this postposition could be easily viewed as a case ending if used often enough. Frequent use would also cause its abbreviation. For example *tee kaudu* could become for example “*teekau*” which would mean ‘by way of the road’ This is an artificial example. A real example would be the Estonian postposition *kaasa* which is a suffix/postposition that developed in Estonian into the Comitative case *-ga*. In Finnish no such Comitative case has developed, and one can only use the postposition (in this case the Finnish version is *kanssa*) as in *talon kanssa* ‘with the house’ (Genitive plus postposition). The Estonian equivalent using the Comitative case would be *taluga* ‘with the farm’ (Note Estonian *talu* actually means ‘farm’

but it is from the same origins as the Finnish *talo* ‘house’) Estonian nonetheless also preserves *kaasa* for emphasis only - *taluga kaasa*. There are other words in Estonian that seem like ancestors of case endings, which are still preserved for emphasis. For example *talus* (Inessive) = *talus sees*. .

There are many postpositions in both Estonian and Finnish, demonstrating that the ancient tradition of attached modifiers in a polysynthetic system is still active. A few of the modern Estonian postpositions plus Finnish equivalents are given below (giving the Estonian first and Finnish second). Some function as prepositions too. Whether it comes before or after is a subtle matter. If before, the word modified takes the Partitive, if after, the word modified is in the Genitive. In the following examples, the first version before slash (/) is Estonian, the second Finnish.

alla/alla - below
edasi/edessä - forward
järel/jälkeen - following
kaasa/kansa - with
kauda/kautta - by way of
keskel/keskellä -in the middle of
lähel/lähellä - close to
läbi/läpi - through
päale/päälä- on top of
taga/takana - behind
ümber/ympärilla – around
vastu/vasten - against
pitki/pitkin – along
and more

In addition modern Estonian has many more modern Finnish does not have, and vice versa.

POSTPOSITIONS AND PREPOSITIONS IN VENETIC:

bo- The grammatical element **-bo-** appears in Venetic in several ways. We have already noted several instances in which it is a suffix or second part of a compound word. For example **.o.p iorobo.s.** ; **vise iobo;** **SSELBOI SSELBOI;** But in the following it looks like a preposition or an independent word.

meگو lemetore.i. v.i.ratere.i. dona.s.to bo.i. iio.s. vo.l.tiio.m.mno.i

It suggests it is a stand-alone word too, acting as a preposition or

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postposition to another word. This usage is similar to that of **va.n.t-** (below) Possibly the case endings on it should be the same as the word it introduces. Estonian has an analogous word in *poole*, as in *talu poole* ‘in the direction of the farm’ which makes it a postposition. It resembles Venetic **bo-** if it were in the Allative. Earlier we saw Venetic Allative marked with **-le.i.**; so the Allative of **bo-** would be “**bole.i.**”.

va.n.t- This word does not have a suffix version, and seems to behave like a typical postposition/preposition. It looks analogous to Estonian *vastu* ‘against’, except the *-st* ending, gives it a negative meaning, while **va.n.t-** conveys a positive concept. There are several examples of its use as a postposition or preposition. For example in **va.n.te.i v.i.o.u.go.n.tio.i. .e.go** [urn – MLV-80, LLV-Es79]

Let remain, towards the collection of (cremation -urns?)

Here **va.n.te.i.** in Partitive, appears to modify **v.i.o.u.go.n.tio.i.** also in the Partitive.

Another example of many is **mego dona.s.to va.n.t.s. mo.l.don ke .o. kara.n.mn.s. re.i.tia.i.** ‘Our (my) bringing (=offering), into the direction of ash/earth, also is Carnic-mountains-going, to (=unite with) Rhea

iiuva.n.t- This word simply adds a prefix *iiu-* meaning ‘eternally’ to **va.n.t**

.o.p is obviously a preposition as it appears in **.o.p vo.l.tio leno** ‘up skyward fly’ in several inscriptions in this form and in one of the round stone inscriptions written **up**.

There are no doubt other prepositions or postpositions which I have not detected as such due to limited numbers of examples. I recall something of the form **\$a.i.** which might be similar to Est *sisse* ‘into’. Thus it is possible with more analysis we might be able to add a few more prepositions or postpositions into our list above.

ADJECTIVES

When most of the descriptive modifiers of a word are expressed in case endings or suffixes, an independent adjective out front, like in English, is expectedly rare in Finnic, and in early Finnic like Venetic perhaps non-existent. The separate adjective, placed in front, I believe is a new development in modern Finnic languages as a result of influences from I-E languages. Putting an adjective to the front is actually cumbersome in today’s Finnic in that it requires the speaker repeat the case ending of the noun on the adjective in order to connect the two. In analyzing Venetic, I

very carefully looked for parallelism in case endings, because that could mean that the first one modified the second. The prepositions of **va.n.t-** and **bo-** take case endings as they precede another word they seem to modify. Thus the ancient preposition could therefore be the predecessor of the adjective. Otherwise what we seem mostly are compounded words - where stem word without an ending assuming the first part of a compound word where the second part took the case ending. For example **v.i.ou-gonta** except that the second part can be viewed as an extended case ending. This is true of **-gonta**, and also the **-iio.s.** frequently added to stems.

When both words have the same case ending, does that represent the beginnings of adjectives? All that would be necessary is for the lesser of two connected ideas to lose its case endings.

A sentence that presented such problems is the following:

.o.s.t.s. katus.ia .i.io.s. dona.s.to .a.tra.e.s. te.r.mon.io.s. de.i.vo.s -
 [MLV- 125, LLV- Vi2]

Discussed earlier in section 14.2.1.4, it offers two pairs of words in the Inessive case - **.i.io.s. .a.tra.e.s.** and **te.r.mon.io.s. de.i.vo.s** It isn't necessary to assume there are any adjectives here. It can simply be the same grammatical structure repeated. In other words, these words could mean 'into infinity, into the end, into the terminus, into the sky'. The same is true of the frequent address **\$a.i.nate.i. re.i.tiia.i** where **\$a.i.nate.i.** can be regarded as its own word, in parallel with **re.i.tiia.i.** and not an adjective.

I am inclined to think that Venetic, frozen over 2000 years ago, might not really have any true independent adjectives, and the closest form to look like an independent adjective would be the prepositions described in the last section. That is to say, instead of *in the large farm* one says *in the large-farm*, or in Estonian *suures talus* versus *suur-talus* where creating the compound word excuses one from putting the case ending *-s* on both. Venetic, in other words is strong in the latter, and made even more complicated because as we saw above, Venetic Genitive too was like Estonian using a bare stem (without endings). Thus the first part of a compound word might be a Genitive expressing possession of the second.

In conclusion – for Venetic we do not need to identify 'adjectives'. The purpose of adjectives is achieved via compound words, repeated words, and an array of case endings and suffixes.

COMPARISON?

Insofar as the Estonian and Finnish comparative forms are similar, we can expect Venetic would have them. But are any detectable in the small body of Venetic inscriptions?

Generally in Estonian and Finnish, the comparative is shown by adding *-em* to the adjective, and superlative by adding *-im* to the adjective. The comparison levels clearly seem to be marked by vowel level

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- the higher the vowel level before the *m* the more extreme. I don't recall any ending in an **-m** to indicate a comparison of state, except there is **v.i.rema**. Then its meaning could be 'the more vital, energetic'. But if we consider there to be a suffix **ma** analogous to the Estonian **-ma** suffix (see earlier in section 14.2.1.12) we interpret it in a slightly other way. The matter of whether there is a comparative anywhere remains unresolved. There just aren't enough Venetic examples to clarify this matter.

Note: All discoveries made have been according to direct interpretation of inscriptions from context analysis and internal comparisons. Linguistic methodologies are impossible where a language is unknown and the amount of language is limited. Therefore these ideas are not deduced by any rigorous rationalization method, but inferred from accumulated evidence.

14.2.3 PRONOUNS

14.2.3.1. Personal Pronouns

The limited number of Venetic sentences presents us with only two examples of pronouns **mego** and **te.i.** which we interpret as first and second person plural, possibly used in a formal singular way. The pronoun **mego** we assumed was in the Genitive and **te.i.** in the (dynamic) Partitive. Accordingly, without having direct evidence we can at least infer that the Partitive of the first person plural was **me.i.** while the Genitive of the other was **tego**. It is possible to further guess other case forms, but only the underlined actually appear in the body of inscriptions.

	1 st pers pl ('we')	2 nd pers pl ('you')
Nominative	mego(?)	tego(?)
Genitive	<u>mego</u>	tego(?)
Partitive	me.i.(?)	<u>te.i.</u>

By comparison the Estonian Nominative, Genitive and Partitive 1st and 2nd person plurals are *meie, meie, meid* and *teie, teie, teid*. However, Livonian, to the south of Estonian, and related to it, but also highly palatalized like Venetic the 1st and 2nd person plural nominatives are *meg* and *teg* – which shows that a linguistic shift to **mego** and **tego** is possible under strong palatalization.

14.2.3.2. Possessive Pronoun Suffixes

Finnish adds pronoun suffixes to stems, to indicate possession. This is very ancient as the adding of suffixes was quite standard at the origins of Finnic languages.

<u>Finnish Pronoun Suffixes</u>	
‘my’	- <i>ni</i>
‘your’	- <i>si</i>
‘his,hers,its’	- <i>nsa</i>
‘our’	- <i>mme</i>
‘your’	- <i>nne</i>
‘their’	- <i>nsa</i>

Finnish today will add pronouns to the front as well sometimes, thus creating some redundancy (for example *minun taloni*) This relates to the concept of emphasis - modifiers migrated to the front I believe for emphasis. But note that once there was this redundancy, it was possible to drop one of the two. And that is what happened with Estonian and Venetic, already occurring at the parental language.

I feel I did detect some possessive pronoun suffixes in Venetic. An example of a regular pronoun is **me^o** ‘our’ in **me^o dona.s.to** which I interpreted as ‘our brought-thing’ The possessive pronoun approach seems to appear in

ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETIC
OBOSECUPETARIS - [MLV 236, LLV B-1

ENONI, which no matter how I analysed the sentence, seems to be ‘my thirst’ affirmed by resonance with Est, *jäänu* ‘thirst’ So far, I have only noticed the personal pronoun suffix for ‘my’ **-ni**, which I assumed is equivalent to the Finnish suffix *-ni* We also see it I believe in the Roman alphabet urn inscriptions in the term of endearment **TITINI**, which from the context very likely means ‘my Titi’. I believe, therefore, Venetic still employed pronoun suffixes and that Estonian has lost them in the last 2000 years. Unfortunately, owing to the limited number of inscriptions, we didn’t identify further examples. (Perhaps there may be some TI endings and I misinterpreted them. The reader is invited to look for this possibility in the interpretation.

14.2.4 VERBS

14.2.4.1. General

Verbs are hard to distinguish from nouns. Sometimes endings on verbs mimic those on nouns. I suspect that early language did not distinguish between nouns and verbs, and, like the matter of static or dynamic case endings, the nominal vs verbal quality was determined from the context in which it was used. We have to bear in mind that original language was always spoken, so that whether a concept was verbal or nominal could simply depend on how forcefully it was spoken, and where the length and stress was placed. It seems to me that people developed the knowledge of what was normally to be taken as a verbal stem and what was to be taken as a nominal stem simply from experience with the language. But that is how it is today in English, for example. We learn from use, what stems are verb stems and what are noun stems from context and usage. Furthermore some words can be taken either way, such as the English word *run*. Determining whether a Venetic word was to be interpreted as a verb or noun was sometimes easy, sometimes difficult. I wondered if the word **dona.s.to** was verbal, and to prove it was not, I had to find a verb in the same sentence. You cannot have two verbs. Since I always found a verb idea in the sentences with **dona.s.to** I concluded it was a noun in the meaning of ‘brought-thing’ (English has no better word, and the closest is ‘offering’) However **doto** was verbal.

Finnic languages today have many supposed verb forms, that can take case endings and instantly they become nominal. Here are some examples taken from the stem *jookse* – ‘run’

jookse - ‘run’ (verb - imperative)

jooksma - ‘to run’ (infinitive)

(infinitive takes endings for example:)

jooksmas- ‘in run’ (infinitive plus Inessive case ending)

jooksmal - ‘at running’ (infinitive plus Adessive case ending)

jooksmana - ‘in the form of running’ (infinitive plus Essive case ending)

jooksmast - ‘arising from running’ (infinitive plus Elative case ending)

etc

And then there are other verbal forms too that take case endings and suffixes. For example the t-infinitive - but

jooksda - ‘to run’

jooksdes - ‘running’ (But wait, that forms the active present gerund!)

jooksdest - ‘out of running’ (That now looks like an Elative attached to the gerund)

etc etc etc

And then there are ways of making a complex noun back into a verb, or a complex verb back into a noun. For example **karanmn.s.** is verbal. One could go on and on.... Suffice it to say, determining whether a word stem is to be taken as a noun or a verb is sometimes ambiguous, except if considered in relation to the context. My opinion is that originally word stems were neither nouns nor verbs, but the way they were used made them verbal or nominal. It would be analogous to usage for example of the English word *run*. The same word is both a noun ('the run'), and an imperative (run!) which only goes to show that nouns can be made verbal and vice versa depending on context, and we do not really need to attach verb or noun markers since in actual use, the verbal or nominal character is revealed from context.

A good example today is the word *text* used on cellphones. There is now a verb form as in *text me a message* I think this transforming of nouns into verbs is very natural to humans, and is proof that at the roots of language, the static (nominal) or dynamic (verbal) character of stems and endings were ambiguous when taken in isolation and that the same stem served both nouns and verbs. In other words, what to nouns are 'case endings' on verbs are given other names. The bare stem, if a verb, is the basic 2nd person imperative. A stem is the Venetic dynamic Partitive when viewed as a noun, and an infinitive when viewed as a verb. What is common to both is the idea of 'to'. A stem with **.s.** on the end is the Inessive when viewed as a noun, but becomes the active present gerund when viewed as a verb. This suggests the concept of 'in' was closely related to the concept of 'now' (in the present moment?).

I do not believe early language either made sharp distinctions between nominal and verbal stems, and accordingly did not make sharp distinctions between case endings and verb endings. Without being able to identify verbs vs nouns from context and grammatical structure, I would have had difficulty identifying verbs. For example almost until the end, I thought what was a Partitive ending was actually a marker for the infinitive. Once I discovered this in a sentence that had no other candidate for a verb, I found that there were about five words whose sentences were greatly improved by translating them as infinitives.

The basic verb form is the imperative. It is easy to see why – the first words in human languages were commands. "Come here!" "Run!" "Catch it!" etc.

Note how in English we can only identify the basic imperative by adding the exclamation mark!!

14.2.4.2 Imperative

We will only deal with imperatives that we found within the Venetic inscriptions:

2nd PERSON IMPERATIVE

An example of that is **voto** ‘water!’ as in **voto klutiari.s. vha.g.s.to** ‘*water the clutch (of flowers) well*’

The most recognizable example in the body of inscriptions is the word **leno** in **o.p. voltiio leno** ‘*up skyward fly!*’

We also saw it in **peuia!** ‘*catch (him)!*’

3rd PERSON IMPERATIVE

A very noticeable verb form in the body of inscriptions is the 3rd person imperative in the word **.e.go**, which means ‘let remain, let endure, let continue’ It just happens that in the funerary inscriptions it is most needed, as it is something similar to the common modern idea of ‘rest in peace’ Another 3rd person Imperative found in the body of inscriptions is **v.i.ugo** ‘let carry’. It indicates that **-go** is the marker, and it is analogous to Estonian marker **-gu** as in **jäägu** or **viigu**

In general the 2nd Person Imperative is the most basic verb form, and one can imagine it to be the first verb form in humanity, where a chief uses it to command someone to action. That is why the 2nd Person Imperative is a good indicator of the verb stem. For example if **.e.go** is a 3rd Person Imperative, then its 2nd Person Imperative would be simply **.e.**, and that would also be its verb stem in general (It would be analogous to Estonian **jää!**)

14.2.4.3 Infinitive

Estonian has two forms of infinitive, the *ta*-infinitive (also called the 2nd infinitive – example *jooksda*) and the *ma*-infinitive (also called the 1st infinitive – example *jooksma*) The *ma*-infinitive is a new development probably intended to turn infinitives into nominal forms. As Aavik writes – “the 1st infinitive was originally a verbal noun in the Illative” Since it is new, it would not be found in ancient Finnic, and if there is a use of **-MA** in Venetic, it would be as a verbal noun in the Illative. I have interpreted it with meaning ‘in state of..’ as it works. There are a couple of instances in which maybe this was happening such as perhaps in **v.i.rema**. But in general, if we compare Estonian and Venetic on the matter of the infinitive, we have to focus on the *ta*-infinitive which has to be the original infinitive (even though grammars call it the “2nd” infinitive).

Finnish, on the other hand treats the naked verb stem/root as the infinitive. Neither the **-ta** nor **-ma** ending had developed.

What turned out to be infinitives in Venetic, I originally thought were

nouns with Partitive endings and the resulting interpretations didn't work too well. Then in one instance I thought "it should be an infinitive" and went back through everything and found indeed that if "to" + noun were changed to "to" + verb, the problematic interpretations (about 5 of them) became straightforward and elegant as infinitives. The conclusion was that infinitives in Venetic are defined by the verb stem plus what resembles the Partitive ending *-v.i.* This is not peculiar if Venetic already uses the Partitive in a dynamic sense translatable with 'to (join with)'. Insofar as English derived from a Germanic language with Suebic/Venetic substratum, it explains why in English the infinitive is expressed by "to" + verb. This is one of the remarkable coincidences that further supports the correctness of the entire thesis of Venetic origins in Suebic, and Suebic in turn underlying later developments of Germanic languages in the north.

But is there resonance with Estonian too? If as we propose, Venetic and Estonian shared a parent language, then how would that parent language lead to both Estonian 2nd Infinitive, which is marked by *-ta* or *-da*, and also to Venetic marked by a Partitive-like ending? Answer: We already saw how the Venetic Partitive can be derived by changing the T in the Estonian Partitive to J (*.i.*) This desire to use J is no doubt, as I already said, a consequence of the strong palatalization. If we assume the parent language was closer to Estonian, and convert the T in an Estonian *ta*-infinitive to a J then for example (to use a clean example that illustrates well) *põdrata* 'to turn towards' becomes *põdraja*. If we now drop the final *a* then we have the Venetic infinitive! And in fact for this example it appears in an inscription as infinitive **pora.i**

meگو dona.s.to .e.b .v.i.aba.i.\$a pora.i. .o.p iorobo.s. [bronze sheet
MLV-8, LLV-Es23]

'Our brought-thing (ie the offering) remains, into the free, **to turn up** into the infinite-way'

Thus the relationship between Estonian and Venetic is described by the following using the stem *põdra-* as the example: *põdrata* > *põdrat* > *põdraj* = **pora.i.**

This presents us with the way to form more infinitives, from verb stems. For example perhaps the infinitive of **.e.** 'remain' would have been **.e.i.** This is a guess since I did not identify it in the inscriptions. (In Estonian *jää* > *jääda* which according to the transformation would become *jääj* = **.e.i.**) But it may be there somewhere, and I have misinterpreted it.

Examples of infinitives appearing in the body of inscriptions follow. Note how perfect it is to interpret them as verbs in the infinitive form. To identify an infinitive we first have to generally translate the sentence and identify the verbal idea and determine that the infinitive meaning actually fits better and seems more natural than to interpret it as a Partitive.

pora.i. 'to turn towards'

megō dona.s.to .e.b .v.i.aba.i.\$a pora.i. .o.p iorobo.s. [*bronze sheet MLV-8, LLV-Es23*] 'Our brought-thing (ie the offering) remains, into the free, **to turn up into the infinite-way**'

vo.t.te.i 'to take'

megō dona.s.to ka.n.te.s. vo.t.te.i. iio.s. a.kut.s. \$a.i.nate.i. re.i.tiia.i. - [*LLV Es64*] Our brought-thing (ie the offering) in carrying, **to take**, into eternity, into the beginning.

ka.n.ta.i 'to bear'

.e.go ka.n.ta.i. ta.i.vo.n.tna.i. [*obelisque- MLV-67, LLV-Es12*] 'Let remain, **to carry (=to bear)** till sky's-place' Note how there is no other verb possible, since **-na.i.** on the last word is a case ending. In this case, **ka.n.ta.i.** must be verbal and the infinitive meaning is obvious.⁴¹

mno.i 'to go'

.e.go vo.l.tiio-mno.i. iuva.n.t-iio.i [*obelisque- MLV-59 LLV-Es4*] Let remain, **to skyward-go**, in the infinite direction to join infinity

Here the absence of a case endings on **vo.l.tiio** and **iuva.n.t** suggests they are the first part of compound words. The first one **vo.l.tiio-mno.i.** seems like verb 'go' in an infinitive (Estonian *minna*) and the second **iuva.n.t-iio.i** nominal with a dynamic Partitive

kata.i 'to vanish'

.e.go kata.i. ege.s.tna.i. [*obelisque- MLV-66, LLV-Es11*]
'Let remain, **to vanish**, till the everlasting'

reniio.i. 'to climb'

.e.nogene.i. .e.netiio.i. .e.p.petari.s. a.l.ba-reniio.i. - [*MLV-133 Additional external context: image of a warrior on horseback*

(?---?) *Eneti (Shipper) to Alps-climb, Bon Voyage!* (The first word is too uncertain to even guess. It appears nowhere else.)

There may be others I've missed.

⁴¹ Further notes: **v** in **ta.i.vo.n.-** was originally assumed in the source material (*MLV*) an **n**, but I changed it to **v** as it produced the word for 'sky'. Properly the original should be studied to see if a worn Venetic **v** can be misinterpreted as an **n**)

14.2.4.4 Present Indicative

Due to the limited number of inscriptions there are few instances of verbs in the Present Indicative. Fortunately there were enough to at least identify endings for the singular first second and third person. The following table summarizes these endings for the Present Indicative, as revealed by Venetic sentences. We compare them to Estonian. It is expected to be similar to Estonian, based on the accumulated evidence that Venetic, derived from Suebic, is closest to Estonian because ancient Estonian was a brother language to Suebic while Finnish has roots in a more ancient ancestral Finnic.

	Estonian	Venetic
Sing.	1. <i>-n</i> (ie <i>vedan</i>)	<i>-n</i> (ie <i>vdan</i>)
	2. <i>-d</i> (ie <i>ostad</i>)	<i>-d,-t</i> (ie <i>o.s.dot</i>)
	3. <i>-b</i> (ie <i>jääb</i>)	<i>-b</i> (ie <i>.e.b</i>)
Pl.	1. <i>-me</i> (ie <i>vedame</i>)	<i>-m</i> (ie <i>vdam</i>)
	2. <i>-te</i>	<i>-t</i> (?- not enough data)
	3. <i>-vad</i>	<i>-</i> (?)

14.2.4.5 Active and Passive Past Participle *-na, -to*

The Active Past Participle seemed to be marked by a **-na** on the verb stem. This resonates with Est *-nud*.

The Passive Past Participle seemed to be marked by a **-to** on the verb stem. This resonates with Est *-tud*.

Note that conversion between Estonian and Venetic mainly involves the way Venetic palatalizes everything and the secondary effects of it. Thus the conversion between *tud* <> **to** is also the consequence of Venetic speakers (and their Suebic source) softening endings to the extreme, in this case dropping the D.

Examples of Passive Past Participles among the inscriptions include **doto** 'brought' **moloto** 'buried'.

moloto .e..n.noniia [urn-MLV 91, LLV-Pa90]

'buried (or made to ash) to unite with Venetia' (I believe **.e..n.noniia** meant 'Venetia' I accept that it might be something slightly different, but based on the word for 'Veneti' or 'Shipper')

Th **-na** Active Past Participle form could also be the Essive case ending (see earlier) The following example the Passive Past Participle **doto** but also shows **mo.l.dna** which makes sense whether you treat it as an Active Past Participle or Essive.

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mego doto v.i.ogo.n.ta mo.l.dna .e.b. - [stylus - MLV-24B, LLV-Es43]
Our *brought* group-of-carryings *as ash* remains (A burnt offering made to
Rhea) OR
Our *brought* group-of-carryings *ashed* (become ashes) remains

This is a good example of how the same stem and endings have similar meanings, except one has a static sense and the other a dynamic sense. It indicates that originally languages did not separate words into nouns and verbs or adjectives and adverbs, but simply shifted meanings according to whether the context required a verbal/dynamic interpretation or a nominal/static interpretation.

14.2.4.6 Present Participle(?)

The Present Participle is marked in Estonian and Finnish by $-v(a)$ and since it is in both we might therefore expect to find it in Venetic. However it is hard to identify. Perhaps one example is the stem **v.i.v-** found within

iiuvant v.i.Ve.s.tin iio.i. - [round stone- MLV-138, LLV-Pa8]
In the direction of infinity, would be(??) **carrying** to infinity.

It is obvious that **v.i.ve.s.tin** is a verb is obvious because it cannot be the other two words, but the meaning of the **-e.s.tin** is hard to decipher. From context alone, it seemed it might be some complex passive verb form.

Needless to say, we need to find more examples to confirm the Present Participle.

There are more examples for the Active Present Gerund.

14.2.4.7 Active Present Gerund

There are enough examples for this. This is marked by an **.s.** on a verb stem. Examples: **mno.s.** ‘in going’; **ka.n.te.s.** ‘in bearing, carrying’ This has been determined from how it fits very well in the context of the sentences, as well as resonance with Estonian/Finnish. (For example Estonian *minnes, kandes*) Note that this form can also be viewed as Inessive where the verb stem is taken as a noun stem.

Examples:

mego dona.s.to vo.l.tiiomno.s. iiuva.n.t.s .a.riiun.s. \$a.i.nate.i. re.i.tiia.i
[bronze sheet MLV- 10 LLV- Es25] Our *brought-item* ((ie offering), **skyward-
going**, in the infinite direction, into the airy-realm[?], to (=unite with) you

of the Gods, to (=unite with) Rhea

vda.n. vo.l.tiio.n.mno.s. dona.s.to ke la.g.s.to \$a.i.nate.i. re.i.tiia.i. o.p vo.l.tiio leno - [*bronze sheet- MLV-12A, LLV-Es27*] *I convey, skyward-going, the bringing(=offering) and gift to (=unite with) you of the Gods, to (=unite with) Rhea; up skyward fly!*

mego dona.s.to ka.n.te.s. vo.t.te.i. iio.s. a.kut.s. \$a.i.nate.i. re.i.tiia.i. - [*LLV Es64*] *Our brought-thing (ie the offering) in carrying, to take, into eternity, into the beginning.*

14.2.4.8 Other Complex Verb Forms

Other complex verb forms occur in Venetic, since I came across some that were difficult to figure out, even when consulting Estonian or Finnish for ideas. I had to make intuitive guesses or leave it as a (???). The problem is that Venetic was highly palatalized and it is difficult to understand from one example what effect that would have in reshaping the grammatical endings from the original common ancestor of Venetic(=Suebic) and Estonian(=Aestic).

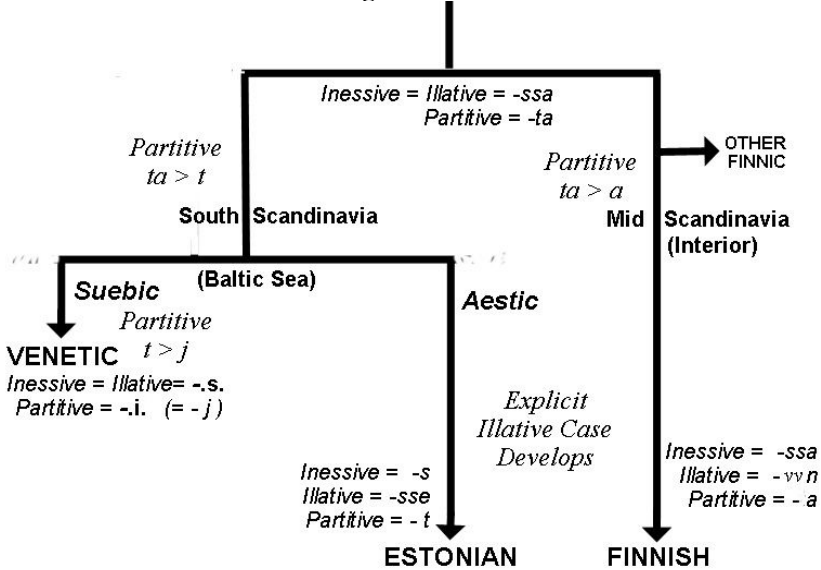
There are only a few, and there is no value in discussing them here as any conclusions would be highly tentative. For example in **.o.s.t.s. katus.ia .i.io.s. dona.s.to .a.tra.e.s. te.r.mon.io.s. de.i.vo.s** - [*MLV- 125, LLV-Vi2*] the context would suggest something like ‘would disappear’ but we simply don’t know. The form does not appear anywhere else for comparing.

14.2.5 Observations Regarding Finnic Evolution

In the first section on the Partitive, I presented a tree chart that demonstrated that the Partitive and several other case endings suggested that Finnish is descended from the original Finnic language across northern language (which originated from the original archeologically defined “Maglemose” boat-oriented hunter-gatherers.), and that the ancestor of Estonian and Venetic, ie ancient Aestic and ancient Suebic, was a daughter language of it probably developed among professional traders in the Baltic and North Seas following the arrival of farmers.

However, we are here mainly interested in the dialectic separation of Aestic and Suebic, insofar as Estonian developed to a great extent for Aestic and Venetic developed from Suebic being taken south to northern Italy via the amber trade.

Fig. 14.2.1.3.



In the course of the preceding description of grammar, we saw some further examples confirming that Suebic/Venetic deviated from Aestic/Estonian mainly in ways that arose from the highly palatalized manner of speaking. For example we can now also add that the Venetic infinitive arose from an earlier T-infinitive that survived in Estonian but – like the Partitive – became a .i.-infinitive in Venetic (ie T,D > .i. (“J”))

Other than that, we can see the evidence of vowel raising (such as Est. U appearing as O in Venetic). For example Est. *-tud*, is **-to** in Venetic. I believe that linguists who analyze what has been discovered in this project, will find a great deal that proves that

a)The north Italic ancient Venetic came from the west Baltic dialect of a Baltic Sea Finnic which we have decided to call “Suebic”.

b)This Baltic Sea Finnic (of about 100 generations ago) developed out of the earlier hunter-gatherer Finnic, the latter evolving into Finnish and Saamic.

c)The west Baltic, Suebic/Venetic dialect became very palatalized and tight mouthed around 2000-3000 years ago, probably from original farming peoples who migrated northward into the Jutland Peninsula and southern Sweden assimilating into the prevailing indigenous Finnic and speaking it with the accent of their original Indo-European language (of probably the “Corded-ware” culture)

15.

EXPANDING THE LEXICON AND CREATING NEW SENTENCES

Inferring additional ideas from the results

15.1 INTRODUCTION: APPLYING THE RESULTS

15.1.1 Inferring More About Grammar and Words and Expanding the Vocabulary

There must be more to the deciphering of Venetic than merely translating existing inscriptions and proving it is of a Finnic nature. What more can we do. It is possible to apply all the grammatical discoveries to word stems, to arrive at words that do not occur in the inscriptions, and then to use them to create brand new sentences that agree with our lexicon and grammar. The ability to do this is something that simply cannot be invented, and is the best proof that the results of this project are correct.

In the following section, we try to properly identify the stems, and then add all possible endings applicable, even if they did not actually appear in the inscriptions. The purpose of this exercise is to demonstrate that this project has achieved such a degree of rationalization of Venetic that it is possible to use it to create new words and sentences. by making new valid combinations. The new possibilities are given in unbolded text for identification.

15.1.2 (NOUNS) EXPANDING LEXICON VIA CASE ENDINGS

The easiest way to expand our lexicon of Venetic words is to take the word stems we have discovered and add all the possible case endings. From our table 14.2 the following simplified table summarizes the case endings we discovered, and their static vs dynamic meanings (as determined by usage within the context of the sentence.

See the results of adding the endings to the stems in our expanded lexicon presented in 15.2

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From Table 14.2

CASE ENDING	STATIC MEANING	DYNAMIC MEANING..
Nominative	seems like naked stem (see 14.2.1.3)	
-v.i. Partitive	'part of'	'being part of' 'uniting with'
-iiv.i. Explicit Dynamic Partitive?	---	'being part of' 'uniting with'
-s. Inessive	'in' -as used to describe or name	'being in = into'
-s.t. Elative	'derived out of' - used to describe or name	'out of, exit from'
--n or [stem] Genitive	'of'	'being in possession of'
-na Essive	'like,as'	'being of, like,as'
-na.i Essive + Partitive	'like, as" in Partitive sense	'till, up to' (or similar)
-ne.i Terminative	Like a Dative?	'till, up to'
-l Adessive	'at location of'	Use Allative
-le.i Allative	Use Adessive	'to location of'
-l.t Ablative	'arising from location of'	'from location of'
-ii- "liative"	'extremely large, infinite'	'extremely fast'
-bo- "Bolative"	'on side of'	'to side of'

A few other suffixes. from section 14.2.1.12.

SUFFIX	MEANING	Estonian Version..
-ma	'(in) state of'	Today commonly an infinitive ending, but originates from 'verbal noun in the Illative' meaning '(in)state of (verb)'
-m	Possibly as above. A nominalizer	A nominalizer much like above
-o.r.	Expresses agency	Like Est. -ur, but Est more commonly uses -ja for agency
-nd,-nt	'entity pertaining to'	same
-go.n.ta	'community, grouping of'	same

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In addition we can use prepositions like **bo-**, **vant-**, **iiuvant-**, **op-** and possibly more from section 14.2.2.1.. We can use these to construct two-word phrases.

PREPOSITION OR POSTPOSITION	MEANING	Estonian Version..
bo-	'to side of- , in direction of-'	Survives only in stem of <i>poole</i> , 'to direction, side, of'
vant-	'in the direction of'	Survives only in preposition <i>vastu</i> 'against, on side of'
iiuvant-	'in infinite direction of'	There is the preposition <i>ia-</i> in Finnish. See above for second part.
op	'up to'	Does not really exist in Est, or Finnish and might come from Germanic...

Pronoun Possibilities (from section 14.2.3.1.)

	1 st pers pl ('we')	2 nd pers pl ('you')
Nominative	mego(?)	tego(?)
Genitive	<u>mego</u>	tego(?)
Partitive	me.i.(?)	<u>te.i.</u>

SINGULAR: We could guess other pronouns from projecting from common forms in Finnish and Estonian, as this would project back a few thousand years.

In section 15.2. we will apply the above information to word stems to expand our vocabulary in order to be able to form brand new Venetic sentences from the lexicon and grammar information in Chapter 17 and 14. The next group of endings apply to verb stems. Originally I don't think there was a difference between verb and noun stems and the verbal or nominal sense was determined from context. Thus we will find some verbal endings having parallels with above case endings and suffixes. For if the verb stem is taken as a noun stem, or the infinitive ending looks like the dynamic Partitive of Venetic.

15.1.2 (VERBS) EXPANDING LEXICON VIA VERB ENDINGS

While our discovery of verb endings in Chapter 18 is a little limited, we nonetheless made plenty of discoveries so that, when we identify a verb stem to be verbal, we can add these endings and expand our lexicon further. The following table summarizes the grammatical endings we discovered. From the Verbs Grammar section (14.2.4) of Chapter 18

VERB FORM	ENDING	examples	<i>Estonian Parallels</i>	<i>Estonian examples</i>
IMPERATIVE 2nd Person 3rd Person	[no ending] -go	pueia! .e.go	[no ending] -gu	<i>püija!</i> <i>jäägu</i>
INFINITIVE	- (vowel).i. (resembles Partitive)	pora.i.	- <i>ta</i> (resembles T-partitive)	<i>põõrata</i>
PAST PARTICIPLE	-to	doto	-tud	<i>toodud</i>
PRESENT PART.	-(v)v (?)	v.i.v- (?)	-(vowel)v	<i>kandav</i>
ACTIVE PRESENT GERUND	-.s.	ka.n.te.s.	-(vowel)s	<i>kandes</i>
PRESENT INDICATIVE 1st person singular 2nd person singular 3rd person singular 1st person plural 2nd person plural 3rd person plural	-n -d,-t -b -m -t (?-) - (?)	vdan o.s.dot .e.b vdam (?) --(?) --(?)	-n -d -b -me -te -vad	<i>vedan</i> <i>ostad</i> <i>jääb</i> <i>vedame</i> <i>ostate</i> <i>ostvad</i>

There were other complex endings in the inscriptions and I guessed from context possible meanings.

In the expanding of our vocabulary by applying the endings, we will concentrate on the most certain endings and not everything summarized above.

15.2 MAIN LEXICON EXPANDED WITH SELECTED GRAMMATICAL POSSIBILITIES AND ARRANGED ALPHABETICALLY

NOTES ON EXPLORING THE POSSIBILITIES AND EXPANDING THE LEXICON

Note that verb stems can sometimes be identical to noun stems as verbs are turned into nouns and vice versa. This is a common property of language. In English the verb *'run'* can be treated as a noun *'the run'*. For example see LENO below and how the noun form would be *'the flying'* while the verb form would be *'fly'*. Thus stems describing actions still describe actions whether treated verbally or nominally. Similarly stems describing objects might sometimes be made verbal if it is possible to interpret the object in a verbal way. This too is something that can occur if the speaking population wants it. In English we have the noun *'text'* which with modern text messaging can be made a verb *'to text (someone)'*.

The intent of the following expansions is to show POSSIBILITIES. The forms that were actually popularly used by the Veneti was a matter of usage. Language is a culture, and certain words and expressions fall into favour and others fall out of favour. It is the main way in which two related languages diverge – there are two words of similar meaning and one language chooses one meaning while another language chooses another meaning. For example in Finnish the word *maja* refers to a quaint small cottage, while in Estonian that word has been selected to mean *'house'*.

Thus while we can generate POSSIBILITIES, we can only make educated guesses as to which forms were actually most PROBABLY in use in the Venetic language. Naturally those forms that actually appear in the Venetic inscriptions are 100% certainly used. The following expansions using selected grammatical endings presented in the LENO example, are selected according to my own educated guesses as to what endings are most likely to be used for a particular word stem. For example a clearly verbal idea is probably going to be used mostly verbally. For example in English a word like *'bus'* is most likely to be a noun more often than as a verb (“the school children were bussed to school”) I will therefore try to indicate which forms are most likely to be common.

Thus in the following we explore probable possibilities. But like in English, whether Veneti used that form or not depended on fashion. The examples below using leno show what is possible from the tables in 15.1. In our actual expanded vocabulary we select the most probable forms that would occur in usage of a particular word stem. (The reader can use the tables to expand further) Similarly adjectives can – as in all languages – become adverbs if the speaking public decides it and even nouns and verbs can be made into adjectives and adverbs

NOTE: in the noun translations, I put “(becoming)” in brackets, to

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indicate that the dynamic interpretation indicated by ‘becoming’ is possible.

Also note that as a Finnic languages Venetic is agglutinative and therefore you could add endings to endings. Unless we saw such an ending in the inscriptions we will only show the single case ending.

EXAMPLE APPLYING MOST PROBABLE POSSIBILITIES

STEM AS VERBAL: leno (v) ‘fly’

leno (v) (2nd pers. Imperative) ‘fly’

(The imperative also represents the stem. If we view it as a noun, then it is also the noun stem. See notes below when we treat it as a noun.)

lenogo (v) (3rd pers. Imperative) ‘let fly’

leno.i. (v) (Infinitive) ‘to fly’

(When viewed as a noun this is a Partitive – see notes below under noun)

lenoto (v) (Past Participle) ‘flew’

lenov (v) (Present Participle) ‘flying’

(The Present Participle as far as I could see appeared only once, so we are assuming this is correct from the fact that it exists in both Finnish and Estonian, which takes this back several thousand years.)

leno.s. (v) (Active Present Gerund) ‘in flying’

(When the stem is considered a noun stem, this form is an Inessive ‘in’ - see below)

PRESENT INDICATIVE

lenon (v) (1st Pers Sing) ‘I fly’

lenot (v) (2nd Pers Sing) ‘You fly’

lenob (v) (3rd Pers Sing) ‘He/she/it flies’

(uncertain forms that are guessed are merely underlined: below)

lenom(e) (v) (1st Pers Plural) ‘We fly’

(Based on this form existing in both Finnish and Estonian and are therefore contemporary with Venetic)

lenote (v) (2nd Pers Plural) ‘You fly’

(Based on Finnish and Estonian having this, hence is old)

lenoo (v) (3rd Pers Plural) ‘They fly’

(Estonian uses –vad but Finnish expands a final vowel. I chose the Finnish approach)

STEM AS NOMINAL: leno (n) ‘the flying’

leno.i. (n) (Partitive) ‘(becoming) part of the flying’ ‘to, towards the flying’

(Note how an action can be viewed as a noun, and so takes case endings. This is similar to how the English word *run* can be both a verb and a noun. Similarly when we have a word that most obviously describes an object, it can still be converted into a verb – as in ‘to text’)

leno.s. (n) (Inessive/Illative) ‘(becoming) in the flying’ ‘in(to) the flying’

leno.s. (n) (naming) ‘the flying thing’ (such as a plane, bird, fly)
(both the Inessive and Elative form the basis of naming an object, as proven by the Venetic river and market named *Atesis* (ATESE) and *Ateste* (ATESTE). What it refers to is obviously a matter of collective choice. For example ATES(E) could name the tip of a spear.)

leno.s.to (n) (Elative) ‘(becoming) out of the flying’

(I don’t know if the O is always on the end. But it is suggested by **dona.s.to**, **la.g.sto**, etc)

leno.s.to (n) (naming) ‘the thing arising out of the flying’ (such as jet lag, etc. – see above – what it refers to is a matter of collective choice.)

lenon (n) (Genitive?) ‘possessed by the flying’

lenona (n) (Essive) ‘as, in form of, the flying’

(This case ending is as common as Partitive (-i.) Inessive/Illative (-s.))

lenona.i. (n) (Terminative) ‘up to the flying’

(The existence of this is suggested by this interpretation fitting perfectly where it appears.)

lenone.i. (n) (Terminative) ‘up to the flying’

(There is a question of whether **na.i** and **ne.i.** are different or simply a dialectic variation – since the Venetic writing is purely phonetic. It is possible that the use of the E emphasizes action. We see this in the Allative case ending **-le.i.** This character of raising the vowel to express movement or extension is clearly apparent in the use of the stem *.e.* and *.i.* – as discussed at length in previous chapters.)

lenol (n) (Adessive) ‘at the location of the flying’

lenole.i. (n) (Allative) ‘towards the location of the flying’

(Could be viewed as an Allative with a Partitive attached.)

leniio.i. (n) (Iiative plus Partitive) ‘extending extremely, infinitely, towards the flying’

(The addition of the -ii – before the case ending is peculiar, but occurs often, and seems most often to express the idea of eternity. It is hard to know how to translate this, but in context of burnt offerings or

cremation, I assume it refers to the spirit travelling infinitely far.)

lenobo (n) (Polative) ‘towards the side of the flying’

(This element –**bo** – occurs also as a preposition or first part of a compound word. Like Finnic in general, endings are agglutinative, hence we can add endings to this, as in **lenobo.i. lenobo.s.**

Note the following two mean the same thing

bo.i. leno.s. (n) (bo-preposition) ‘in the direction of the flying’

lenobo.s. (n) (Polative plus Inessive) ‘in the direction of the flying’

lenom(a) (n) (ma-suffix) ‘state of flying’

(See discussions about this. I believe it is a nominalized that means ‘in state of’. It might have a connection with the Finnic word for ‘land, country, earth, etc’ which is *ma*.)

leno(t)o.r. (n) (or-suffix) ‘agency, cause, of flying’

(As discussed in the earlier chapters, Venetic does not have the common Estonian and Finnish use of –*ja*., nonetheless Estonian recognizes the suffix – *ur*. The additional T, I thought originally signified the plural, but I now think it is added for phonetic reasons to prevent a long row of vowels, something we saw in **re.i.** plus **iia.i.** being unspeakable as *re.i.iia.i* hence a T is added as in **re.i.tiia.i.** This addition of T or J occurs in Finnic.)

lenond (n) (nd-suffix) ‘something tied to flying’

lenogonta (n) (gonda-suffix) ‘community, grouping, of flyings’

INTRODUCED BY A PREPOSITION::

bo.i. leno.s. (n) (bo-preposition) ‘in the direction of the flying’

vanta.i. leno.s. (n) (vant-preposition) ‘in the direction of the flying’

iiuvanta.i. leno.s. (n) (iiuvant-preposition) ‘eternally in the direction of the flying’

op leno.s. (n) (op-preposition) ‘up into the flying’

SENTENCES INTRODUCED BY PRONOUNS

Mego leno.s. lenob Kanada.s. ‘Our flight flies to Canada’

NOTE THAT IF YOU ADD A T TO THE STEM YOU GET PLURAL STEMS, AND THAT A COMMON CASE ENDING CAN ALSO FORM A NEW STEM FOR MORE CASE ENDINGS, GREATLY INCREASING POSSIBILITIES.

PLURAL STEM: **lenot-** or **leno.i.-** depending on ending – ie. **lenoto.i.** but **leno.i..s.** or **leno.i.na.i.** etc NOTE THAT THE USE OF T vs J (i.) IS A PHONETICS MATTER AS IT IS IN FINNISH AND ESTONIAN. I BELIEVE HOWEVER THAT THE PRIMARY PLURALIZATION WAS WITH THE T AND IT BECAME J ACCORDING TO THE PHONETIC ENVIRONMENT

SINCE APPLYING ALL OF THE ABOVE TO EVERY SINGLE WORD WOULD CREATE A VERY LARGE EXPANDED LEXICON, WHAT WE WILL DO IN THE FOLLOWING EXPANSION IS TO GENERATE SOME COMMON FORMS . HOWEVER LANGUAGE IS LARGELY DETERMINED BY USAGE, AND NOT ALL FORMS BECOME COMMON IN A LANGUAGE. ALSO WORDS DESCRIBING ACTIONS ARE LIKELY TO BE MOSTLY VERBS WHILE VERBS DESCRIBING STATIC THINGS ARE LIKELY TO BE MOSTLY NOUNS, AND A FEW MIGHT HAVE BOTH VERB AND NOUN FORMS. IN THE FOLLOWING I WILL TEND TO MAKE A JUDGEMENT BASED ON HOW THE ESTONIAN EQUIVALENT IS USED TODAY, AS TO WHETHER TO EXPAND WITH NOUN FORMS OR VERB FORMS OR BOTH, BUT CERTAINLY THE READER CAN EXPLORE BOTH USING THE LENO MODEL ABOVE. IT IS ONLY WHEN WE TRY TO CREATE ORIGINAL SENTENCES WHEN WE HAVE TO MAKE DECISIONS WHETHER A WORD FORM LIKELY EXISTED, BASED ON WHAT WORD FORMS ACTUALLY APPEAR IN THE INSCRIPTIONS. FOR EXAMPLE, THE APPEARANCE OF THE ENDING –BO IN THE INSCRIPTIONS SUGGESTS IT WAS COMMON IN NOUN FORMS, AND THAT THE PARTITIVE FORM WAS COMMON TOO, BUT SOME OTHERS WERE RARE. AS SEEN IN LIVONIAN, FINNIC CASE ENDINGS TEND TO FALL INTO DISUSE WHEN THE SPEAKERS BEGIN SPEAKING FINNIC IMITATING AN INDO-EUROPEAN LANGUAGE, WHICH DOES NOT USE ENDINGS BUT ADJECTIVES AND ADVERBS – WHICH MAKE MANY ENDINGS UNNECESSARY.

NOTE: THE EXPANSIONS ARE ONLY SUGGESTIONS!!

Refer to Chapter 17 for details on the words actually appearing, and refer to Chapter 18 for the grammatical detail

A SELECTED EXPANDED LEXICON CREATED BY ADDING GRAMMATICAL ENDINGS TO STEMS

(Not all possibilities suggested by the LENO example will be pursued, since in actual use, speakers tend to favour some forms over others depending on stem meaning and applicable everyday usage. Thus

the following expanded lexicon is intended to demonstrate the POSSIBILITIES. I do try to understand what forms were PROBABLY in common use due to human nature, but mostly the purpose of this section is to demonstrate the possibilities available when we combine established word stems with grammatical possibilities. Note we only give some possibilities. We will not create extended stems that are possible, except if they appeared explicitly in Venetic, but bear in mind if we add extended stems, including from plurals and compound words, it can vastly increase the possible words and expressions further. See the next section 15.3 in which we attempt to create realistic new sentences according to the possibilities.)

A, JA,HA=.a.

a.l.a- ‘below, down, lower’

(Notes: It is possible the stem was sometimes **alo-** rather than **ala-**)
NOMINAL -

a.l.a.i. (n)’ (Partitive) (becoming) part of the below’

a.l.a.s. (n)(Inessive/Illative) ’in(to) the lower area, foundation’

a.l.a.s. (n)(Naming) ‘foundation’ (compare with Estonian *alus*)

a.l.ana (n) (Essive) ’in the form of a foundation’

a.l.ana.i. (n) (Terminative) ‘till, reaching, the lower place’

a.l.al (n) (Adessive) ‘at the lower location’

a.l.ale.i. (n) (Allative) ‘to the lower location’

a.l.asto (n) (Elativ) ’ something lowered’

a.l.asto (n) (Naming) ‘something founded (ie settlement)’

a.l.abo- (n) (Politive) ’ in the downward direction/side’

(PLURAL STEM : **a.l.at-** or **a.l.a.i.-**)

VERBAL (LESS COMMON USAGE EXPECTED)

a.l.a.i. (v)(Infinitive) ’to lower’

a.l.a.s. (v)(Present Gerund) ’lowering’

a.l.ana (v) (Active Past Participle) ’lowered’

a.l.ato (v) (Passive Past Participle) ’lowered’

a.l.o (?) (v) (2nd Pers. Imperative) 'let be lowered'

a.l.ago (v) (3rd Pers. Imperative) 'let be lowered'
PRESENT INDICATIVE (singular is certain from the inscriptions)

a.l.an (v) (1st pers. sing. indicative) 'I lower'

a.l.ad (v) (2nd pers. sing. indicative) 'you lower'

a.l.ab (v) (3rd pers. sing. indicative) 'he/she/it lowers'
(The following are possible based on Finnic patterns)

a.l.ame (v) (1st pers. plural. indicative) 'we lower'

a.l.ate (v) (2nd pers. plural. indicative) 'you lower'

a.l.aa (v) (3rd pers. plural. indicative) 'they lower' (Assume Finnish pattern)
(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

a.l.ba (n) 'Alps'

Comment: This is probably a borrowed word from Indo-European, meaning 'white', but it is possible, since geographic names are generally not changed, that it was originally in a pre-Indo-European close to VALPEA 'white peak' (based on Finnic valge 'white' and pea 'peak') which was reduced when Indo-European languages began to use it.)

Needless to say, we are unlikely to turn this into a verb, hence we would only use the nominal endings.

NOMINAL -

a.l.ba.i. (n) (Partitive) (becoming) part of the Alps'

a.l.ba.s. (n) (Inessive/Illative) 'in(to) the Alps'

a.l.bana (n) (Essive) 'in the form of the Alps'

a.l.bana.i. (n) (Terminative) 'till, reaching, the Alps'

a.l.bal (n) (Adessive) 'at the Alps location''

a.l.bale.i. (n) (Allative) 'to the Alps location''

a.l.basto (n) (Elative) 'out of the Alps'

a.l.babo (n) (Politive) 'in the direction of the Alps'

(PLURAL STEM: **a.l.bat-** or **a.l.ba.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

alko or **alkno-** (n) 'beginning'

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Comment: It is possible that the stem is actually **alk-** and the **no.s.** ending on the actual **alkno.s.** is actually two endings – **na** plus **-.s.** which like –**na.i.** can be viewed as an additional case ending. Supporting this view is the fact that in Estonian and Finnish the stem is *alg-/alk-* If this is true, that the Venetic stem is actually **alk-** then the other forms would look like:

VERBAL – (VERBAL USE WOULD BE MORE COMMON)

alka (v)(2nd Pers Imperative) ‘begin’

alkago (v)(3rd Pers Imperative) ‘let begin’

alka.i. (v)(Infinitive) ‘to begin’

alka.s. (v)(Present Gerund) ‘in beginning’

alkna (v)(Active Past Participle) ‘begun’

alkno.s. (v)(APP + Inessive) ‘into the begun’

alkato (v)(Passive Past Participle) ‘begun’

PRESENT INDICATIVE (singular is certain from the inscriptions)

alkan (v) (1st pers. sing. indicative) ‘I begin’

alkad (v) (2nd pers. sing. indicative) ‘you begin’

alkab (v) (3rd pers. sing. indicative) ‘he/she/it begins’

(The following are possible based on Finnic patterns)

alkame (v) (1st pers. plural. indicative) ‘we begin’

alkate (v) (2nd pers. plural. indicative) ‘you begin’

alkaa (v) (3rd pers. plural. indicative) ‘they begin’ (Assume Finnish pattern)

NOMINAL -

alka.i. (n)(Partitive) ‘(becoming) part of the beginning’

alka.s. (n)(Inessive/Illative) ‘in(to) the beginning’

alkna (n)(Essive) ‘as the beginning’

alkna.i. (n)(Terminative) ‘up to the beginning place’

alkal (n)(Adessive) ‘to the location of the beginning.’

alkale.i. (n)(Ablative) ‘to the location of the beginning.’

alkasto (n)(Elative) ‘out of , arising from, the beginning’

alkabo (n)(Polative) ‘towards the direction, side, of the beginning’

(FOR PLURAL STEM USE: **algat-** or **alga.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

.a.kut- (n.) ‘the start, beginning’

Comment: One might wonder if this word is related to the last **alka** but probably not. Estonian has two different forms *alga* and *hakka* both meaning ‘start’ or ‘begin’. This one appears in **a.kutiio.i.** and **.a.kutna.i.** The important stem here is the initial A with dots. This suggests that the rest may have evolved from endings. Is it possible it began with **.a.go** ‘let live’ and that the T arises for phonetic reasons in **a.kutiio.i.** in which case the T is not a plural marker. However as a single word on an urn it appears as **.a.kutna.i.** which does suggest plural ‘the startings’.

Note: The stem may be **.a.kut-** but Venetic will add a vowel according to phonetic appropriateness to more easily accept the case ending. Here I will use the A as the link when needed. Hence I write **.a.kutna.i.** but **.a.kutasto** may be more desirable than **.a.kutsto** This represents educated/intuitive guesses since we do not yet know the phonetic rules.

VERBAL – (VERBAL USE WOULD BE MORE COMMON)

.a.ka (v)(2nd Pers Imperative) ‘let begin’

.a.kago (v)(3rd Pers Imperative) ‘let begin’

.a.ka.i. (v)(Infinitive) ‘to begin’

.a.ka.s. (v)(Present Gerund) ‘in beginning’

.a.kana (v)(Active Past Participle) ‘begun’

.a.kato (v)(Passive Past Participle) ‘begun’

PRESENT INDICATIVE (singular is certain from the inscriptions)

.a.kan (v) (1st pers. sing. indicative) ‘I begin’

.a.kad (v) (2nd pers. sing. indicative) ‘you begin’

.a.kab (v) (3rd pers. sing. indicative) ‘he/she/it begins’

(The following are possible based on Finnic patterns)

.a.kame (v) (1st pers. plural. indicative) ‘we begin’

.a.kate (v) (2nd pers. plural. indicative) ‘you begin’

.a.kaa (v) (3rd pers. plural. indicative) ‘they begin’ (Assume Finnish pattern)

NOMINAL BASED ON PASSIVE PAST PARTICIPLE OR PLURAL STEM: **.a.kutat-** or **.a.kuta.i.-**

Comment: Since Past Participles can take case endings, we can interpret the **.a.kut-** actually found in the inscriptions as being based on **.a.kuto** ‘something begun’. Or it can be a plural meaning ‘the beginnings’. In any case it is nominal and takes case endings as follows.

.a.kuta.i. (n)(Partitive) ‘(becoming) part of the beginnings (or that

which has begun)’

.a.kut.s. (n)(Inessive/Illative) ‘in(to) the beginning’

.a.kutna (n)(Essive) ‘as the beginning’

.a.kutna.i. (n)(Terminative) ‘up to the beginning place’

.a.kutal (n)(Adessive) ‘to the location of the beginning.’

.a.kutale.i. (n)(Allative) ‘to the location of the beginning.’

.a.kutasto (n)(Elative) ‘out of , arising from, the beginning’

.a.kutabo (n)(Polative) ‘towards the direction, side, of the beginning’

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

a.n.- ‘give, benefit’.

Comment: This stem most commonly appears in **a.n.detina.i.** , **a.n.tetiio.i.**, **ANDE TIC** . We assume the gradations as found in Estonian *anna*, (*anna* > *anda*) because this would be such a common word that it would date to the parent of both Estonian and Venetic.

VERBAL

a.n.a (v)(2nd Pers Imperative) ‘give’

a.n.ago > **a.n.dgo** (v)(3rd Pers Imperative) ‘let give’

a.n.a.i. > **a.n.de.i.** (v)(Infinitive) ‘to give’

a.n.a.s. > **a.n.de.s.** (v)(Present Gerund) ‘in giving’

a.n.ana > **a.n.dna** (v)(Active Past Participle) ‘gave’

a.n.ato > **a.n.do** (v)(Passive Past Participle) ‘gave’

PRESENT INDICATIVE (singular is certain from the inscriptions)

a.n.an (v) (1st pers. sing. indicative) ‘I begin’

a.n.ad (v) (2nd pers. sing. indicative) ‘you begin’

a.n.ab (v) (3rd pers. sing. indicative) ‘he/she/it begins’

(The following are possible based on Finnic patterns)

a.n.ame (v) (1st pers. plural. indicative) ‘we begin’

a.n.ate (v) (2nd pers. plural. indicative) ‘you begin’

a.n.daa (v) (3rd pers. plural. indicative) ‘they begin’

NOMINAL -

a.n.de.i. (n)(Partitive) ‘(becoming) part of the giving’

a.n.de.s. (n)(Inessive/Illative) ‘in(to) the giving’

a.n.dena (n)(Essive) ‘as the giving’

a.n.dena.i. (n)(Terminative) ‘up to the givings place’

a.n.del (n)(Adessive) ‘at the location of the giving.’

a.n.dele.i. (n)(Allative) ‘to the location of the giving.’

a.n.desto (n)(Elative) ‘out of , arising from, the giving’

a.n.debo (n)(Polative) ‘towards the direction, side, of the giving’

(FOR PLURAL STEM: **a.n.dat-** or **a.n.da.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

ANDE TIC ‘successful, fortunately, giving’ (T-plural plus an –IK suffix)

Comment: This is **a.ndet-** (plural stem) above, with an ending –IC that we have not included with our suffixes. It looks in this case like an ending making a concept adverbial.

APPI- (= **a.p.i-**)

Comment: Occurs as **APPIOI** ‘to help’ (Infinitive.) written in the Roman alphabet, so there are no dots. But it indicates a verb stem **APPI-** Let us assume in Venetic it would be written as **a.p.i-** VERBAL

a.p.i (APPI) (v)(2nd Pers Imperative) ‘help’

a.p.i go (v)(3rd Pers Imperative) ‘let help’

a.p.i.i. (v)(Infinitive) ‘to help’

a.p.i.s. (v)(Present Gerund) ‘in helping’

a.p.i na (v)(Active Past Participle) ‘helped’

a.p.i to (v)(Passive Past Participle) ‘helped’

PRESENT INDICATIVE (singular is certain from the inscriptions)

a.p.in (v) (1st pers. sing. indicative) ‘I begin’

a.p.id (v) (2nd pers. sing. indicative) ‘you begin’

a.p.ib (v) (3rd pers. sing. indicative) ‘he/she/it begins’

(The following are possible based on Finnic patterns)

a.p.ime (v) (1st pers. plural. indicative) ‘we begin’

a.p.ite (v) (2nd pers. plural. indicative) ‘you begin’

a.p.ita (v) (3rd pers. plural. indicative) ‘they begin’

NOMINAL

a.p.i.i. (n)(Partitive) ‘(becoming) part of the helping’

a.p.i.s. (n)(Inessive/Illative) ‘in(to) the helping’

a.p.i na (n)(Essive) ‘as the helping’

a.p.i na.i. (n)(Terminative) ‘up to the helping place’

a.p.i l (n)(Adessive) ‘at the location of the helping.’

a.p.i le.i. (n)(Allative) ‘to the location of the helping.’

a.p.i sto (n)(Elative) ‘out of , arising from, the helping’

a.p.i bo (n)(Polative) ‘towards the direction, side, of the helping’

(PLURAL STEM: **.a.p.it-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

.a.t- (n) ‘end’ Comment: Occurs for example in **.a.tta** ‘the end’ and **ATAINA** ‘as the end’ (the latter shows the plural stem in **ATAI-**)

VERBAL

Comment: Estonian does not use this. It and Finnish tends to use *pida* for ‘stop, hold’. However, Estonian has *oota* ‘wait’ which might originate from a verb for ‘end’, perhaps developing from the fact that a person waits for something at the end of an activity. Thus we cannot claim that the Venetic verb meant ‘terminate’. It could very well have meant ‘wait at the terminus’. As discussed earlier, it is in the nature of language that different words have different amounts of longevity versus change, depending on trends in usage.

.a.ta (v)(2nd Pers Imperative) ‘end, terminate’

.a.tago (v)(3rd Pers Imperative) ‘let terminate’

.a.ta.i. (v)(Infinitive) ‘to terminate’

.a.t.s. (v)(Present Gerund) ‘in terminating’

.a.tna (v)(Active Past Participle) ‘terminated’

.a.tato (v)(Passive Past Participle) ‘terminated’

PRESENT INDICATIVE (singular is certain from the inscriptions)

a.tan (v) (1st pers. sing. indicative) ‘I terminate’

a.tad (v) (2nd pers. sing. indicative) ‘you terminate’

a.tab (v) (3rd pers. sing. indicative) ‘he/she/it terminate’

(The following are possible based on Finnic patterns)

a.tame (v) (1st pers. plural. indicative) ‘we terminate’

a.tate (v) (2nd pers. plural. indicative) ‘you terminate’

a.taa (v) (3rd pers. plural. indicative) ‘they terminate’

NOMINAL

Comment: The stem and meaning is confirmed for the noun. Estonian has almost no words left of this form. The word for ‘end’ has become *ots* (a nominalization of OT as in Inessive/Illative, or Present Gerund) Thus Estonian has the stem as *ots* (*otset, otses, otsena*, etc) Thus Venetic I think is more primitive. Still the inscriptions only confirm the nominal form in

.a.tta-

.a.ta.i. (n)(Partitive) ‘(becoming) part of the terminating’

.a.t.s. (n)(Inessive/Illative) ‘in(to) the terminating’ (Est. *Ots*)

.a.tna (n)(Essive) ‘as the terminating’

.a.tna.i. (n)(Terminative) ‘up to the terminating place’

.a.tal (n)(Adessive) ‘to the location of the terminating.’

.a.tle.i. (n)(Allative) ‘to the location of the terminating.’

.a.tasto (n)(Elative) ‘out of, arising from, the terminating’

.a.tabo (n)(Polative) ‘towards the direction, side, of the terminating’

(PLURAL STEM: **.a.t.at-** or **.a.t.a.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

.a.v.i. ‘opening, space, expanse’ Comment: The stem is suggested in the compound word in Partitive **.a.v.i.-ro.i.** ‘to the space-way’

VERBAL

Comment: I think the verb stem was *.a.va* and the *I* appeared when nominalized, as in Estonian.

.a.v.a. (v)(2nd Pers Imperative) ‘open’

.a.v.a.go (v)(3rd Pers Imperative) ‘let open’

.a.v.a.i. (v)(Infinitive) ‘to open’

.a.v.a.s. (v)(Present Gerund) ‘in opening’

.a.v.a.na (v)(Active Past Participle) ‘opened’

.a.v.a.to (v)(Passive Past Participle) ‘opened’

PRESENT INDICATIVE (singular is certain from the inscriptions)

a.van (v) (1st pers. sing. indicative) ‘I open’

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a.vad (v) (2nd pers. sing. indicative) ‘you open’

a.vab (v) (3rd pers. sing. indicative) ‘he/she/it open’
(The following are possible based on Finnic patterns)

a.vame (v) (1st pers. plural. indicative) ‘we open’

a.vate (v) (2nd pers. plural. indicative) ‘you open’

a.vaa (v) (3rd pers. plural. indicative) ‘they open’

NOMINAL

.a.v.i.i. (n)(Partitive) ‘(becoming) part of the opening’

.a.v.i.s. (n)(Inessive/Illative) ‘in(to) the opening’

.a.v.i.na (n)(Essive) ‘as the opening’

.a.v.i.na.i. (n)(Terminative) ‘up to the opening place’

.a.v.i.l (n)(Adessive) ‘to the location of the opening.’

.a.v.i.le.i. (n)(Allative) ‘to the location of the opening.’

.a.v.i.sto (n)(Elative) ‘out of , arising from, the opening’

.a.v.i.bo (n)(Polative) ‘towards the direction, side, of the opening’

(PLURAL STEM: **.av.i.t-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

B is with P, B

C is with K, C, G

D is with T, D

E, JE, HE = .e.

.e. ‘ live, remain, continue’

Comment: This is a stem that appears to represent the concept of being, with the vowel level corresponding to different levels of being . This correspondence of vowel level to meaning is actually visible in Estonian *olu* ‘state of being’, *alu* ‘foundation’, *elu* ‘life’, *ilu* ‘beauty’. Note how the higher the vowel (u>o>a>e>i) the more active or higher the concept. This I believe developed naturally and is at the roots of language, as we can see

it in order ancient languages. (See discussion in earlier chapters) In any even the meaning of ‘continue’ worked in the contexts in which this stem appeared

VERBAL

.e. (v)(2nd Pers Imperative) ‘continue!’ ‘remain’ in the sense of continue (Est. *jää*)

.e.go (v)(3rd Pers Imperative) ‘let continue, remain’(Est. *jäägu*)

.e.i. (v)(Infinitive) ‘to continue, remain’

.e.s. (v)(Present Gerund) ‘in continuing, remaining’ (Est. *jääs*)

.e.na (v)(Active Past Participle) ‘continued, remained’ (Est. *jäänud*)

.e.to (v)(Passive Past Participle) ‘continued, remained’(Est. *jäädud*)

PRESENT INDICATIVE (singular is certain from the inscriptions)

.e.n (v) (1st pers. sing. indicative) ‘I continue, remain’(Est. *jään*)

.e.d (v) (2nd pers. sing. indicative) ‘you continue, remain’(Est. *jääd*)

.e.b (v) (3rd pers. sing. indicative) ‘he/she/it continues, remains’(Est. *jääd*)

(The following are possible based on Finnic patterns)

.e.me (v) (1st pers. plural. indicative) ‘we continue, remain’(Est. *jääme*)

.e.te (v) (2nd pers. plural. indicative) ‘you continue, remain’(Est. *jääde*)

.e.a (v) (3rd pers. plural. indicative) ‘they continue, remain’

NOMINAL –

Comment: We may wonder if there is a nominal form for this stem, which is so common. Looking for nominal usage, (other than nominalizing the verb in ‘the continuing’ – as in Est *jäädus*) we can find in Estonian *jää* meaning ‘ice’ (probably originating from the concept of what remains after water disappears from evaporation, and this was then transferred to the solid state of water.) Since Estonian has nothing else, it is possible that Venetic had nothing else either. It appears that the nominal forms in Venetic stem from adding case endings to verb forms – for example **.e.ge.s.te** looks like an Elative on **.e.go**. It is also possible that Venetic introduced the G more for the phonetic requirements. WE WILL ASSUME THE **.e.ge** STEM FOR NOMINALS

.e.go (n)(Nominative) ‘(becoming) the continuing, remaining’

.e.ge.i. (n)(Partitive) ‘(becoming) part of the continuing, remaining’

.e.ge.s. (n)(Inessive/Illative) ‘in(to) the continuing, remaining’

.e.gena (n)(Essive) ‘as the continuing, remaining’

.e.gena.i. (n)(Terminative) ‘up to the continuing, remaining, place’

.e.gel (n)(Adessive) ‘at the location of the continuing, remaining’.

.e.gele.i. (n)(Allative) ‘to the location of the continuing, remaining’

.e.gesto(n)(Elative)‘out of , arising from, the continuing, remaining’

.e.gebo (n)(Polative) ‘towards the direction, side, of the continuing, remaining’

(FOR PLURAL STEM: **.e.get-** or **.e.ge.i.-**)

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.e.i.k ‘in case of’

Comment: This expression was exactly matched by Estonian (*ehk* ‘in case of’) including the dots reflecting the H sound. Is this a nominalization of the infinitive (**.e.i-k**)?

.e.ge.s.t.- (n) ‘the continuation, the everlasting-to-come, forever’

Comment: This is a derived stem, probably derived from the Elative above. I will assume only the nominal form. In that it may describe action, it could be like an adverb

NOMINAL

.e.ges.to

.e.ges.t.i. (n)(Partitive) ‘(becoming) part of the forever’

.e.ge.s.t.s. (n)(Inessive/Illative) ‘in(to) the forever’

.e.ge.s.t.na (n)(Essive) ‘as the forever’

.e.ge.s.t.na.i. (n)(Terminative) ‘up to the forever place’

.e.ge.s.t.el (n)(Adessive) ‘at the location of the forever’.

.e.ge.s.t.le.i. (n)(Allative) ‘to the location of the forever’

.e.ge.s.t.sto(n)(Elative)‘out of , arising from, the forever’

.e.ge.s.t.bo (n)(Polative) ‘towards the direction, side, of the forever’

(FOR PLURAL STEM: **.e.ge.s.t.et-** or **.e.ge.s.t.e.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

.e.cupetaris ‘happy journey!’

Comment: See earlier discussions- this word appears to be an expression arising out of combining **.e.go**, **peta**, and **ri.s**.

.e.go ‘let remain’ (see above)

peta ‘hold’ probably imperative

ri.s ‘journey’ (as in Estonian *reis* ‘journey’)

If this word takes case forms, it would be taken onto the *ris*. For example ‘Towards a happy journey’ might be **.e.cupetari.s.ebo**. Since such words would be rare we will not expand. See later for our expansion of **ri.s**.

ENO ‘thirst’ (probably **.e.nno** in Venetic dot-alphabet)

Comment: This word begins the Canevoi tankard inscription. It is written in the Roman alphabet, and so the dots are missing. However, does this word relate to the above **.e.** words? If we refer to Estonian, while Estonian ‘remain’ is *jää*, Est. ‘thirst’ is *jänu* with a short *ä*. Thus we are dealing with another stem here, probably connected to water, as I think the same stem occurs in **.e.nno** naming a shipper and Veneti themselves. The following attempts to agree with this interpretation.

NOMINAL

.e.nno (n)(Nominative)

.e.nno.i. (n)(Partitive) ‘(becoming) part of the thirsting’

.e.nno.s. (n)(Inessive/Illative) ‘in(to) the thirsting’

.e.nnona (n)(Essive) ‘as the thirsting’

.e.nnona.i. (n)(Terminative) ‘up to the thirsting place’

.e.nnol (n)(Adessive) ‘at the location of the thirsting’.

.e.nnole.i. (n)(Allative) ‘to the location of the thirsting’

.e.nnosto(n)(Elative)‘out of, arising from, the thirsting’

.e.nnobo (n)(Polative) ‘towards the direction, side, of the thirsting’

(FOR PLURAL STEM: **.e.nnot-** or **.e.nno.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

G is with K, C, G

H

(note, the H sound appears in earlier Venetic in dots on initial vowels so the H sound section arises only for later stage Venetic that had the explicit H character)

ho.s.ti ‘hoist, lift’

Comment: This verb usage is quite certain from the context where it occurs. The form of it looks like an Elative-like ending on a more basic stem **ho-**.

VERBAL

ho.s.ti (v)(2nd Pers Imperative) ‘lift!’

ho.s.tgo (v)(3rd Pers Imperative) ‘let lift’

ho.s.ti.i. (v)(Infinitive) ‘to lift’

ho.s.t.s. (v)(Present Gerund) ‘in lifting’

ho.s.tna (v)(Active Past Participle) ‘lifted’

ho.s.tito (v)(Passive Past Participle) ‘lifted’

PRESENT INDICATIVE (singular is certain from the inscriptions)

ho.s.tin (v) (1st pers. sing. indicative) ‘I lift’

ho.s.tid (v) (2nd pers. sing. indicative) ‘you lift’

ho.s.tib (v) (3rd pers. sing. indicative) ‘he/she/it lifts’

(The following are possible based on Finnic patterns)

ho.s.time (v) (1st pers. plural. indicative) ‘we lift’

ho.s.tite (v) (2nd pers. plural. indicative) ‘you lift’

ho.s.tii(v) (3rd pers. plural. indicative) ‘they lift’

NOMINAL

Comment: As in English, the verb ‘lift’ can also be a noun – ‘the lift’. The Estonian word *tõsta* ‘lift’ becomes a noun just by changing the final vowel to E as in *tõste*. It demonstrates that Venetic probably had a nominal form, and the reader can expand it here according to the previous examples.

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

havo ‘the tomb’

Comment: This word appears in the Elative as in **havo.s.t**. The usage signifies it meant ‘out of the tomb’. Since it is difficult to surmise what a verbal meaning would be, I will only expand on this nominal form.

havo (n)(Nominative) ‘the tomb’

havo.i. (n)(Partitive) ‘(becoming) part of the tomb’

havo.s. (n)(Inessive/Illative) ‘in(to) the tomb’

havona (n)(Essive) ‘as the tomb’

havona.i. (n)(Terminative) ‘up to the tomb place’

haval (n)(Adessive) ‘at the location of the tomb’.

havole.i. (n)(Allative) ‘to the location of the tomb’

havosto(n)(Elative)‘out of, arising from, the tomb’

havobo (n)(Polative) ‘towards the direction, side, of the tomb’

(FOR PLURAL STEM: **havot-** or **havo.i.-**)

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I, J=.i.

.i. ‘in high state of being’ **.i.io-, iio-** (n) ‘infinity’

Comment: Like **.e.** initial dotted vowels appear to be stems/roots for the idea of being, the vowel level adjusting the ‘level’ if being. As I said above for **.e.** this correspondence of vowel level to meaning is actually visible in Estonian *olu* ‘state of being’, *alu* ‘foundation’, *elu* ‘life’, *ilu* ‘beauty’. Note how the higher the vowel (u>o>a>e>i) the more active or higher the concept. This I believe developed naturally and is at the roots of language, as we can see it in older ancient languages. (See discussion in earlier chapters) While the **.e.** had the meaning of ‘continue’ the **.i.** appears to take it to an extreme level – extremely fast, far, high, etc. suitable for thinking about the spirit and its ‘being’ in the eternal place. I will use my expanding on the **.e.** for **.i.** as well, but note, what forms were actually in popular use is unknown – other than the forms that actually appear in the inscriptions

VERBAL

.i. (v)(2nd Pers Imperative) ‘eternally continue!’

.i.go (v)(3rd Pers Imperative) ‘let eternally continue’

.i.i. (v)(Infinitive) ‘to eternally continue’

.i.s. (v)(Present Gerund) ‘in eternally continuing’

.i.na (v)(Active Past Participle) ‘eternally continued’

.i.to (v)(Passive Past Participle) ‘eternally continued’

PRESENT INDICATIVE (singular is certain from the inscriptions)

.i.n (v) (1st pers. sing. indicative) ‘I eternally continue’

.i.d (v) (2nd pers. sing. indicative) ‘you eternally continue’

.i.b (v) (3rd pers. sing. indicative) ‘he/she/it eternally continues’

(The following are possible based on Finnic patterns)

.i.me (v) (1st pers. plural. indicative) ‘we eternally continue’

.i.te (v) (2nd pers. plural. indicative) ‘you eternally continue’

.i.i (v) (3rd pers. plural. indicative) ‘they eternally continue’

NOMINAL –

Comment: In the inscription we encounter what seems to be independent words that we translate as ‘infinity’ - **.i.io.s.** is an example, which suggests a nominal stem **.i.io-** I will use that in this expansion.

.i.io (n)(Nominative) ‘the tomb’

.i.io.i. (n)(Partitive) ‘(becoming) part of the tomb’

.i.io.s. (n)(Inessive/Illative) ‘in(to) the tomb’

.i.iona (n)(Essive) ‘as the tomb’

.i.iona.i. (n)(Terminative) ‘up to the tomb place’

.i.iol (n)(Adessive) ‘at the location of the tomb’.

.i.iole.i. (n)(Allative) ‘to the location of the tomb’

.i.iosto(n)(Elative)‘out of , arising from, the tomb’

.i.iobo (n)(Polative) ‘towards the direction, side, of the tomb’

(FOR PLURAL STEM: **.i.iot-** or **.i.io.i.-**)

((USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

.i.ari- ‘the way of the higher state of being’, ‘culture’

Comment: This word occurs in the form **iaris.** and we interpreted it as ‘brush’, based on it seeming to describe a bunch of flowers. However the proper meaning is probably closer to Est. hari which in verb form means ‘improve, cultivate’ so that the meaning in the Venetic was ‘arrangement’. Estonian also used it to described farmlands (ie cultivated lands). Does it have any connection to the concept found above relating to higher level of being? If we go by Estonian, I think yes. Estonian (and Finnish too) uses the word *ilu* which relates to levels of being (*olu, elu, ilu*) but is used in the sense of (being in) a beautiful state. So it follows that the high state of being was equated to a beautiful state of being – ie better than the regular living. Indeed, this higher state of being is what culture pursues. Whether improving land for farming, or arranging flowers, or brushing one’s hair or getting educated, it is all connected to the pursuit of a higher level of being.
NOMINAL –

.i.ari (n)(Nominative) ‘the culture’

.i.ari.i. (n)(Partitive) ‘(becoming) part of the culture’

.i.ari.s. (n)(Inessive/Illative) ‘in(to) the culture’

.i.ari.s. (n)(naming an object) ‘arrangement, brush’

.i.ari na (n)(Essive) ‘as the culture’

.i.ari na.i. (n)(Terminative) ‘up to the culture place’

.i.ari l (n)(Adessive) ‘at the location of the culture’.

.i.ari le.i. (n)(Allative) ‘to the location of the culture’

.i.ari sto(n)(Elative)‘out of , arising from, the culture’

.i.ari bo (n)(Polative) ‘towards the direction, side, of the culture’

(FOR PLURAL STEM: **.i.ari t-** or **.i.ari.i.-**)

VERBAL

.i.ari (v)(2nd Pers Imperative) ‘be cultured!’

.i.arigo (v)(3rd Pers Imperative) ‘let be cultured’

.i.ari.i. (v)(Infinitive) ‘to be cultured’

.i.ari.s. (v)(Present Gerund) ‘in being cultured’

.i.arina (v)(Active Past Participle) ‘was cultured’

.i.arito (v)(Passive Past Participle) ‘was cultured’

PRESENT INDICATIVE (singular is certain from the inscriptions)

.i.arin (v) (1st pers. sing. indicative) ‘I am cultured’

.i.arid (v) (2nd pers. sing. indicative) ‘you are cultured’

.i.arib (v) (3rd pers. sing. indicative) ‘he/she/it is cultured’

(The following are possible based on Finnic patterns)

.i.arime (v) (1st pers. plural. indicative) ‘we are cultured’

.i.arite (v) (2nd pers. plural. indicative) ‘you are cultured’

.i.arii (v) (3rd pers. plural. indicative) ‘they are cultured’

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

regular I

iaris. ‘the arrangement’ See also **klutiari.s.** for its original appearance

Comment: This is the first part of a compound word (above) whose meaning was quite obvious from context on a vase. Note that the final *.s.* is used to create an object name. The ultimate stem would be **iar** which might be more verbal, meaning ‘arrange’ For the nominal form, I put the endings onto the object, including the final *.s.* using as a model the way Estonian would add endings to a derived word (example *Sillase*) See next word **iar**, for a more general verbal and nominal possibility

NOMINAL

iaris. (n)(Nominative) ‘the (flower-)arrangement’

iaris.e.i. (n)(Partitive) ‘(becoming) part of the (flower-) arrangement’

iaris.e.s. (n)(Inessive/Illative) ‘in(to) the arrangement’

iaris.ena (n)(Essive) ‘as the arrangement’

iarī.s.ena.i. (n)(Terminative) ‘up to the arrangement place’

iarī.s.el (n)(Adessive) ‘at the location of the arrangement’.

iarī.s.ele.i. (n)(Allative) ‘to the location of the arrangement’

iarī.s.esto(n)(Elative)‘out of , arising from, the arrangement’

iarī.s.ebo (n)(Polative) ‘towards the direction, side, of the arrangement’

(FOR PLURAL STEM: **iarī.s.et-** or **iarī.s.e.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

-----possible verb form -----

iarī ‘arrange, groom’ (assume primarily in verbal usage) ‘the arranging’

Comment: This word only exists as the stem of **iarī.s.** when the **.s.** is removed. This **.s.** (see Grammar) makes something an object
VERBAL

iarī(v)(2nd Pers Imperative) ‘arrange!’ in the sense of disappearing

iarigo (v)(3rd Pers Imperative) ‘let arrange’

iarī.i. (v)(Infinitive) ‘to arrange’

iarī.s. (v)(Present Gerund) ‘in arranging’

iarina (v)(Active Past Participle) ‘arranged’

iarito (v)(Passive Past Participle) ‘arranged’

PRESENT INDICATIVE (singular is certain from the inscriptions)

iarin (v) (1st pers. sing. indicative) ‘I arrange’

iarid (v) (2nd pers. sing. indicative) ‘you arrange’

iarib (v) (3rd pers. sing. indicative) ‘he/she/it arranges’

(The following are possible based on Finnic patterns)

iarime (v) (1st pers. plural. indicative) ‘we arrange’

iarite (v) (2nd pers. plural. indicative) ‘you arrange’

aria (v) (3rd pers. plural. indicative) ‘they arrange’

NOMINAL (less specific than **iarī.s.**)

iarī (n)(Nominative) ‘the arranging’

iarī.i. (n)(Partitive) ‘(becoming) part of the arranging’

iarī.s. (n)(Inessive/Illative) ‘in(to) the arranging’

iarina (n)(Essive) ‘as the arranging’

iarina.i. (n)(Terminative) ‘up to the arranging place’

iaril (n)(Adessive) ‘at the location of the arranging’.

iarile.i. (n)(Allative) ‘to the location of the arranging’

iaristo(n)(Elative)‘out of , arising from, the arranging’

iaribo (n)(Polative) ‘towards the direction, side, of the arranging’

(FOR PLURAL STEM: **iarit-** or **iar.i.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

iiuva.n.t ‘eternally in the direction of’ (‘eternally along with’)

Comment: Like **va.n.t** this word acts like a preposition. It is identical in form to **va.n.t** and usage, other than here the prefix **iiu** adds the idea of ‘eternal’.

(SEE **va.n.t** FOR PATTERNS OF EXPANSION)

K, G, C

ka.n.ta (v) ‘carry (bear)’

Comment: This stem occurs a number of times and from context it agrees with the Finnic *kanda* (Est) or *kanta* (Finn) ‘carry’. For example we can find **ka.n.ta.i** which from context we found to be an infinitive. In Estonian the D, T softens and the verb stem/root becomes *kanna*. This softening, as explained earlier is a development for phonetic reasons, and probably originated from laziness in usage. .

VERBAL (It is possible there was also a shortened stem **ka.n.a**)

ka.n.ta (v)(2nd Pers Imperative) ‘carry!’ in the sense of bearing (carry on foot)

ka.n.tago (v)(3rd Pers Imperative) ‘let carry’

ka.n.ta.i. (v)(Infinitive) ‘to carry’

ka.n.ta.s. (v)(Present Gerund) ‘in carrying’

ka.n.tana (v)(Active Past Participle) ‘carried’

ka.n.tato (v)(Passive Past Participle) ‘carried’

PRESENT INDICATIVE (singular is certain from the inscriptions)

ka.n.tan (v) (1st pers. sing. indicative) ‘I carry’

ka.n.tad (v) (2nd pers. sing. indicative) ‘you carry’

ka.n.tab (v) (3rd pers. sing. indicative) ‘he/she/it carries’

(The following are possible based on Finnic patterns)

ka.n.tame (v) (1st pers. plural. indicative) ‘we carry’

ka.n.tate (v) (2nd pers. plural. indicative) ‘you carry’

ka.n.taa (v) (3rd pers. plural. indicative) ‘they carry’

NOMINAL –

Comment: We may wonder if there was a nominal form for this. Finnic languages indicate that there was a nominal stem, without the T,D, as in kann- meaning ‘container’. Indeed the English word can and related words seem to be connected, but it would be unfair to claim that Finnic obtained it from another language. It is most likely that the word ‘container’ comes from the verbal idea of carrying, as something that is carried, in practice is usually carried in a container. So that would be the connection. Since Finnic lacks a noun that includes the D, T (other than plural form) we will assume the nominal stem lacks the D,T. In fact, the word ‘container’ occurs in the inscriptions in Partitive in the word **kane.i.** From this we assume the stem is **kane-**. Note that the primitive stem is **ka-** and is related to the earlier stem **go-**, in the sense that a container holds something carried together.

ka.n.e (n)(Nominative) ‘the container’

ka.n.e.i. (n)(Partitive) ‘(becoming) part of the container’

ka.n.e.s. (n)(Inessive/Illative) ‘in(to) the container’

ka.n.ena (n)(Essive) ‘as the container’

ka.n.ena.i. (n)(Terminative) ‘up to the container place’

ka.n.el (n)(Adessive) ‘at the location of the container’.

ka.n.ele.i. (n)(Allative) ‘to the location of the container’

ka.n.esto(n)(Elative) ‘out of, arising from, the container’

ka.n.ebo (n)(Polative) ‘towards the direction, side, of the container’

(FOR PLURAL STEM: **ka.n.et-** or **ka.n.e.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

kata (v) ‘vanish!’

Comment: When the word **kata.i.** appeared in an inscription, Estonian seemed to invite me to view it in the sense of ‘cover’ (Est. *katta*) But the context of the sentence clearly asked for the meaning ‘to vanish’ (Est *kadu*) This latter is supported by the fact that the Venetic has nothing to suggest a long T sound. (Venetic would use dots for length as in **ka.t.a**)

VERBAL (It is possible there was also a shortened stem **ka.n.a**)

kata (v)(2nd Pers Imperative) ‘vanish!’ in the sense of disappearing

katago (v)(3rd Pers Imperative) ‘let vanish’

kata.i. (v)(Infinitive) ‘to vanish’

kata.s. (v)(Present Gerund) ‘in vanishing’

katana (v)(Active Past Participle) ‘vanished’

katato (v)(Passive Past Participle) ‘vanished’

PRESENT INDICATIVE (singular is certain from the inscriptions)

katan (v) (1st pers. sing. indicative) ‘I vanish’

katad (v) (2nd pers. sing. indicative) ‘you vanish’

katab (v) (3rd pers. sing. indicative) ‘he/she/it vanishes’

(The following are possible based on Finnic patterns)

katame (v) (1st pers. plural. indicative) ‘we vanish’

katate (v) (2nd pers. plural. indicative) ‘you vanish’

kataa (v) (3rd pers. plural. indicative) ‘they vanish’

NOMINAL –

Comment: There is no example of this in a nominal form, but it is certainly possible in the word ‘disappearance’. Thus the following are probably legitimate words. Whether used or not we do not know.

kate (n)(Nominative) ‘the disappearance’

kate.i. (n)(Partitive) ‘(becoming) part of the disappearance’

kate.s. (n)(Inessive/Illative) ‘in(to) the disappearance’

katena (n)(Essive) ‘as the disappearance’

katena.i. (n)(Terminative) ‘up to the disappearance, place’

katel (n)(Adessive) ‘at the location of the disappearance’.

katele.i. (n)(Allative) ‘to the location of the disappearance’

katesto(n)(Elative) ‘out of, arising from, the disappearance’

katebo (n)(Polative) ‘towards the direction, side, of the disappearance’

(FOR PLURAL STEM: **katet-** or **kate.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

kara ‘mountainous land’

Comment: This word, where it occurred, could have referred to the Carnic Alps. We assume that the word was descriptive, like ancient names were, and by coincidence the Estonian word *kara* means ‘rough, ragged, lands’. It is possible that this word also had a verbal form, but we cannot know for

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sure what it was or meant. We know however that the closest verbal form in Estonian is *karju* ‘shout, cry’, but which probably comes from calling in one’s herds (*kari*). Still, pastoralistic farming was found on mountain slopes. We will not presume any Verbal form here.

NOMINAL

kara(n)(Nominative) ‘the disappearance’

kate.i. (n)(Partitive) ‘(becoming) part of the disappearance’

kate.s. (n)(Inessive/Illative) ‘in(to) the disappearance’

katena (n)(Essive) ‘as the disappearance’

katena.i. (n)(Terminative) ‘up to the disappearance, place’

katel (n)(Adessive) ‘at the location of the disappearance’.

katele.i. (n)(Allative) ‘to the location of the disappearance’

katesto(n)(Elative)‘out of , arising from, the disappearance’

katebo (n)(Polative) ‘towards the direction, side, of the disappearance’

(FOR PLURAL STEM: **katet-** or **kate.i.-**)

ke, k ‘also, and’

Comment: The inscriptions revealed that the K was used as a conjunction and it is paralleled by Estonian *ka* ‘also, with’. This use of K to tie things together, also continues into the primitive stems KO, GO, KA, etc. Note that it also appears as a suffix or case ending. When used at the end, it tends to have a container effect, something like a partitive, grouping together many things in one.

klutiari.s. (n) ‘arranged bunch (such as flowers).

(see below)

kluti ‘the bunch’

Comment: This is the first part of a compound word (above) whose meaning was quite obvious from context on a vase.

NOMINAL

kluti (n)(Nominative) ‘the bunch’

kluti.i. (n)(Partitive) ‘(becoming) part of the bunch’

kluti.s. (n)(Inessive/Illative) ‘in(to) the bunch’

klutina (n)(Essive) ‘as the bunch’

klutina.i. (n)(Terminative) ‘up to the bunch place’

klutil (n)(Adessive) ‘at the location of the bunch’.

klutile.i. (n)(Allative) ‘to the location of the bunch’

klutisto(n)(Elative)‘out of , arising from, the bunch’

klutibo (n)(Polative) ‘towards the direction, side, of the bunch’

(FOR PLURAL STEM: **klutit-** or **kluti.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

klutiari.s. (n) ‘arranged bunch (such as flowers).

(**kluti-**) **ari.s.** ‘the arrangement’ under “I”

Comment: This is the first part of a compound word (above) whose meaning was quite obvious from context on a vase. Note that the final *.s.* is used to create an object name. The ultimate stem would be **ari** which might be more verbal, meaning ‘arrange’ For the nominal form, I put the endings onto the object, including the final **.s.** using as a model the way Estonian would add endings to a derived word (example *Sillase*) See next word **ari**, for a more general verbal and nominal possibility

NOMINAL

(**kluti-**)**ari.s.** (n)(Nominative) ‘the (flower-)arrangement’

(**kluti-**)**ari.s.e.i.** (n)(Partitive) ‘(becoming) part of the (flower-) arrangement’

ETC – SEE under “I” for how the ending forms expand

golta ‘go’

Comment: This word was close to obvious where it occurred. I believe that there are some words that were so common in ancient Europe that they were universal. One of these is the word for ‘gold’. It was the currency of the ancient world, and was used everywhere in that role – even more than silver which had a few different names. Obviously we can only interpret this as a noun. (If it had a verb form it would have been to ‘gild’ but we will overlook it.

golta (n)(Nominative) ‘the gold’

golta.i. (n)(Partitive) ‘(becoming) part of the gold’

golta.s. (n)(Inessive/Illative) ‘in(to) the gold’

goltana (n)(Essive) ‘as the gold’

goltana.i. (n)(Terminative) ‘up to the gold, place’

golta (n)(Adessive) ‘at the location of the gold’.

goltae.i. (n)(Allative) ‘to the location of the gold’

goltasto(n)(Elative)‘out of , arising from, the gold’

goltabo (n)(Polative) ‘towards the direction, side, of the gold’

(FOR PLURAL STEM: **goltat-** or **golta.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

go.n.ta, gno- ‘gathering, grouping, community’

Comment: This word occurs in the second part of the compound word in words like **v.i.o.u.go.n.t/na** However, we saw an abbreviated version, I think in 2.B) (?i.)**plete.i.ve.i.gno.i.**[**kara.n.mniio.i.i.e.kupetari.s. e.go** [MLV-131, LLV-Pa2 image with horses, chariot and warriors] This component occurs in **ve.i.gno.i.** which, from context and picture was strongly suggestive of being parallel to Estonian *väe-konna* ‘army’ (literally ‘power-grouping’). In Estonian *konna* is a stem for endings. The nominative is *kond*. In general in Estonian a final D in the nominative softens to N to take endings. The T or D disappears. (in the last word **golta**, the Estonian *kuld* becomes *kulla-* for endings) Thus what appears unusual to Estonian is **gonta** as a stem and that **v.i.o.u.go.n.tna** ought to be **v.i.o.u.gnona**. Since the softening of the stem is a development from common use, it is possible we are only dealing with dialect. In any event, from a Finnic perspective the two forms are the same word. Note that since the ending **.n.ts** is a suffix (appearing as *-nd, nt* in Estonian) the true root/stem is **.g.o-** and we can always consider **gno** coming from **go+na**. The stem KO, CO is a universal one for ancient Europe, regardless of its origins, meaning ‘together, grouping, etc’. That means **KONA, GONA** means in the nature of being together. It creates a noun.

gonta (n)(Nominative) ‘the grouping’

gonta.i. , gno.i. (n)(Partitive) ‘(becoming) part of the grouping’

gonta.s. gno.s. (n)(Inessive/Ilative) ‘in(to) the grouping’

gontana gnona(n)(Essive) ‘as the grouping’

gontana.i. gontana.i. (n)(Terminative) ‘up to the grouping, place’

gontal gnol(n)(Adessive) ‘at the location of the grouping’.

gontale.i. gnole.i.(n)(Allative) ‘to the location of the grouping’

gontasto gnosto (n)(Elative)‘out of , arising from, the grouping’

gontabo gnobo(n)(Polative) ‘towards the direction, side, of the grouping’

(FOR PLURAL STEM: **gontat-**, **gnot-** or **gonta.i.-**, **gno.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

L

la.g.s.to (n) ‘gift’

Comment: Like **iiari.s.** above with its **.s.** ending, here the **.s.to** ending names an object, in this case a ‘gift’. The root word, when we remove the **.s.to**, would be **la.g.** which is probably something like ‘gracious’, ‘nice’ (if we can extrapolate from Estonian *lahke* See next word for **la.g.**)

NOMINAL

la.g.s.to (n)(Nominative) ‘the gift’

la.g.s.to.i. (n)(Partitive) ‘(becoming) part of the gift’

la.g.s.to.s. (n)(Inessive/Illative) ‘in(to) the gift’

la.g.s.tona (n)(Essive) ‘as the gift’

la.g.s.tona.i. (n)(Terminative) ‘up to the gift place’

la.g.s.tol (n)(Adessive) ‘at the location of the gift’.

la.g.s.tole.i. (n)(Allative) ‘to the location of the gift’

la.g.s.tosto(n)(Elative)‘out of , arising from, the gift’

la.g.s.tobo (n)(Polative) ‘towards the direction, side, of the gift’

(FOR PLURAL STEM: **la.g.s.tot-** or **la.g.s.toi-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

-----a possibility from the stem -----

la.g. ‘graciousness’

NOMINAL (less specific than **iari.s.**)

la.g.(n)(Nominative) ‘the graciousness’

la.g..i. (n)(Partitive) ‘(becoming) part of the graciousness’

la.g.s. (n)(Inessive/Illative) ‘in(to) the graciousness’

la.g.na (n)(Essive) ‘as the graciousness’

la.g.na.i. (n)(Terminative) ‘up to the graciousness place’

la.g.l (n)(Adessive) ‘at the location of the graciousness’.

la.g.le.i. (n)(Allative) ‘to the location of the graciousness’

la.g.sto(n)(Elative)‘out of , arising from, the graciousness’

la.g.bo (n)(Polative) ‘towards the direction, side, of the graciousness’

(FOR PLURAL STEM **la.g.it-** or **la.g.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

la.i..v.na ‘produce smell’ from **la.i..v.na.i.v** “aromatic”

Comment: The word that actually appears seems to be a derived from a word meaning ‘smell’. This is mainly based on the parallelism with Estonian which has *lõhnav* ‘aromatic’ and *lõhna* ‘smell, produce aroma’

VERBAL

la.i..V.na (v)(2nd Pers Imperative) ‘produce aroma!’

la.i..V.nago (v)(3rd Pers Imperative) ‘let produce aroma’

la.i..V.na.i. (v)(Infinitive) ‘to produce aroma’

la.i..V.na.s. (v)(Present Gerund) ‘producing aroma’

la.i..V.nana (v)(Active Past Participle) ‘produced aroma’

la.i..V.nato (v)(Passive Past Participle) ‘produced aroma’

PRESENT INDICATIVE (singular is certain from the inscriptions)

la.i..V.nan (v) (1st pers. sing. indicative) ‘I produce aroma’

la.i..V.nad (v) (2nd pers. sing. indicative) ‘you produce aroma’

la.i..V.nab (v) (3rd pers. sing. indicative) ‘he/she/it produces aroma’

(The following are possible based on Finnic patterns)

la.i..V.name (v) (1st pers. plural. indicative) ‘we produce aroma’

la.i..V.nate (v) (2nd pers. plural. indicative) ‘you produce aroma’

la.i..V.naa (v) (3rd pers. plural. indicative) ‘they produce aroma’

NOMINAL

Comment: Using Estonian as a model

la.i..V.(n)(Nominative) ‘the aroma’

la.i..V..i. (n)(Partitive) ‘(becoming) part of the aroma’

la.i..v.s. (n)(Inessive/Illative) ‘in(to) the aroma’

la.i..v.na (n)(Essive) ‘as the aroma’

la.i..v.na.i. (n)(Terminative) ‘up to the aroma place’

la.i..v.al (n)(Adessive) ‘at the location of the aroma’.

la.i..v.ale.i. (n)(Allative) ‘to the location of the aroma’

la.i..v.sto(n)(Elative)‘out of , arising from, the aroma’

la.i..v.bo (n)(Polative) ‘towards the direction, side, of the aroma’

(FOR PLURAL STEM **la.i..v.it-** or **la.i..v.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

leme ‘warm-feeling’, ‘ingratiation’ from **lemet-** (n)(pl) ‘warm-feelings’ ‘ingratiations’

NOMINAL

leme(n)(Nominative) ‘the graciousness’

leme.i. (n)(Partitive) ‘(becoming) part of the graciousness’

leme.s. (n)(Inessive/Illative) ‘in(to) the graciousness’

lemena (n)(Essive) ‘as the graciousness’

lemena.i. (n)(Terminative) ‘up to the graciousness place’

lemel (n)(Adessive) ‘at the location of the graciousness’.

lemele.i. (n)(Allative) ‘to the location of the graciousness’

lemesto(n)(Elative)‘out of , arising from, the graciousness’

lemebo (n)(Polative) ‘towards the direction, side, of the graciousness’

(PLURAL STEM **lemet-** or **leme.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

leno

(SEE BEGINNING OF THIS SECTION where we use this word as a model for our generation of verb and noun forms)

M

me^{go} (n) ‘Our (my)’

Comment: This is a pronoun. Not very many pronouns appear in the Venetic inscriptions – see section 14.2.3.1.

The following are suggested forms using Estonian and Finnish as models
 NOMINAL

me^{go}(n)(Nominative) ‘the graciousness’

me.i. (n)(Partitive) ‘(becoming) part of the graciousness’

me.s. (n)(Inessive/Illative) ‘in(to) the graciousness’

mena (n)(Essive) ‘as the graciousness’

mena.i. (n)(Terminative) ‘up to the graciousness place’

mel (n)(Adessive) ‘at the location of the graciousness’.

mele.i. (n)(Allative) ‘to the location of the graciousness’

mesto(n)(Elative)‘out of, arising from, the graciousness’

mebo (n)(Polative) ‘towards the direction, side, of the graciousness’

(FOR PLURAL STEM **met-** or **me.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

mn- (v)(verb stem) ‘go’ from appearing as second part in compound words **kara.n.-mn.s.** ‘mountains-going’ and **vo.l.tiomno.i.** ‘heavenward-going’

VERBAL

mne (v)(2nd Pers Imperative) ‘go’

mnego (v)(3rd Pers Imperative) ‘let go’

mnena.i. (v)(Infinitive) ‘to go’

mne.s. (v)(Present Gerund) ‘going’

mnena (v)(Active Past Participle) ‘went’

mneto (v)(Passive Past Participle) ‘went’

PRESENT INDICATIVE (singular is certain from the inscriptions)

mn^{en} (v) (1st pers. sing. indicative) ‘I go’

mn^{ed} (v) (2nd pers. sing. indicative) ‘you go’

mn^{eb} (v) (3rd pers. sing. indicative) ‘he/she/it goes’

(The following are possible based on Finnic patterns)

mneme (v) (1st pers. plural. indicative) ‘we go’

mnete (v) (2nd pers. plural. indicative) ‘you go’

mnee (v) (3rd pers. plural. indicative) ‘they go’

NOMINAL

We don’t explore a nominal form because this word dominates in the verbal meaning.

mo.l.da (n) ‘soil, dirt, dust, ash?’

Comment: This is clearly a noun, and verbal forms will not be sought

NOMINAL

mo.l.da (n)(Nominative) ‘the dust’

mo.l.da.i. (n)(Partitive) ‘(becoming) part of the dust’

mo.l.da.s. (n)(Inessive/Illative) ‘in(to) the dust’

mo.l.dana (n)(Essive) ‘as the dust’

mo.l.dana.i. (n)(Terminative) ‘up to the dust place’

mo.l.dal (n)(Acessive) ‘at the location of the dust’.

mo.l.dale.i. (n)(Allative) ‘to the location of the dust’

mo.l.dasto(n)(Elativ)‘out of, arising from, the dust’

mo.l.dabo (n)(Polative) ‘towards the direction, side, of the dust’

(FOR PLURAL STEM **mo.l.dat-** or **mo.l.da.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

mu.s.ta ‘remember’ from **mu.s.ta.i.** (n)(Partitive or Infinitive) ‘to remember’

Comment: This probably has a nominal form too, but we will describe the verbal form.

VERBAL

mu.s.ta (v)(2nd Pers Imperative) ‘remember’

mu.s.tago (v)(3rd Pers Imperative) ‘let remember’

mu.s.ta.i. (v)(Infinitive) ‘to remember’

mu.s.ta.s. (v)(Present Gerund) ‘remembering’

mu.s.tana (v)(Active Past Participle) ‘remembered’

mu.s.tato (v)(Passive Past Participle) ‘remembered’

PRESENT INDICATIVE (singular is certain from the inscriptions)

mu.s.tan (v) (1st pers. sing. indicative) ‘I remember’

mu.s.tad (v) (2nd pers. sing. indicative) ‘you remember’

mu.s.tab (v) (3rd pers. sing. indicative) ‘he/she/it remembers’
(The following are possible based on Finnic patterns)

mu.s.tame (v) (1st pers. plural. indicative) ‘we remember’

mu.s.tate (v) (2nd pers. plural. indicative) ‘you remember’

mu.s.taa (v) (3rd pers. plural. indicative) ‘they remember’

N

ner.ka (n) ‘humbleness’

Comment: We assume the basic usage was nominally and avoid exploring a verbal form.

NOMINAL

ner.ka (n)(Nominative) ‘the humbleness’

ner.ka .i. (n)(Partitive) ‘(becoming) part of the humbleness’

ner.ka .s. (n)(Inessive/Illative) ‘in(to) the humbleness’

ner.ka na (n)(Essive) ‘as the humbleness’

ner.ka na.i. (n)(Terminative) ‘up to the humblenessplace’

ner.ka l (n)(Adessive) ‘at the location of the humbleness’.

ner.ka le.i. (n)(Allative) ‘to the location of the humbleness’

ner.ka sto(n)(Elative)‘out of, arising from, the humbleness’

ner.ka bo (n)(Polative) ‘towards the direction, side, of the humbleness

(FOR PLURAL STEM **ner.ka t-** or **ner.ka .i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

O, JO,HO= .o.

.o. ‘be’

Comment: In Estonian and Finnish the verb for ‘be’ is irregular, possibly for phonetic reasons.The Estonian parallels are given below. They mainly add the L to the stem. If we understood Venetic phonetics better we could suggest whether Venetic versions have similar irregularities

VERBAL

- .O.** (v)(2nd Pers Imperative) ‘be!’ (*olla!*)
- .O.go** (v)(3rd Pers Imperative) ‘let be’ (*olgu*)
- .O..i.** (v)(Infinitive) ‘to be’ (*ole/ma*)
- .O..s.** (v)(Present Gerund) ‘being’ (*oles*)
- .O.na** (v)(Active Past Participle) ‘was’ (*olnud*)
- .O.to** (v)(Passive Past Participle) ‘was’ (*oldud*)
- PRESENT INDICATIVE (singular is certain from the inscriptions)
- .O.n** (v) (1st pers. sing. indicative) ‘I am’ (*olen*)
- .O.d** (v) (2nd pers. sing. indicative) ‘you are’ (*oled*)
- .O.b** (v) (3rd pers. sing. indicative) ‘he/she/it is’ (*on*)
(The following are possible based on Finnic patterns)
- .O.me** (v) (1st pers. plural. indicative) ‘we are’ (*oleme*)
- .O.te** (v) (2nd pers. plural. indicative) ‘you are’ (*olete*)
- .O.o** (v) (3rd pers. plural. indicative) ‘they are’ (*olevad*)
(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

.o.bos, .u.pos (n) ‘horse’

Comment: The S on the end signifies this word names something specific and isn’t an ending...

NOMINAL

- .o.bos** (n)(Nominative) ‘the horse’
- .o.bos .i.** (n)(Partitive) ‘(becoming) part of the horse’
- .o.bose .s.** (n)(Inessive/Illative) ‘in(to) the horse’
- .o.bos na** (n)(Essive) ‘as the horse’
- .o.bos na.i.** (n)(Terminative) ‘up to the horse place’
- .o.bose l** (n)(Adessive) ‘at the location of the horse’.
- .o.bose le.i.** (n)(Allative) ‘to the location of the horse’
- .o.bossto**(n)(Elative)‘out of , arising from, the horse’
- .o.bos bo** (n)(Polative) ‘towards the direction, side, of the horse’

(FOR PLURAL STEM **.o.bos t-** or **.o.bos.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY

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olo ‘ale’

NOMINAL

olos (n)(Nominative) ‘the ale’

olo .i. (n)(Partitive) ‘(becoming) part of the ale’

olo .s. (n)(Inessive/Illative) ‘in(to) the ale’

olo na (n)(Essive) ‘as the ale’

olona.i. (n)(Terminative) ‘up to the ale place’

olo l (n)(Adessive) ‘at the location of the ale’.

olo le.i. (n)(Allative) ‘to the location of the ale’

olosto(n)(Elative)‘out of , arising from, the ale’

olobo (n)(Polative) ‘towards the direction, side, of the ale

(FOR PLURAL STEM **olo t-** or **olo.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

.o.p , up ‘up’

Comment: Probably a preposition that is not declined, as in English. See grammar section on prepositions and postpositions.

o.s.do ‘buy’

Comment: Where it appears, it is verbal. Note that since the initial sound, O, does not have dots. If it had dots, we would need to approach it as an **.o.** word (‘be’)

VERBAL

o.s.do (v)(2nd Pers Imperative) ‘buy’

o.s.do go (v)(3rd Pers Imperative) ‘let buy’

o.s.do.i. (v)(Infinitive) ‘to buy’

o.s.do.s. (v)(Present Gerund) ‘buying’

o.s.dona (v)(Active Past Participle) ‘bought’

o.s.doto (v)(Passive Past Participle) ‘bought’

PRESENT INDICATIVE (singular is certain from the inscriptions)

o.s.don (v) (1st pers. sing. indicative) ‘I buy’

O.s.dod (v) (2nd pers. sing. indicative) ‘you buy’

O.s.dob (v) (3rd pers. sing. indicative) ‘he/she/it buys’
(The following are possible based on Finnic patterns)

O.s.dome (v) (1st pers. plural. indicative) ‘we buy’

O.s.dote (v) (2nd pers. plural. indicative) ‘you buy’

O.s.doo (v) (3rd pers. plural. indicative) ‘they buy’

O.U. ‘outside’ from the appearance of **o.u.pe-io** (n) (Partitive) ‘into the open(space)’

NOMINAL

O.U. (n)(Nominative) ‘the outside’

O.U..i. (n)(Partitive) ‘(becoming) part of the outside’

O.U..s. (n)(Inessive/Illative) ‘in(to) the outside’

O.U.na (n)(Essive) ‘as the outside’

O.U.na.i. (n)(Terminative) ‘up to the outside place’

O.U.l (n)(Adessive) ‘at the location of the outside’.

O.U.le.i. (n)(Allative) ‘to the location of the outside’

O.U.sto(n)(Elativ)‘out of, arising from, the outside’

O.U.bo (n)(Polative) ‘towards the direction, side, of the outside

(FOR PLURAL STEM **O.U. t-** or **O.U..i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

P, B

be- ‘top’. or **pe-** (transitive verb form stem – **peta-**)

Comment: this stem is revealed by **be.l** which from context was almost certainly the Adessive (‘on top of’) case form. This stem might exist elsewhere with a P in another environment. Estonian has the word *pea* ‘head, chief, etc’ which has a very common verbal form. The Venetic word **be.l** is paralleled by Estonian *peal* which, in the Adessive, means literally ‘at the top, head, location’.

NOMINAL

be (n)(Nominative) ‘the top’

be.i. (n)(Partitive) ‘(becoming) part of the top’

be.s. (n)(Inessive/Illative) ‘in(to) the top’

benā (n)(Essive) ‘as the top’

benā.i. (n)(Terminative) ‘up to the top place’

bel (n)(Adessive) ‘to the location of the top.’

bele.i. (n)(Allative) ‘to the location of the top.’

besto (n)(Elativ) ‘out of, arising from, the top’

bebo (n)(Polative) ‘towards the direction, side, of the top’

(FOR PLURAL STEM: **bet-**, or **be.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

VERBAL

Comment: But does this word stem have a verbal interpretation? In Estonian, the imperative *pea!* means ‘stop, hold!’ which obviously literally means that something is being dominated. The verbal *pea*, also has the form *pida* which also has the usage of ‘hold’ in the sense of ‘hold something’ meaning it is a transitive interpretation. I believe that this occurs in Venetic in the PETA in ECUPETARIS (which we interpreted as ‘let it be, hold the journey’ This tends to confirm that Venetic did have the verbal form based on PE- and possibly the stem became PETA alternatively or as needed by attached endings. Although we use P below, bear in mind that whether it is a soft B or hard P depends on whether other consonants in the word are hard or soft. It is certainly possible that either verbal or nominal forms can have the B or P when in a compound word, depending on the consonants in the other element of the compound word.

pea or **peta** (v)(2nd Pers Imperative) ‘let top, hold’

pego or **petago** (v)(3rd Pers Imperative) ‘let top, hold’

pe.i. or **peta.i.** (v)(Infinitive) ‘to top, hold’

pe.s. or **peta.s.** (v)(Present Gerund) ‘in toping, holding’

pena or **petana** (v)(Active Past Participle) ‘topped, held’

peto or **petato** (v)(Passive Past Participle) ‘topped, held’

PRESENT INDICATIVE (singular is certain from the inscriptions)

pean or **petan** (v)(1st pers. sing. indicative) ‘I top, hold’

pead or **petad** (v)(2nd pers. sing. indicative) ‘you top, hold’

peab or **petab** (v)(3rd pers. sing. indicative) ‘he/she/it tops, holds’

(The following are possible based on Finnic patterns)

peame or **petame** (v) (1st pers. plural. indicative) ‘we top, hold’

peate or **petate** (v) (2nd pers. plural. indicative) ‘you top, hold’

peaa or **petaa** (v) (3rd pers. plural. indicative) ‘they top, hold’

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.) **peio** ‘day, sun-time’ from the

appearance of **o.u.pe-io** (n) (Partitive) ‘into the open(space)’

Comment: I choose to view this word as deriving from something which connects with the sun, with daytime being sunny, since Estonian for ‘sun’ is *päike* and for ‘day’ is *päev*.

NOMINAL

peio (n)(Nominative) ‘the day’

peio.i. (n)(Partitive) ‘(becoming) part of the day’

peio.s. (n)(Inessive/Illative) ‘in(to) the day’

peiona (n)(Essive) ‘as the day’

peiona.i. (n)(Terminative) ‘up to the day place’

peiol (n)(Adessive) ‘to the location of the day.’

peiole.i. (n)(Allative) ‘to the location of the day.’

peiosto (n)(Elative) ‘out of , arising from, the day’

peiobo (n)(Polative) ‘towards the direction, side, of the day’

(PLURAL STEM: **peiot-**, or **peio.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

pilpo (n) ‘cloud’

NOMINAL

pilpo (n)(Nominative) ‘the cloud’

pilpo.i. (n)(Partitive) ‘(becoming) part of the cloud’

pilpo.s. (n)(Inessive/Illative) ‘in(to) the cloud’

pilpona (n)(Essive) ‘as the cloud’

pilpona.i. (n)(Terminative) ‘up to the cloud place’

pilpol (n)(Adessive) ‘to the location of the cloud.’

pilpole.i. (n)(Allative) ‘to the location of the cloud.’

pilposto (n)(Elative) ‘out of , arising from, the cloud’

pilpobo (n)(Polative) ‘towards the direction, side, of the cloud’

(PLURAL STEM: **pilpot-**, or **pilpo.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

pora (v)‘ turn’

Comment: When the infinitive form **pora.i.** appeared in the inscriptions, I had no idea it was an infinitive. As seen in the Grammar section, I discovered the infinitive ending from finding a number of instances in which the infinitive meaning was required. In the sentence in which it appears, the meaning is obvious, even without discovering remarkable parallel with Est. *põðra-*

VERBAL

pora (v)(2nd Pers Imperative) ‘turn’

pora go (v)(3rd Pers Imperative) ‘let turn’

pora.i. (v)(Infinitive) ‘to turn’

pora.s. (v)(Present Gerund) ‘turning’

pora na (v)(Active Past Participle) ‘turned’

pora to (v)(Passive Past Participle) ‘turned’

PRESENT INDICATIVE (singular is certain from the inscriptions)

pora n (v) (1st pers. sing. indicative) ‘I turn’

pora d (v) (2nd pers. sing. indicative) ‘you turn’

pora b (v) (3rd pers. sing. indicative) ‘he/she/it turns’

(The following are possible based on Finnic patterns)

pora me (v) (1st pers. plural. indicative) ‘we turn’

pora te (v) (2nd pers. plural. indicative) ‘you turn’

pora a (v) (3rd pers. plural. indicative) ‘they turn’

pueia (v) (Imperative) ‘catch’

Comment: This occurs as a single word in a context in which the meaning is obvious. This was one of the examples we used to demonstrate the direct methodology of determining meaning from context. The following uses the fact that the imperative is also the stem to expand these forms

VERBAL

pueia (v)(2nd Pers Imperative) ‘catch’

- pueia go** (v)(3rd Pers Imperative) ‘let catch’
pueia.i. (v)(Infinitive) ‘to catch’
pueia.s. (v)(Present Gerund) ‘catching’
pueia na (v)(Active Past Participle) ‘caught’
pueia to (v)(Passive Past Participle) ‘caught’
 PRESENT INDICATIVE (singular is certain from the inscriptions)
pueia n (v) (1st pers. sing. indicative) ‘I catch’
pueia d (v) (2nd pers. sing. indicative) ‘you catch’
pueia b (v) (3rd pers. sing. indicative) ‘he/she/it catches’
 (The following are possible based on Finnic patterns)
pueia me (v) (1st pers. plural. indicative) ‘we catch’
pueia te (v) (2nd pers. plural. indicative) ‘you catch’
pueiaa (v) (3rd pers. plural. indicative) ‘they catch’

R (trilled)

rako (n) ‘duck’

Comment: This result is absolutely certain, as the meaning was confirmed by the word surviving inside Slovenian *raca* and possibly in Germanic (for example English *drake*)

NOMINAL

rako (n)(Nominative) ‘the duck’

rako.i. (n)(Partitive) ‘(becoming) part of the duck’

rako.s. (n)(Inessive/Illative) ‘in(to) the duck’

rakona (n)(Essive) ‘as the duck’

rakona.i. (n)(Terminative) ‘up to the duck place’

rakol (n)(Adessive) ‘at the location of the duck’.

rakole.i. (n)(Allative) ‘to the location of the duck’

rakosto(n)(Elicative) ‘out of, arising from, the duck’

rakobo (n)(Polative) ‘towards the direction, side, of the duck

(FOR PLURAL STEM **.rakot-** or **rako.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY

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re.i.a (n) ‘Rhea’

Comment: This word appears most often with endings, in the form **re.i.tia.i.** See the discussions by which we determine that the T is inserted for phonetic reasons – when there are too many vowels in a row – and that the original stem is **re.i.a**. Note that in the Partitive below it lacks the double ii, as I believe this is a special infix to create a meaning of extremeness.

NOMINAL

re.i.a (n)(Nominative) ‘Rhea’

re.i.ta.i. (n)(Partitive) ‘(becoming) part of Rhea’

re.i.a.s. (n)(Inessive/Illative) ‘in(to) Rhea’

re.i.ana (n)(Essive) ‘as Rhea’

re.i.ana.i. (n)(Terminative) ‘up to Rhea place’

re.i.al (n)(Adessive) ‘at the location of Rhea’.

re.i.ale.i. (n)(Allative) ‘to the location of Rhea’

re.i.asto(n)(Elative) ‘out of, arising from, Rhea’

re.i.abo (n)(Polative) ‘towards the direction, side, of Rhea’

(FOR PLURAL STEM **re.i.a t-** or **re.i.ta.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

reni (v) ‘climb’ (determined from **ren-ii-o.i.** (v) (Compound word in the infinitive) ‘to Alps-climb’)

VERBAL

reni (v)(2nd Pers Imperative) ‘climb’

renigo (v)(3rd Pers Imperative) ‘let climb’

reni.i. (v)(Infinitive) ‘to climb’

reni.s. (v)(Present Gerund) ‘climbing’

renina (v)(Active Past Participle) ‘climbed’

renito (v)(Passive Past Participle) ‘climbed’

PRESENT INDICATIVE (singular is certain from the inscriptions)

renin (v) (1st pers. sing. indicative) ‘I climb’

renid (v) (2nd pers. sing. indicative) ‘you climb’

renib (v) (3rd pers. sing. indicative) ‘he/she/it climbs’

(The following are possible based on Finnic patterns)

renime (v) (1st pers. plural. indicative) ‘we climb’

renite (v) (2nd pers. plural. indicative) ‘you climb’

renii (v) (3rd pers. plural. indicative) ‘they climb’

riko (n) ‘nation, tribe’

Comment: This meaning is not certain from the inscriptions alone. But finding the *rico* form elsewhere connected with Venetic, such as the confederation lead by Brittany *Veneti*, Caesar said was called *Armorica* (which in Finnic seems like *armo riigi* ‘nations that support one another’). This word does not necessarily originate in Finnic, but can have been widely borrowed – a word spread through all languages in much the same way as the word for ‘gold’. But from basic principles R+vowel refers to paths – as seen also in Sumerian which has RU, RA, and RI – with the psychology of the vowel modifying the meaning. I think that a double I as in RII nominalized and applied to people inherently means ‘people who follow their path’ In other words everyone in a tribe or nation are moving along the same path. Regardless of the origin, the word can be interpreted via PRE-Indo-European sources. The most probable meaning thus, is to name people who are united on the same path (culturally, way of life, etc) for which the meaning ‘nation’ is fine.

NOMINAL

riko (n)(Nominative) ‘the nation’

riko.i. (n)(Partitive) ‘(becoming) part of the nation’

riko.s. (n)(Inessive/Illative) ‘in(to) the nation’

rikona (n)(Essive) ‘as the nation’

rikona.i. (n)(Terminative) ‘up to the nation place’

rikol (n)(Adessive) ‘at the location of the nation’.

rikole.i. (n)(Allative) ‘to the location of the nation’

rikosto(n)(Elativ)‘out of, arising from, the nation’

rikobo (n)(Polative) ‘towards the direction, side, of the nation’

(FOR PLURAL STEM **rikot-** or **riko.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

ro.t. (n) ‘herb, medicine’ (obtained from **rot.a.i.i.** (n)(endings are Partitive – **h=i.**) ‘aromatic herbs’)

Comment: The meaning was achieved with the help of Finnic, where the word *roht* in Est. today means both ‘grass’ and ‘medicine’. It follows that it originates from considering the medicinal value or grasslike plants, hence the best translation to English is ‘herb’. The word appears on a tiny container with rounded bottom for which the concept of herbs used for perfuming a room fit the context perfectly. Thus this meaning is very probably correct.

NOMINAL (note if we follow Finnic models, the **.t.** in some forms becomes an H for phonetic reasons as in Est *roht, rohile.*)

ro.t. (n)(Nominative) ‘the herb’

ro.t.i. (n)(Partitive) ‘(becoming) part of the herb’

ro.t.s. rohi.s.(n)(Inessive/Illative) ‘in(to) the herb’

ro.t.na rohi na(n)(Essive) ‘as the herb’

ro.t.na.i. rohi na.i. (n)(Terminative) ‘up to the herb place’

ro.t.l rohi l(n)(Adessive) ‘at the location of the nation’.

ro.t.le.i. rohi le.i.(n)(Allative) ‘to the location of the herb’

ro.t.sto rohi sto(n)(Elative)‘out of , arising from, the herb’

ro.t.bo rohi bo(n)(Polative) ‘towards the direction, side, of the herb’

(FOR PLURAL STEM **ro.t.t-** or **ro.t.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

\$ (long S as in ‘tissue’)

\$a (n) ‘lord, god’

Comment: This stem was determined in an earlier chapter in the analysis of the structure of the word **\$a.i.nate.i.** We found parallels in Etruscan *eisa* and Est. *issa-*

NOMINAL

\$a (n)(Nominative) ‘the lord’

\$a.i. (n)(Partitive) ‘(becoming) part of the lord’

\$a.s. (n)(Inessive/Illative) ‘in(to) the lord’

\$ana (n)(Essive) ‘as the lord’

\$ana.i. (n)(Terminative) ‘up to the lord place’

\$al (n)(Adessive) ‘at the location of the lord’.

\$ale.i. (n)(Allative) ‘to the location of the lord’

\$asto(n)(Elative)‘out of , arising from, the lord’

\$abo (n)(Polative) ‘towards the direction, side, of the lord’

(FOR PLURAL STEM **\$at-** or **\$a.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

S

SSEL (n) ‘back’ (determined from **SSELBOI** ‘onto-the-back’ (stem of ‘back’ plus ending –BO in the Partitive)

Comment: This meaning is probably correct as the word appears in the context of a horse, and Estonian uses the word as well in the context of getting horseback as in *selga!* But here we isolate the stem for ‘back’ and expand it.

NOMINAL

sseI (n)(Nominative) ‘the back’

sseI.i. (n)(Partitive) ‘(becoming) part of the back’

sseI.s. (n)(Inessive/Illative) ‘in(to) the back’

sseI.na (n)(Essive) ‘as the back’

sseI.na.i. (n)(Terminative) ‘up to the back place’

sseI (n)(Adessive) ‘at the location of the back’.

sseI.e.i. (n)(Allative) ‘to the location of the back’

sseI.sto(n)(Elative)‘out of , arising from, the back’

sseI.bo (n)(Polative) ‘towards the direction, side, of the back’

(FOR PLURAL STEM **sseI t-** or **sseI.i.-**)

VERBAL (I add an I to the stem)

sseI (v)(2nd Pers Imperative) ‘get onto the back’

sseI.igo (v)(3rd Pers Imperative) ‘let get onto the back’

sseI.i. (v)(Infinitive) ‘to get onto the back’

sseI.s. (v)(Present Gerund) ‘getting onto the back’

sseI.na (v)(Active Past Participle) ‘gotten onto the back’

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sselito (v)(Passive Past Participle) ‘gotten onto the back’
PRESENT INDICATIVE (singular is certain from the inscriptions)

sselin (v) (1st pers. sing. indicative) ‘I get onto the back’

sselid (v) (2nd pers. sing. indicative) ‘you get onto the back’

sselib (v) (3rd pers. sing. indicative) ‘he/she/it gets onto the back’
(The following are possible based on Finnic patterns)

sselime (v) (1st pers. plural. indicative) ‘we get onto the back’

sselite (v) (2nd pers. plural. indicative) ‘you get onto the back’

sselii (v) (3rd pers. plural. indicative) ‘they get onto the back’

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

SO.U.V (n) ‘wishing’ (determined from **so.u.v-na** (n) (Essive ending) ‘as a well-wishing’ (‘as a positive expression, salutation’)

Comment: This word appears only once, but the context determined that the Est. parallel *soov* fit perfectly. This interpretation is only probable but we do not have as much evidence as some other words. We add an I where needed for phonetic reasons

NOMINAL

SO.U.V(n)(Nominative) ‘the wishing’

SO.U.V.i. (n)(Partitive) ‘(becoming) part of the wishing’

SO.U.Vi.s. (n)(Inessive/Illative) ‘in(to) the wishing’

SO.U.vina (n)(Essive) ‘as the wishing’

SO.U.vina.i. (n)(Terminative) ‘up to the wishing place’

SO.U.vil (n)(Adessive) ‘at the location of the wishing’.

SO.U.vile.i. (n)(Allative) ‘to the location of the wishing’

SO.U.visto(n)(Elative)‘out of , arising from, the wishing’

SO.U.vibo (n)(Polative) ‘towards the direction, side, of the wishing’

(FOR PLURAL STEM **SO.U.Vi t-** or **SO.U.Vi.i.-**)

VERBAL (I add an I to the stem)

SO.U.Vi (v)(2nd Pers Imperative) ‘wish’

SO.U.vigo (v)(3rd Pers Imperative) ‘let wish’

SO.U.Vi.i. (v)(Infinitive) ‘to wish’

SO.U.vi.s. (v)(Present Gerund) ‘wishing’

SO.U.vina (v)(Active Past Participle) ‘wished’

SO.U.vito (v)(Passive Past Participle) ‘wished’

PRESENT INDICATIVE (singular is certain from the inscriptions)

SO.U.vin (v) (1st pers. sing. indicative) ‘I wish’

SO.U.vid (v) (2nd pers. sing. indicative) ‘you wish’

SO.U.vib (v) (3rd pers. sing. indicative) ‘he/she/it wishes’

(The following are possible based on Finnic patterns)

SO.U.vime (v) (1st pers. plural. indicative) ‘we wish’

SO.U.vite (v) (2nd pers. plural. indicative) ‘you wish’

SO.U.vii (v) (3rd pers. plural. indicative) ‘they wish’

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

T, D

dera (n) ‘the whole’ (determined from **dera.i.** ‘whole’ (Part.))

Comment: This occurs only once and this meaning was assumed from strong parallelism to Estonian use of *terve* ‘whole’. We will not expand on this one as it could turn out to be a specialized usage.

NOMINAL

dera (n)(Nominative) ‘the whole’

dera.i. (n)(Partitive) ‘(becoming) part of the whole’

dera.s. (n)(Inessive/Illative) ‘in(to) the whole’

derana (n)(Essive) ‘as the whole’

derana.i. (n)(Terminative) ‘up to the whole place’

deral (n)(Adessive) ‘at the location of the whole’.

derale.i. (n)(Allative) ‘to the location of the whole’

derasto(n)(Elativ) ‘out of, arising from, the whole’

derabo (n)(Polative) ‘towards the direction, side, of the whole’

(FOR PLURAL STEM **derat-** or **dera.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY

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PARTICULAR FORM WAS IN ACTUAL USAGE.)

do- (v) ‘bring (something)’ (NOMINAL INTERPRETATION PROBABLY IN MEANING ‘that (something)’)

Comment: This stem might not have much noun usage, other than when it is already expanded into expanded stems via participles, etc. I can only suggest that the nominal version of do For example **dona.s.to** ‘the brought thing’ is based on **dona-** which is probably an Active Past Participle, creating a new expanded stem

VERBAL:

do (v)(2nd Pers Imperative) ‘bring’

dogo (v)(3rd Pers Imperative) ‘let bring’

do.i. (v)(Infinitive) ‘to bring’

do.s. (v)(Present Gerund) ‘in bringing’

dona (v)(Active Past Participle) ‘brought’

doto (v)(Passive Past Participle) ‘brought’

PRESENT INDICATIVE (singular is certain from the inscriptions)

don (v) (1st pers. sing. indicative) ‘I bring’

dod (v) (2nd pers. sing. indicative) ‘you bring’

dob (v) (3rd pers. sing. indicative) ‘he/she/it brings’

dome (v) (1st pers. plural. indicative) ‘we bring’

dote (v) (2nd pers. plural. indicative) ‘you bring’

doi (v) (3rd pers. plural. indicative) ‘they bring’

NOMINAL:

do (n)(Nominative) ‘that’

do.i. (n)(Partitive) ‘(becoming) part of that’

do.s. (n)(Inessive/Illative) ‘in(to) that’

dona (n)(Essive) ‘as that’

dona.i. (n)(Terminative) ‘up to that place’

dol (n)(Adessive) ‘at the location of that.’

dole.i. (n)(Allative) ‘to the location of that.’

dosto (n)(Elative) ‘out of , arising from, that’

do bo (n)(Polative) ‘towards the direction, side, of that’

(FOR PLURAL STEM **dot-** or **do.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

dona- ‘brought’ Nominal case endings on Active Past Participle

Comment: This stem is derived from **do-** For example **dona.s.to** ‘the brought thing’ is based on **dona-** which is probably an Active Past Participle. Note that in Finnic verb forms like participles can take nominal endings. Thus we will enumerate the nominal possibilities. A verb ending onto a verb is not very likely

dona (n)(Nominative) ‘ the brought-thing’

dona.i. (n)(Partitive) ‘(becoming) part of the brought-thing’

dona.s. (n)(Inessive/Illative) ‘in(to) the brought-thing’

dona na (n)(Essive) ‘as the brought-thing’

dona na.i. (n)(Terminative) ‘up to the brought-thing’

dona l (n)(Adessive) ‘at the location of the brought-thing.’

dona le.i. (n)(Allative) ‘to the location of the brought-thing.’

dona sto (n)(Elative) ‘out of , arising from, the brought-thing’

dona bo (n)(Polative) ‘towards the direction, side, of the brought-thing’

(FOR PLURAL STEM **dona t-** or **dona.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

te (n) ‘You, you (pl)’

Comment: the pronoun occurs often in the form **te.i.** (n) ‘towards uniting with You’ . The following guesses the forms it can have with other cases. Note that such common short words can become irregular
NOMINAL:

te (n)(Nominative) ‘you’

te.i. (n)(Partitive) ‘(becoming) part of you’

te.s. (n)(Inessive/Illative) ‘in(to) you’

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tena (n)(Essive) ‘as you’

tena.i. (n)(Terminative) ‘up to your place’

tel (n)(Adessive) ‘at the location of you.’

tele.i. (n)(Allative) ‘to the location of you’

testo (n)(Elative) ‘out of , arising from, you’

tebo (n)(Polative) ‘towards the direction, side, of you’

(FOR PLURAL STEM **te t-** or **te.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

tiva , tiba (n) ‘wing’

Comment: the evidence for this meaning is very strong. It appears twice, and whether V is used or B is simply a matter of dialect.

NOMINAL:

tiva (n)(Nominative) ‘wing’

tiva.i. (n)(Partitive) ‘(becoming) part of the wing’

tiva.s. (n)(Inessive/Illative) ‘in(to) the wing’

tivana (n)(Essive) ‘as the wing’

tivana.i. (n)(Terminative) ‘up to the wing place’

tival (n)(Adessive) ‘at the location of the wing.’

tivale.i. (n)(Allative) ‘to the location of the wing’

tivasto (n)(Elative) ‘out of , arising from, the wing’

tivabo (n)(Polative) ‘towards the direction, side, of the wing’

(FOR PLURAL STEM **tiva t-** or **tiva.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

U, JU,HU=.u.

.u.r.kli- (n) ‘oracle’ .

Comment: The meaning of ‘oracle’ is determined in roundabout ways (see discussion in earlier chapters). It could have a more basic meaning. It appears to be used as a synonym or description of the goddess Rhea. For example the correct meaning could be ‘all-knowing’. The word ‘oracle’ is probably ancient Greek interpretation of a foreign word that had an

intrinsic meaning of this sort.

NOMINAL:

.u.r.kli (n)(Nominative) ‘oracle’

.u.r.kli.i. (n)(Partitive) ‘(becoming) part of the oracle’

.u.r.kli.s. (n)(Inessive/Illative) ‘in(to) the oracle’

.u.r.klina (n)(Essive) ‘as the oracle’

.u.r.klina.i. (n)(Terminative) ‘up to your the oracle’

.u.r.klil (n)(Adessive) ‘at the location of the oracle.’

.u.r.klile.i. (n)(Allative) ‘to the location of the oracle’

.u.r.klisto (n)(Elative) ‘out of , arising from, the oracle’

.u.r.klibo (n)(Polative) ‘towards the direction, side, of the oracle’

(FOR PLURAL STEM **.u.r.kli t-** or **.u.r.kli.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

V

vo.l.ti (n) ‘universe-above’ (determined from **vo.l.tiio** (n) ‘universe above’)

NOMINAL:

vo.l.ti (n)(Nominative) ‘universe’

vo.l.ti.i. (n)(Partitive) ‘(becoming) part of the universe’

vo.l.ti.s. (n)(Inessive/Illative) ‘in(to) the universe’

vo.l.tina (n)(Essive) ‘as the universe’

vo.l.tina.i. (n)(Terminative) ‘up to the universe place’

vo.l.til (n)(Adessive) ‘at the location of the universe.’

vo.l.tile.i. (n)(Allative) ‘to the location of the universe’

vo.l.tisto (n)(Elative) ‘out of , arising from, the universe’

vo.l.tibo (n)(Polative) ‘towards the direction, side, of the universe’

(FOR PLURAL STEM **vo.l.ti t-** or **vo.l.ti.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

va.n.t (n) ‘the direction of’ (possibly ‘along with’)

Comment: This word looked like a preposition, but in two cases it was taking noun endings. Therefore we will expand it with nominal endings.

NOMINAL:

vant (n)(Nominative) ‘the direction of’

vant.i. (n)(Partitive) ‘(becoming) part of the direction of’

vant.s. (n)(Inessive/Illative) ‘in(to) the direction of’

vantna (n)(Essive) ‘as the direction of’

vantna.i. (n)(Terminative) ‘up to the direction place’

vantl (n)(Adeessive) ‘at the location of the direction of.’

vantle.i. (n)(Allative) ‘to the location of the direction of’

vantsto (n)(Elativ) ‘out of, arising from, the direction of’

vantbo (n)(Polative) ‘towards the direction, side, of the direction of’

(FOR PLURAL STEM **vant t-** or **vant .i.-**)

VERBAL: (I add an I to the stem)

vant (v)(2nd Pers Imperative) ‘orientate’

vantigo (v)(3rd Pers Imperative) ‘let orientate’

vanti.i. (v)(Infinitive) ‘to orientate’

vanti.s. (v)(Present Gerund) ‘in orientating’

vantina (v)(Active Past Participle) ‘orientated’

vantito (v)(Passive Past Participle) ‘orientated’

PRESENT INDICATIVE (singular is certain from the inscriptions)

vantin (v) (1st pers. sing. indicative) ‘I orientate’

vantid (v) (2nd pers. sing. indicative) ‘you orientate’

vantib (v) (3rd pers. sing. indicative) ‘he/she/it orientate’

vantime (v) (1st pers. plural. indicative) ‘we orientate’

vantite (v) (2nd pers. plural. indicative) ‘you orientate’

vantii (v) (3rd pers. plural. indicative) ‘they orientate’

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

v.i.(o)u- (v) ‘carry, convey’

Comment: As seen in the earlier discussions, understanding the meanings of this and similar words relating to ‘carrying’ is complicated because in the Venetic inscriptions it is used in conjunction with the conveyance of the spirit to eternity – a reason why in the past, the word has been incorrectly interpreted with ‘cremate’, when the real meaning is to ‘convey to the heavens’.

VERBAL

V.i.OU (v)(2nd Pers Imperative) ‘convey’**V.i.ougo** (v)(3rd Pers Imperative) ‘let convey’**V.i.ou.i.** (v)(Infinitive) ‘to convey’**V.i.OU.S.** (v)(Present Gerund) ‘conveying’**V.i.ouna** (v)(Active Past Participle) ‘conveyed’**V.i.outo** (v)(Passive Past Participle) ‘conveyed’

PRESENT INDICATIVE (singular is certain from the inscriptions)

V.i.oun (v) (1st pers. sing. indicative) ‘I convey’**V.i.oud** (v) (2nd pers. sing. indicative) ‘you convey’**V.i.oub** (v) (3rd pers. sing. indicative) ‘he/she/it conveys’

(The following are possible based on Finnic patterns)

V.i.oume (v) (1st pers. plural. indicative) ‘we convey’**V.i.oute** (v) (2nd pers. plural. indicative) ‘you convey’**V.i.OUU**(v) (3rd pers. plural. indicative) ‘they convey’

v.i.(o)ug- (n) ‘carrying, conveyance’

Comment: See discussions about this – it seems the G ending nominalizes the verb. There is similarity in Estonian *viik* ‘carried thing, ware’ as derived from verb *vii* ‘carry, convey’.

NOMINAL:

V.i.oug (n)(Nominative) ‘the direction of’**V.i.oug.i.** (n)(Partitive) ‘(becoming) part of the direction of’**V.i.oug.s.** (n)(Inessive/Illative) ‘in(to) the direction of’**V.i.ouгна** (n)(Essive) ‘as the direction of’**V.i.ouгна.i.** (n)(Terminative) ‘up to the direction place’**V.i.ougl** (n)(Adessive) ‘at the location of the direction of.’

v.i.ougle.i. (n)(Allative) ‘to the location of the direction of’

v.i.ougsto (n)(Elative) ‘out of , arising from, the direction of’

v.i.ougbo (n)(Polative) ‘towards the direction, side, of the direction of’

(FOR PLURAL STEM **v.i.oug t-** or **v.i.oug.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

v.i.o.u.go.n.ta (n) ‘the collection of carryings’

Comment: This is a compound word, with the second part being **go.n.ta**
NOMINAL

v.i.ougo.n.ta (n)(Nominative) ‘the collection of carryings’

v.i.ougo.n.ta.i. (n)(Partitive) ‘(becoming) part of the collection of carryings’

v.i.ougo.n.ta.s. (n)(Inessive/Illative) ‘in(to) the collection of carryings’

v.i.ougo.n.tna (n)(Essive) ‘as the collection of carryings’

---ETC---

See go.n.ta, gno- ‘gathering, grouping, community’

Simply add the concept of ‘carryings, conveyances’

v.i.re (n) ‘vital energy’

Comment: This stem occurs with some variation allowing us to identify this as the stem. The meaning of ‘vital energy’ is the best English expression that seems to work. There might be other words that express the concept. See discussions of these words. All the VII words are complex because they are somewhat abstract, as is the concept of ‘convey’ which can refer to both material and immaterial things.

NOMINAL:

v.i.re (n)(Nominative) ‘the vital energy’

v.i.re.i. (n)(Partitive) ‘(becoming) part of the vital energy’

v.i.re.s. (n)(Inessive/Illative) ‘in(to) the vital energy’

v.i.rena (n)(Essive) ‘as the vital energy’

v.i.rena.i. (n)(Terminative) ‘up to the vital energy’

v.i.rel (n)(Adessive) ‘at the location of the vital energy’

v.i.rele.i. (n)(Allative) ‘to the location of the vital energy’

v.i.resto (n)(Elative) ‘out of , arising from, the the vital energy’

V.i.rebo (n)(Polative) ‘towards the direction, side, of the vital energy’

(FOR PLURAL STEM **V.i.re t-** or **V.i.re.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

v.i.rema (n) ‘vital energy state’

Comment: The suffix **-ma**, we assumed refers to the state. It is therefore an ending that probably can be applied on many word stems, and represents an additional direction of expansion, in addition to others listed in the LENO examples give at the beginning of this section.

NOMINAL:

V.i.rema (n)(Nominative) ‘the vital energy state’

V.i.rema.i. (n)(Partitive) ‘(becoming) part of the vital energy state’

V.i.rema.s. (n)(Inessive/Illative) ‘in(to) the vital energy state’

V.i.remana (n)(Essive) ‘as the vital energy state’

V.i.remana.i. (n)(Terminative) ‘up to the vital energy state’

V.i.remal (n)(Adessive) ‘at the location of the vital energy state’

V.i.remale.i. (n)(Allative) ‘to the location of the vital energy state’

V.i.remasto (n)(Elative) ‘out of , arising from, the the vital energy state’

V.i.remabo (n)(Polative) ‘towards the direction, side, of the vital energy state’

(FOR PLURAL STEM **V.i.rema t-** or **V.i.rema.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

vda (v) ‘carry, convey’

Comment: One may wonder how this differs from the **v.i.ou-** given above which meant ‘carry, convey’. Aside from the fact that this meaning fit well where it occurred, we can refer to parallels in Estonian where in addition to *vii* ‘carry’, there is *veda* which has a similar meaning. In addition Estonian has the alternative *vea* which is more easily associated with *veda*. Whether we have *vea*, *vii*, *veda*, and other forms, they all refer to basically the same concept. Probably originating with the word for ‘water’, the all are rooted in the ancient practice of carrying wares by boats, hence ‘to water’ was synonymous with ‘to carry (by water)’

VERBAL

vda (v)(2nd Pers Imperative) ‘carry’

v(d)ago (v)(3rd Pers Imperative) ‘let carry’

vda.i. (v)(Infinitive) ‘to carry’

vda.s. (v)(Present Gerund) ‘carrying’

vdana (v)(Active Past Participle) ‘carried’

vdato (v)(Passive Past Participle) ‘carried’

PRESENT INDICATIVE (singular is certain from the inscriptions)

vdan (v) (1st pers. sing. indicative) ‘I carry’

vdad (v) (2nd pers. sing. indicative) ‘you carry’

vdab (v) (3rd pers. sing. indicative) ‘he/she/it carries’

(The following are possible based on Finnic patterns)

vdame (v) (1st pers. plural. indicative) ‘we carry’

vdate (v) (2nd pers. plural. indicative) ‘you carry’

vdai (v) (3rd pers. plural. indicative) ‘they carry’

vo.t.te (v) ‘take’ (determined from **vo.t.te.i.** (v) (Infinitive) ‘to take’ .

Also appears as **vo.tna** which suggests an abbreviated stem dialect is possible)

Comment: Based on practices with the very common Estonian word *võtta*, we believe from the other example **vo.tna** that in actual usage there could be abbreviating that turned the stem from **vo.t.te** to **vo.t- vote-** etc. As with other verbs, we could determine nominal forms; however these expansions from word stems are only a limited suggestions of what is more probable to have developed.

VERBAL

vo.t.te (v)(2nd Pers Imperative) ‘take’

vo.t.t[e] go (v)(3rd Pers Imperative) ‘let take’

vo.t.te .i. (v)(Infinitive) ‘to take’

vo.t.te.s. (v)(Present Gerund) ‘taking’

vo.t.t[e] na (v)(Active Past Participle) ‘took’

vo.t.te to (v)(Passive Past Participle) ‘took’

PRESENT INDICATIVE (singular is certain from the inscriptions)

vo.t.te n (v) (1st pers. sing. indicative) ‘I take’

vo.t.te d (v) (2nd pers. sing. indicative) ‘you take’

vo.t.te b (v) (3rd pers. sing. indicative) ‘he/she/it takes’

(The following are possible based on Finnic patterns)

vo.t.te me (v) (1st pers. plural. indicative) ‘we take’

vo.t.te te (v) (2nd pers. plural. indicative) ‘you take’

vo.t.te i (v) (3rd pers. plural. indicative) ‘they take’

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

voto (v) ‘water’

Comment: The inscriptions as a whole suggest that ‘water’ was also expressed with higher vowels. I use the vowel variation seen in Estonian in *vool*, *vesi*, *vii* ‘current’, ‘water’, ‘carry (by water)’ to propose that the low vowel as in **voto** referred to the substance, while higher vowels suggested water in the sense of the surface of a river or sea, and the highest vowel suggested above the surface as when something is carried in a boat.

NOMINAL:

voto (n)(Nominative) ‘water’

voto.i. (n)(Partitive) ‘(becoming) part of water’

voto.s. (n)(Inessive/Ilative) ‘in(to) water’

votona (n)(Essive) ‘as water’

votona.i. (n)(Terminative) ‘up to water’

votol (n)(Adessive) ‘at the location of water’

votole.i. (n)(Allative) ‘to the location of water’

votosto (n)(Elative) ‘out of, arising from, water’

votobo (n)(Polative) ‘towards the direction, side, of water’

(FOR PLURAL STEM **votot-** or **voto.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

ve.i.gno (n) ‘army’ (determined from appearance of Partitive **ve.i.gno.i.**)

Comment, the part that takes the endings is *gno*, which by itself means ‘community’. Thus this compound word means ‘force-community’. It also means we could isolate **ve.i.** and regard it as a noun by itself, meaning ‘strength, force’. I think it originates in Finnic in deep prehistoric times from the act of dragging boats that calls for strength.

NOMINAL:

ve.i.gno (n)(Nominative) ‘army’

ve.i.gno.i. (n)(Partitive) ‘(becoming) part of the army’

ve.i.gno.s. (n)(Inessive/Illative) ‘in(to) the army’

ve.i.gnona (n)(Essive) ‘as the army’

ve.i.gnona.i. (n)(Terminative) ‘up to the army’

ve.i.gnol (n)(Adessive) ‘at the location of the army’

ve.i.gnole.i. (n)(Allative) ‘to the location of the army’

ve.i.gnosto (n)(Elative) ‘out of , arising from, the army’

ve.i.gnobo (n)(Polative) ‘towards the direction, side, of the army’

(FOR PLURAL STEM **ve.i.gnot-** or **ve.i.gno.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

ve.i. (n) ‘strength, force’ (as derived from it appearing in the compound word above. It is also represented in another way in **v.i.a.g.s.to**, next)

Comment: This derivation is included here because we can find it represented in Estonian in *vägi* , *väe-* Below, we may need some adjustment for phonetic reasons.

NOMINAL:

ve.i. (n)(Nominative) ‘force’

ve.i.i. (n)(Partitive) ‘(becoming) part of the force’

ve.i.s. (n)(Inessive/Illative) ‘in(to) the force’

ve.i.na (n)(Essive) ‘as the force’

ve.i.na.i. (n)(Terminative) ‘up to the force’

ve.i.l (n)(Adessive) ‘at the location of the force’

ve.i.le.i. (n)(Allative) ‘to the location of the force’

ve.i.sto (n)(Elative) ‘out of , arising from, the force’

ve.i.obo (n)(Polative) ‘towards the direction, side, of the force’

(FOR PLURAL STEM **ve.i.t-** or **ve.i.i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

v.i.a.g.a (n) ‘forcefulness’ (inspired by **v.i.a.g.s.to** (adverb) ‘with strength, largeness’

Comment: This has a close connection to the Elative form above - **ve.i.sto**

Meaning ‘arising from the force’ . In Estonian there is also *väga* meaning ‘very, much, plenty, forceful’. This suggests that we could approach the Venetic from a stem of **v.i.a.ga**

NOMINAL:

V.i.a.g.a (n)(Nominative) ‘forcefulness’

V.i.a.g.a.i. (n)(Partitive) ‘(becoming) part of forcefulness’

V.i.a.g.a.s. (n)(Inessive/Illative) ‘in(to) forcefulness’

V.i.a.g.ana (n)(Essive) ‘as forcefulness’

V.i.a.g.ana.i. (n)(Terminative) ‘up to forcefulness’

V.i.a.g.al (n)(Adessive) ‘at the location of forcefulness’

V.i.a.g.ale.i. (n)(Allative) ‘to the location of forcefulness’

V.i.a.g.asto (n)(Elative) ‘out of, arising from, forcefulness’

V.i.a.g.abo (n)(Polative) ‘towards the direction, side, of forcefulness’

(FOR PLURAL STEM **V.i.a.g.a t-** or **V.i.a.g.a .i.-**)

(USE LENO EXAMPLES TO GENERATE MORE. BUT UNLESS A FORM ACTUALLY APPEARS IN THE VENETIC INSCRIPTIONS, WE CANNOT KNOW HOW COMMON ANY PARTICULAR FORM WAS IN ACTUAL USAGE.)

ADVERBS, ADJECTIVES, PREPOSITIONS, POSTPOSITIONS, ETC

As seen in the chapter on Grammar, Venetic, as a traditional Finnic, in general creates modifiers of the main words not by adding separate adjectives or adverbs, but by compounding. Two stand-alone words when combined, alter the meaning of each other. Case endings, prefixes and suffixes added to main word stems are descended from the concept of compounding. When a standalone word is used repeatedly it becomes abbreviated and that is then a prefix, suffix, or case ending. It is as simple as that. In Estonian, some standalone words that have become case endings still exist. For example *sisse* ‘into’ is obviously the origins of the Estonian Inessive or Illative case ending. For example *maja-sisse* ‘house-inside’ becomes *majasse* ‘into the house’. Also Estonian has a case ending called ‘comitive’ as in *majaga* ‘with the house’, but the standalone *kaasa* still exist too and can be compounded, such as *maja-kaasa* ‘with the house’ This was obviously then from frequent use shortened to *maja-ga*.

Venetic appears to have similar developments – where standalone modifying words are so frequently compounded with stems that they abbreviate into case endings suffixes or prefixes. (As I mentioned earlier, case endings are nothing more than frequently used suffixes)

A good example is the Venetic ending –bo, which also exists in a standalone form as seen in bo.s. or bo.i.

When the compounding is applied to a stem with a noun concept, the added element becomes adjectival, and when applied to a stem with a verbal concept, the added element becomes adverbial. That is why in Finnic today we can find similarities between modifiers of verbs, and modifiers of nouns.

Once we learn the Venetic stems, it is easy to compound it with other stems, suffixes, prefixes, and “case endings’ to produce countless derivative concepts. Obviously it is much easier to grasp Venetic expression if you are already familiar with the two most common Finnic languages today Finnish or Estonian. But Venetic, due to ancient history, is closer to Estonian than Finnish.

15.3 A BRIEF DISCUSSION ABOUT CREATING NEW SENTENCES FROM VENETIC STEMS AND GRAMMAR

INTRODUCTION

The actual Venetic inscriptions that archeology has found are generally limited to the kinds of sentences used for funerals or worshipping the Goddess and therefore the identifiable word stems are limited. Obviously the actual Venetic language had many more words including the common words of everyday life. As discussed earlier, the Veneti probably used writing in everyday fashion as well – as did other users of writing in the Mediterranean – however, everyday useage would have been with media that has disintegrated and left little fpr archeology to find. Certainly there must have been writing on materials like cloth or paper, for example. Merchants have probably always made notes on soft media – inventories of goods, notes regarding customers, etc. We can grasp the nature of such writing from the thousands of clay tablets archeology has found for ancient Sumerians. In that case, merchants wrote onto soft clay, and as a result thousands of them have survived.



Remains of Phoenician writing tablets which originally contained wax and was written upon by styluses.

It is known that Phoenicians wrote their notes onto wax, and when no longer needed melted the wax smooth again. Possibly it was a widespread custom among traders and Venetic traders did so as well. The body of Venetic inscriptions does reveal the use of styluses to press writing onto thin bronze. It shows that such a practice may have existed with wax as

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well. Inscribe with a stylus onto a soft surface of wax or bronze foil was practical in that no ink was needed and unlike paper, wax or bronze foil was, unlike paper, water resistant. That is not to say there wasn't paper as well. Whatever was current in Greece and elsewhere in the Mediterranean was certainly used by the Veneti too.

Sadly, past analysts of Venetic have failed to see the ancient Veneti as real ordinary people, who would have had all the same interests, activities, and institutions seen elsewhere. There is a tendency even among seasoned scholars to make deductions only from available information, treating lost information as if it did not exist. As a result, there has been a tendency in the history of investigating the inscriptions to assume that writing was so special that it was used only by a priestly class and only for religious purposes – for no other reason than that archeological finds have mostly come from funerary urns, tomb markers, etc. When this assumption is made, then every piece of writing is treated as if it had religious purpose.

Non-religious inscriptions were probably more common than religious, but because they were not intended to be long-lasting like funerary objects, were not laborously inscribed onto stone, bronze or ceramics. But more importantly, everyday writing would have been used everywhere. Whereas funerary or religious objects accumulated in concentrations at cemeteries and sanctuaries so that archeologists found a large number in one location, the everyday writing is spread through the landscape and will be found only by accident during excavations by construction companies.

Even though anything on paper or wax or other soft media has disintegrated in the earth, the body of inscriptions we looked at does offer some examples of common uses of writing, surviving because it was written on durable surfaces. As we saw earlier these examples range from a few labels on objects – such as 'aromatic herbs' on a small container used for perfuming rooms, or a vase with the text obviously incorporated in the external decorations reading 'water the flower-bunch vigorously'



1.F) **lah.vnahvrot.a.h** [small container with round bottom- MLV 252-253, LLV Is -1,2]



voto klutiari.s. vha.g.s.to

1.E) **voto klutiari.s. vha.g.s.to** [*object is clearly a vase MLV- 128, LLV- Pa16*]

The purpose in this section, is to use everything we have learned earlier and attempt to combine words and grammar in order to come up with new words, phrases, and sentences that are permitted by the language but appear nowhere in our body of inscriptions.

Since a language will be selective in choices of words and expressions, we cannot know if a Venetic person would have expressed it in the way suggested, rather than in another way. All we know is that it is valid. It would be analogous to a foreigner with limited understanding of English expressing his English sentences in the style of their own language. While grammatically correct, it may seem odd compared to the current manner in which English is used.

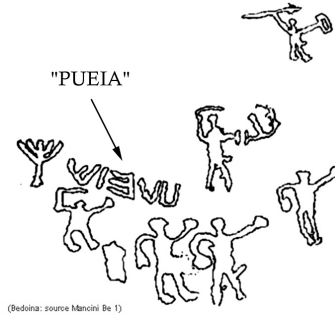
The best way to make examples that are more likely to be valid, is to use actual inscriptions as templates, and modify them. The following sections do that. Our only intention is to create some demonstrations of what is now possible. Being able to create new original sentences is the best test of adequate reconstruction of the Venetic language.

For example we can use the above two real examples to form a new sentence:

Voto la.i.v.na.i. klutiari.i. ‘Water the aromatic flower-bunch’

(There are some grammatical issues here. I assume that **klutiari.s.** is a Nominative or Accusative, and that in this example we need the Partitive which I assume is **klutiari.i.**)

NEW SENTENCES INPIRED BY EXAMPLES IN
THE BODY OF INSCRIPTIONS



1.A) **pueia** [the image on mountain side showing 5 raised-fisted men and fleeing man]

IMPERATIVES – EASIEST WAY TO START

This above real example reminds us that we can form a command from any word. Taking some of the verbs we have discovered we can begin by listing the imperatives found in the inscriptions. In the above example we have **peuia!** ‘catch (him)!’. Elsewhere we found **voto** ‘water!’ as in **voto klutiari.s. vha.g.s.to** ‘water the clutch (of flowers) well’. Then there is the word **leno** in **o.p. voltio leno** ‘up skyward fly!’

It is easy to create Imperatives – just find the Imperative form in the expanded forms in the last section.

For example here is a simple example.

do ‘bring!’

We can add a noun in the Partitive. Thus ‘Bring a duck!’ is

do rako.i. ‘Bring a duck!’

or using the **pueia** of the real example,

pueia rako.i. ‘catch a duck!’

EXERCISES: Find 2nd person Imperative forms from the expanded words in previous section and then find Partitive forms of nouns.

The third person Imperative ends in **-go**, and one can modify the commands. For example:

dogo rako.i. ‘Let him/them bring a duck!’ ‘Let a duck be brought!’

INFINITIVES FROM IMPERATIVES

The Infinitive ending is added to the basic imperative and looks the same as the Partitive on a noun. We can continue from the sentences we created above, to revise them to use infinitives.

do.i. rako.i. ‘To bring a duck’

(Note the rule that if there are too many resulting vowels, then a T,D is introduced. I earlier gave the example of **re.i.ia.i.** > **re.i.tia.i.** In this case the infinitive of **do** may be **doto.i** Phonetic issues may alter the formulas under certain circumstances, and therefore there is always a little uncertainty if we cannot find actual examples or similar examples in the existing inscriptions.)

THE ACT OF GIVING SOMETHING TO SOMEONE

The best actual example of giving something to someone is the following actual example



2.A) **pupone.i.e.gorako.i.|e.kupetaris** - [MLV- 130 LLV- Pa1 Additional external context: image with plain man holding a duck to an obviously well dressed important man]

This sentence was broken down in this way:

pupone.i. .e.go rako.i. .e.kupetaris
 ‘to the father/elder let remain a duck’

Here we see the ending **ne.i.** suggesting ‘to, towards’: This, I suggested earlier was more like a terminative (‘up to, till’) which is important when we wish to describe the movement of an object up to another point. The other way, as we see elsewhere, is to use the Partitive in a general dative-like sense, strictly speaking meaning ‘become part of, join’ – an active manner of using Partitive (‘part of’). Here from context we determine that **rako.i.** is in a regular Partitive form. Let us modify this sentence with some other words.

(**.e.kupetaris** is a farewell term meaning something like ‘have-a-good-journey’)

rakone.i. dogo voto.i.
'to the duck let bring some water'

votone.i. viougo rako.i.
'to the water let carry a duck'

(These are my first attempts. The reader is free to find corrections)

It may be interesting to consider other verb forms. For example let us use imperatives and infinitives.

pupone.i. .e. rako.i.
'to the father remain a duck!'

pupone.i. .e.i. rako.i.
'to the father to remain a duck'

EXERCISES: Using the template given by the inscription of a duck being handed to a father/elder, and selecting various noun stems from the lexicon, and verb stems that suggest an object being moved to something or someone, create your own sentences.

Pluralization: Appears to be achieved as in all Finnic – with a T,D or a I as seen especially in Finnish. The choice was mainly influenced by phonetics and dialects:

I believe that the original plural marker was –T because it exists as far away as the Inuit, and that the use of I,J developed from softening of dialect. To the –T,D ending we add a vowel to attach endings more easily (a common practice in Finnic). When the vowel of the plural stem disappears it is from phonetics and laziness.

pupotane.i. .e.go rakota.i.
'to the fathers/elders let remain some ducks'

pupoine.i. .e.go rakoi.i.
'to the fathers/elders let remain some ducks'

(We will study the matter of plural markers later from more examples)

DISCUSSION: As we can see in section 14.2.4.3 there were a number of identifiable infinitives in the available actual Venetic inscriptions. As we said, early languages did not particularly distinguish between verbal and nominal stems and endings, but rather that the nominal or verbal quality was determined from the situation. We have to always bear in mind that early language was actually spoken in context, and it wasn't necessary

to be clear as to whether a stem was verbal or not.

Accordingly, the infinitive arose from the Partitive being applied to a stem in a verbal context. Let's take the following example

pora.i. 'to turn towards'

mego dona.s.to .e.b .v.i.abai.ša pora.i. .o.p iorobo.s. [*bronze sheet MLV-8, LLV-Es23*] 'Our brought-thing (ie the offering) remains, into the free, **to turn up into the infinite-way**'

This word is based on **pora-** Here because of the nature of the sentence, when the Partitive is added, it is interpreted verbally. Since we have already discussed how case endings themselves can have static or dynamic meanings according to context, we now have three grades of interpretation of Partitive:

If we begin by interpreting the stem **pora** as 'forward-way' we can have, depending on context

pora.i. 'a forward-way' (most static Partitive interpretation)

pora.i. 'towards joining with the forward-way' (Partitive interpreted to be in development)

pora.i. 'to turn towards' (the stem is taken as an action and the Partitive becomes infinitive)

It is important to realize that early spoken language always had the actual context, gestures, voice intonations, etc to make any uncertainty in the sentence itself clear. This should be obvious. At the earliest stage of language a million years ago, a single word meaning 'bring!' plus some pointing, was all that was necessary. Language began to become more grammatical when humans always had objects in their hands, needed to tell stories at night, or generally were manipulating a vast array of objects. In that case one had to say something like 'Bring me the broken arrow.'

Thus it would not be correct to definitively say that any particular stem is verbal or nominal rather than dependent on what it actually means. Ultimately the meaning and usage of a stem arises from what becomes most common from repeated use. This should be obvious. Even in English we can take any noun and use it verbally. For example arbitrarily taking the word *obvious*, we can use it as a word meaning 'render something unknown more obvious'. For example '*Let us obvious the meaning of that sentence!*' If such usage catches on in a society of English speakers, then it becomes a verb as well. We already see this today in '*Let us text him*' meaning to send a text-message'. But earlier we saw '*Let us phone him*'

A stem is verbal or nominal only from popular usage. That is why in the previous section of expanding the lexicon, I often listed both verb and nominal forms on a stem. Sometimes a word describes something very static, that it is unlikely it is used verbally.

But always bear in mind that a noun could be a verb. Indeed, as long as

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the context is clear, we could even use **rako.i.** as an infinitive. For example a duck hunter is hiding in the reeds and using his duck call to call ducks. His friends decide to go for lunch and one says to the other:

.e.go rako.i. ‘Let remain (for him) to quack (or to hunt-ducks)’

Obviously unusual usage requires the usage become common, or at least be understood by its circle of users.

PRESENT AND PAST CONJUGATION

Today the conjugation of verbs is common today. For example the following changes the verb in our earlier examples to a third person singular present indicative.

pupone.i. dob rako.i.

‘(he) brings a duck to the father/elder’

In the body of inscriptions we determined the following endings (here added to **do**)–

do n (v) (1st pers. sing. indicative) ‘I bring’

do d (v) (2nd pers. sing. indicative) ‘you bring’

do b (v) (3rd pers. sing. indicative) ‘he/she/it brings’

do me (v) (1st pers. plural. indicative) ‘we bring’

do te (v) (2nd pers. plural. indicative) ‘you bring’

do i (v) (3rd pers. plural. indicative) ‘they bring’

These endings can be seen to simply add pronominal markers to the end of stems. The plural pronoun appears to have originated by adding a high vowel. Language evolves by constant abbreviation, and all endings begin from longer forms.

THE PAST. Early language, common sense suggests, also did not greatly rationalize different usages of verbs. There would have been a present and past tense, where the past was indicated by an addition to the stem that suggested an earlier occurrence. In modern Estonian, the simple past tense is indicated by the addition of “si” to the stem. For example *magan* ‘I sleep’ vs *magasin* ‘I slept’ The basis of the development of the past ending lies in the psychology of the sound.

There wasn’t enough in the actual inscriptions to identify a simple past tense. (Most of the inscriptions used imperatives) But we frequently saw the Past Participle. See 14.2.4.5 I appear to have identified both an Active and Passive Past Participle.

The Passive Past Participle example would be the common way in English we use the Past Participle. An actual inscription that has both Active and Passive Past Participle reads:

7.F) **mego doto v.i.u.g.siia votna \$a.i.n|ate.i re.i.tiia.i o.p vo.l.tiio leno** [MLV-25, LLV-Es44]

Our translation was ‘Our *BROUGHT* carried-things (was) *TAKEN* to join Rhea or the gods. Up to the heavens, fly!’

The Active Past Participle appears with our earlier examples as

pupone.i. dono rako.i.

‘ a duck (being) brought to the father/elder’

The Passive Past Participle appears with our earlier examples as

pupone.i. doto rako.i.

‘ a duck (having been) brought to the father/elder’

PERFECT TENSE: This form also forms the past tense commonly called “perfect”. Thus it is possible we can use Venetic verbs meaning ‘to be’ to form a conjugation in the past tense. For example

voto ob dono rako.i. pupone.i.

‘ the water has brought a duck to the father/elder’

Here we can add endings to **o** to get **on, od, ob**, etc to get a conjugation in the past tense (perfect)

ENDINGS FOR NOUNS

We began with verbs because in early language people basically commanded one another. ‘Run!’. ‘Bring me that!’ ‘Go away!’ etc.

But nouns could also represent complete sentences. For example pointing in the sky and saying ‘Bird!’ would mean ‘Look up there at that bird!’

The most important noun would be one that describes anything and meant ‘this thing’ or ‘that thing’.

The most natural way of naming an object is with TA or TO or TI as the T is psychologically like pointing (pointing with the tongue). The vowel could then be used for describing some quality in the object.

In the earlier examples we used the Venetic stem **do-** in the meaning ‘bring’, but obviously in a nominal meaning it would be ‘thing’.

Thus *do.i.* could mean either verbal ‘to bring’ or nominal ‘something’, and it would depend on how it was used.

pupone.i. .e.go do.i. rako.i. could mean either ‘Let remain to the Father, that duck’ or it could mean ‘ Let remain to the Father, to bring a duck’

In all spoken languages, the meaning depends a great deal on context.

But in this section we will look at uses of the main case endings.

MORE ON THE PARTITIVE.

As we saw from the inscriptions, the Partitive case is the most common in Venetic. While the dynamic meanings are somewhat like Dative, we determined that it was based in the common Partitive and that the dynamic meaning, even though easily translated in English with ‘to’ it would actually have meant ‘to unite, join with’ ‘become part of’. It would be analogous to in English saying ‘our prayer unites with God’. As we saw, the mere transfer of goods physically is given by **-ne.i.** or **-na.i.**

It is possible that the use of the Partitive in Venetic in that dynamic meaning arises from most of the examples occurring in the context of presenting an offering to the deity Rhea, It is thus possible that the **-ne.i.** – **na.i.** approach was the more common. And therefore in normal speech we perhaps should use the Venetic Partitive in the more usual manner. In other words our example:

pupone.i. .e.go rako.i.

This then more probably represents the common manner in which Venetic expressed ideas of one person giving something to someone else.

Object given (Regular Partitive) - act of giving – Destination of giving (Terminative)

If the object given is abstract, and the sense is more like the Dative, then perhaps we use the Partitive in the dynamic sense. Most usage of the Partitive in the inscriptions appears from the context to be dynamic. This may be because most of the inscriptions involve the idea of a spirit or offering being sent to infinity and/or to the Goddess. It would be like today finding a religious texts that repeat over and over the phrase ‘unite with God’, ‘join the heavenly world’ instead of the concept of sending a spirit or offering physically ‘to’ God. We must not let our view of Venetic be distorted by the characteristics that arise from archeological discoveries. This is also true of ordinary texts – just because archeology finds only those texts preserved in the earth on hard objects, does not mean Venetic writing on soft objects or in ordinary ways did not exist.

A good real inscription that shows both static and dynamic interpretations of the Partitive is the following found inscribed on a funerary cremations urn

5.H) **lemeto.i. .u.r.kleio.i.** - [*funerary urn - MLV-82, LLV-Es81*]

lemet- ‘ingratiations’ + **-O.Ī.** Static Partitive = ‘some ingratiations’

.u.r.kle- ‘pertaining to the mysterious, oracle’ + **ĪO.Ī.** Dynamic Partitive and II-ative = ‘uniting with the mysterious-infinity’

Thus through the passing of the cremated person one sends humble feelings to the mysterious infinite afterworld.

Thus we could invent a sentence like:

rakoto.i .e.go pupo.i. ‘Some ducks , let remain, joining with the Father’

Note that with the dynamic Partitive, the ducks are not explicitly given to the Father, but rather the ducks join the Father. Perhaps the Father is throwing pieces of bread and the ducks are drawn to him to feed on them. All we really know is the ducks are joining the Father. We have no idea of the physical context. For the physical circumstances we need the Terminative, or one of the other endings that describe physical circumstances (see below)

MORE ON THE TERMINATIVE

Let us learn more about the Terminative. Let us look at several examples that are a single word on cremation urns.

5.B) **v.i.rutana.i** - [urn- MLV-87, LLV-Es86]

5.C) **.a.kutna.i** - [urn- MLV-88, LLV-Es87]

5.D) **v.i.ugia.i.mu.s.kia.l.na.i.** - [urn- MLV-83, LLV-Es82]

v.i.ru-ta-na.i

v.i.ru was a word that via Finnic suggests ‘energy’ in the sense of ‘vitality’. Here we see pluralization with the T to get **v.i.rut** .and then the plural stem **v.i.ruta-**

The ending **-na.i.** in the context of the spirit of the deceased affirms the meaning ‘up to, until, the ‘energies’ (the bright and energetic afterlife). The other two inscriptions affirm the interpretation of **-na.i.** with the Terminative, and helps affirm the meanings of the stems.

.a.kutna.i

(The spirit) Up to (new)beginnings.

a.l.na.i.

(The cremations and urn) Till the below (underground)

ne.i. or **na.i.?** We have to bear in mind that Venetic writing was not common and that essentially letters were used to phonetically reflect how a word was spoken. Therefore the Venetic texts will transcribe how a word was spoken. I think therefore that the small variation in sound between **ne.i.** or **na.i.?** was purely how it was spoken by the scribe.

OTHER ENDINGS INVOLVING PHYSICAL MOVEMENT

The Terminative case ending is one that describes physical movement towards. But Finnic languages in general contain many ways of expressing physical movement. Here are the ones identified in Venetic The following are described in more detail in Table 14.2

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Pertaining to Location Outside	
-ne.i	Terminative 'up to the location of'
-l	Adessive 'at the location of'
-le.i	Allative 'towards the location of'
-l.t	Ablative 'away from the location of'

Pertaining to the Inside	
-.s.	Inessive 'in(to) the interior'
-.s.t	Elative 'out of the interior'

Note that case endings can have both static and dynamic meanings – depending on context of use - but for our examples we will look mostly at the dynamic forms – when action is described.

ALLATIVE, ADESSIVE, ABLATIVE Using our examples, and create new sentences:

We begin with the sentence we use as our inspiration,

pupone.i .e.go rako.i 'Let remain the duck till the Father'

pupol .e.go rako.i 'Let remain the duck with (at) the Father'

Using the verb *a.n.a* for 'give'

a.n.an rako.i pupole.i 'I give the duck to the Father'

Using the verb *vo.t.te* for 'take'

vo.t.ten rako.i pupo.l.t 'I take the duck away from the Father'

An actual Venetic example of Allative and Ablative was

4.E) *tivale.i be.l. lene.i*. - [LLV Pa 26] 'To on top of the wing, to fly' (suggesting the deceased person takes flight out of the tomb)

This could inspire a new sentence like

tivale.i be.l. rako lenego! 'On wing, let the duck fly!'

INESSIVE AND ELATIVE In Venetic there were two ways of expressing becoming part of something – the most common was to merge with it, such as when one adds water to a container of water. This would be the dynamic interpretation of the Partitive ('become part of'). But one can also put something inside something else. For example while we might see a spirit uniting with the Goddess, we would not see it going inside the Goddess as that would imply being eaten by Her. However it is possible to be inside the sky. Thus the following use of the Inessive (going inside) is

understandable in the following sentence

9a-A) **.o..s.t.s. katus.ia .i.io.s. dona.s.to .a.tra.e..s. te.r.mon.io.s.**

de.i.vos [MLV- 125, LLV- Vi2]

In this example we proposed that this sentence says a similar thing two ways **.i.io.s. .a.tra.e..s.** ‘into eternity, into the end-way’ and **te.r.mon.io.s. de.i.vos** ‘into the terminus, into the sky’

Here we could write ‘in’ instead of ‘into’ but the sentence implies movement hence we choose ‘into’

Let us form a sentence using ‘water’.

rako mneb voto.s. ‘The duck goes into the water’

As the duck emerges from the water we use the Elative ‘out of’ as follows:

Pupo vo.t.teb rako voto.s.t ‘The Father takes the duck out of the water’

EXERCISE: Improvise new sentences inspired by the above examples, describing an object moving from location to location and to and from an inside.

STATIC/PASSIVE ENDINGS

Just as word stems can be interpreted both in terms of a static state and dynamic change, and produces the nominal vs verbal forms, so too case endings can be interpreted both in relation to static or dynamic ways. (See earlier discussions)

Some of the discussions and exercises covered above will now make it easy to see the grammatical construction of some of the actual Venetic sentences. But note that sometimes when we see a case ending within a stem, we may need to interpret it in a static way.

For example the following was on an obelisque marking a tomb location:

3.C) **.e.go kata.i. ege.s.tna.i.** [MLV-66, LLV-Es11]

The first two words are obvious. The first is the common 3rd person imperative marked by –go. Next we have an infinitive and not a Partitive since there is no other word that could represent a verb. Hence it begins ‘Let remain to vanish..’

To vanish where? Where does a spiriti go? We see the ending **n.a.i** which suggest the spirit vanishes until Eternity? Sky? Infinity? Forever?

Obviously the word **ege.s.t-** has one of these meanings. But what do we see here? We see the **-s.t** ending which in a dynamic meaning is ‘out of’. But if there is no movement, we can interpret it as ‘arising from’ or ‘derived from’. This allows us to see how **ege.s.t** is basically an ending on **.e.go** ‘Let remain’. The meaning we arrive at is ‘that thing which arises out of letting things remain, endure’. This internal interpretation revealed to me that it was a nominalization of the concept of enduring, continuing,

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remaining. I decided that the most appropriate English word to translate it was ‘The Forever’. In Estonian there is the word *iga-* ‘ever, all, still’ and also *kesta* ‘endure’.

But there are many other words in Venetic that are nouns ending in **.s.t**. As I explained in an earlier chapter, this is an ending that was used to name places. In the Venetic regions there was *Ateste* ‘(town) arising from the terminus (of the Adige route)’ and *Tergeste* ‘(town) arising from the market’. (There are many names still found in today’s Estonian such as *Sillaste*.) Indeed, it is difficult to find this Elative ending in the dynamic application of physically moving away from.

CREATING A NEW WORD WITH - **.s.t**

Using our example of the duck, let us invent a new word

pupone.i. .e.go rako.s.t

What would this mean? What would arise from a duck? What about a meal of a duck?

I would translate it as ‘Till the Father let remain a duck-meal’

Instead of the image showing the peasant handing the elder a duck, it would show the peasant handing the elder a plate of food.

Similarly, the ending **-s** (Inessive) will often occur on a stem. Many many Venetic words have already been formed with a terminal **.s**. For example the Venetic **ri.s**. ‘journey’ is made up of a combination of a RA word ‘way’ and **.s**. ‘in’. When one is ‘in the route, way’ one is on a journey. (Hence too modern Estonian *reis* ‘journey’ or indeed the ancient dialectic version *rus*.) As another example Venetic **PIIS** on the handle of a tankard, means ‘handle’. Modern Estonian and Finnish are filled with nouns ending in **-s** where the **-s** has been used to turn a more general concept into a more specific one. Two of the most interesting examples are the numbers 5 and 7 which are in Estonian *viis* and *seitse*. Removing the **-s** ending we have *vii* ‘carry’ and *seit-* which is almost identical to *sõit* ‘ride’. The explanation is simple – archeology has determined that the ancient Finnic seagoing dugout used three pairs of oarsmen, and one helmsman totaling seven men ‘riding’. But when goods had to be carried, the pair in the middle was eliminated, giving five men who were ‘carrying’ goods.

CREATING A NEW WORD WITH - **.s**.

Let us create a new word in this way. What happens if we add it to **rako**?

tivale.i. be.l. “rako.s.” lenego

Here we are no longer speaking of a duck but something that is ducklike. A good meaning might be a plane named “rako”

Or

pupo.s.ne.i. .e.go rako.i.

In this case, we create a new stem **pupo.s**. which means something else that is ‘Father-like’. For example if the ‘Father’ was the Pope then it could

mean ‘Pope’s representative’. Thus the new sentence translates as

‘Let remain a duck to the Father-representative.’

EXERCISES: Find word stems, and add **-s.t** or **-s.** to form new stems, and then come up with obvious meanings to them, bearing in mind that **-s.t** implies something ‘arises out of’ while **-s.** implies it is ‘like’.

CONTINUING TO CREATE NEW WORDS AND SENTENCES.

The above examples only lightly scratch the surface of what is possible. The intent of this section was only to introduce some of the simplest possibilities that any reader can explore. In reality a whole book could be written that creates thousands of new Venetic sentences that do not occur in the Venetic inscriptions, sentences that have a high level of grammatical logic. It is beyond the scope of this book to pursue extensions to Venetic suggested by the grammatical elements. Our purpose has been mainly to discover the Venetic language from the inscriptions. The sentences in the inscriptions are solid Venetic. When we begin to derive new words and sentences we journey now into speculative territory.

15.4 POTENTIALS FOR INVENTION

Earlier in this chapter, I arbitrarily expanded the vocabulary to the great number of possibilities that our discoveries of grammar suggests. Note that these are only possibilities, and not everything that is possible. In a real language not everything that is possible gets used. Language is influenced by culture. For example we might invent an English word *wordify*, and it would have a meaning such as ‘convert into words’ but cultural forces are needed to bring the word into use. Creating new words and sentences in this way is therefore somewhat poetic. We cannot tell what possibilities were common in actual Venetic speech and what were not. Language changes mostly by the choices made by actual users. Modern Estonian and Finnish have thousands of dictionary words, but as in every language, the number of words used in everyday speech is quite small – merely hundreds.

If we create new Venetic word phrases and sentences, we do not know if these were in ordinary speech or if Venetic speakers would have regarded them as odd – just like when an immigrant to an English speaking area may create sentences according to the patterns of his own. For example French people have a tendency to say ‘the’ or ‘a’ before every noun. For example “I love apples” becomes “I love the apples”.

If an Estonian speaker were to choose what forms of Venetic nouns and words to use in new sentences, the result will be he or she will use current Estonian patterns. It will be a “Venstonian” dialect. As we showed, to be secure, it is wisest to invent new sentences that use actual sentences in the inscriptions as templates.

Furthermore, ancient languages did not have to be complex. Before we became literate, we always used language in actual context. We could speak with words of fluid meaning and the listener would understand what was meant from the context. After written language was invented the listener could not hear voice inflections, facial expressions, gestures, not observe an environmental context. It was necessary to invent new words and give existing words narrower meanings. More words with more meanings was less dependent on actual context.

Accumulating a vocabulary of refined words was also necessary as we had increased contact with other peoples – especially if we were traders. Today with mass media in the English language, people speaking non-English languages, have to learn a considerable number of English words. They are incorporated into their own language. Estonian and Finnish, like all other European languages participating in the Western world, have many words that have come from English. At an earlier time, many words came from German. Before that countless words came from Latin (as a result of the Roman Empire). The Basque language, an acknowledged pre-Indo-European language, is filled with words of Latin origin. Experts claim Basque is not related to any other non-Indo-European language family, and yet, if one subtracts all the Latin-originated words, one finds an abundance of words that translate with Estonian.

As we have seen in our analysis, we found some Venetic words that resonated with Germanic. This is to be expected since by our theory, Venetic originated in the west Baltic Finnic dialect of the Jutland Peninsula area, and was transposed south by traders following a route that went south through what is now central Germany. Of course we also have to expect Finnic words entering Germanic – particularly words unique to traders. For example since farming peoples did not deal with the sea, the word for ‘sea’ in languages of farmer-origins will have Finnic origins. Actual spoken language is influenced by the inclinations and choices of its speakers. Related languages change more from popular trends that select from among different possible words. If Venetic and Estonian originated from the same ancient parent language, divided between dialects on the east and west side of the Baltic Sea, then as the speakers of the two dialects went about their lives, each would have their own experiences and influences. The western dialect (from which Venetic came) would have experienced influences from the Indo-European immigrant cultures that brought farming and settled in central Germany.

Languages, thus are the culmination of fads, trends, in the speakers of those languages. While we can technically generate new sentences according to what grammar allows, we certainly cannot tell if a Venetic person would actually speak those word forms. We can understand the problem when we consider how a foreigner who had only learned English grammar and vocabulary from language textbooks, might speak. He will form unusual and awkward words relative to the current idioms.

16.

THE STATE OF KNOWLEDGE WITH RESPECT TO ANCIENT VENETI *Reducing the Confusion of Several Ethnicities*

16.1 BY WAY OF SUMMARY

16.1.1 Introduction

My research suggests that the Veneti name was a descriptive one that meant 'boat people' and when some groups became long distance professional traders, the word became synonymous with 'shipper'. Being long distance traders, they travelled everywhere in Europe and like all such long distance traders, established colonies at strategic locations to have a place to stop and to create a market to trade with locals.

While the actual shippers were in constant contact with the north and would have remained Finnic of the northern trader families, the families that became established in southern colonies could have become assimilated into the language and culture of the southern people among which they were found. Later, Greek and Phoenician traders had the same problem. Before the Roman era, because of the Greek trade, the Greek language and culture spread along the northern shore of the Mediterranean (such as the ancestors of Latin) and perhaps even up the Rhone. But the Greek language was not strong, and did not last in most locations. The same is true of the Phoenicians – they created colonies along the south coast of the Mediterranean, Spain and Portugal, and even south along the coast of Africa. The Phoenician Semetic language which originated where Palestine is today (appearing as *Canaanites* in the Judeo-Christian bible) has not survived anywhere.

It is only when the southern colony/market was very strong and successful that the language of the traders endured. Also if shipments continue to come from the north, the motivation to maintain the origins language remains strong. In the case of the Adriatic Veneti, archeology reveals that trade ties with the north remained very strong, and northern amber was a strong trade item.

It is necessary one is fully aware of how easily it would be for a minority disconnected from their origins to assimilate into a dominant people around them, whether Greek, Celtic, Germanic, Latin, or anything

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else. We see it throughout history. Before mass media, immigrants to North America lost contact with their homelands and despite determination to preserve their original language and culture, they all assimilated into the English language that dominated North American culture.

We have to look at the manifestations of the Veneti name in a realistic way like this. If you are a trader people and the Romans take over the juristicions where you have colonies, you will gradually adopt Latin and lose your original language. Or if you are involved with Celtic markets, you will learn Celtic and make your original language a home language. Polybius, in describing the Eneti at the Adriatic around a century BC wrote that they followed Gallic ways, but 'spoke their own language'. This would suggest that eventually the Adriatic Eneti/Veneti would assimilate into Celtic, and had they not allied with the Romans against the Celts and become the early Roman province of Venetia, that may have happened.. Indeed, as the inscriptions show, the Adriatic Eneti/Veneti of what is now northern Italy, quickly became Latin-speaking and the presence of many inscriptions with clear Latin content has helped promote the theory Venetic was Latin-like, and for scholars to search for Latin even in earlier times before the rise of Rome.

Obviously if there were Venetic trade markets or colonies in Celtic dominated territories, the language into which they assimilated was Celtic. For example the Celtic dialect at Vannes in Brittany where the Brittany Veneti were based, shows peculiarities that have puzzled scholars, Peculiarities tend to be carry-overs from the original language (as we see in the Danish language carrying over an originally highly palatalized language at the Jutland Peninsula). Obviously Latin has less impact on more remote parts of Europe, Latin tending to be the language of the officials.

If there were Venetic-created colonies in the middle of the trade route from the Jutland Peninsula, then the colonies there would have assimilated into Germanic.

We know that trade remained strong between the Baltic and both the Adriatic and Black Sea. A significant trader route went up the Oder river, and then transferrring to the Danube. From the Danube the route could go down to the Adriatic, passing through the region now Slovenia. Another route would have been up the Vistula towards the Black Sea.

Ptolemy, who compiled a geography of the known world from information in libraries around the Mediterranean, described the southeast Baltic peoples as *Venedae races*. Other Greek sources suggest that the word *Venedi* dominated the southeast Baltic and the lower Vistula. Thus before the rise of the Roman Empire, the Venedi of the Vistula were very strong. These traders also carried amber to Greece and to the north Adriatic.

But major changes occurred in the instability created by the start of the Roman Empire.

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The Roman historian, Tacitus, wrote in his *Germania*, that the peoples along the coast were “*Aestii nations*” and that the peoples still called *Venedi* were inland up the Vistula. There have been scholarly investigations to determine if the *Aestii* came from elsewhere, but archeology has not found any evidence of an invasion and displacement, but rather an immigration of culture from the west Baltic (for example cemeteries show both the indigenous cremation and west Baltic inhumation). My theory – as described in Part One – is that the *Aestii* name was popularized by the west Baltic immigrants. To further support this interpretation, archeology found the older culture (without the west Baltic intrusion) was still present around the bend of the Vistula. This would then explain why Tacitus still found the *Venedi* name there. Taking all the information together, the people nearer the coast, that Tacitus called *Aestii*, were known in their original language as *Venedi*, and that originally as suggested by Ptolemy’s older data, both the coastal people and those along the upper Vistula were both *Venedi* nations. They may have divided into two tribes – one dedicated to travelling south with amber through Slovenia to the Adriatic, and the other continuing the practice of taking the Vistula to the Black Sea.

It is obvious that by Tacitus’ time, there had been significant adjustments, not least of which was the immigration from the west Baltic to the southeast Baltic (probably refugees from Gothic military campaigns north into the Jutland Peninsula). But there were other changes too such as obstacles to trade with the Adriatic.

Tacitus’ description of the southeast Baltic region near the end of the first century is very revealing. The *Aestii* he wrote, seemed to have assimilated into the “Suebic” customs and religion, and the *Venedi* in the interior around the bend of the Vistula, were talking “Sarmatian wives” and following their customs, losing their original Suebic character.

We can see from this that since the Roman Empire had little presence in the swampy and forested eastern Europe, and therefore *Venedi* traders were not affected by Latin or Celtic or even Germanic influences. Their involvement was with the “Sarmatians”. In Roman terminology, “Sarmatia” was the geographic region around the north side of the Black Sea. The northern part, to the east of the eastern Baltic was known as “Scythia”. In any event if Tacitus observed that the peoples on the Vistula still using the word *Venedi*, were taking on “Sarmatian” wives and customs, it follows that they were assimilating into Slavic cultures.

Historical texts from a century or two after Tacitus’s writing, suggest that the *Venedi* joined with Slavs in their resisting armies pushing into their territories.

With the collapse of the Roman Empire in the early 400’s, Europe was weakened enough for the Slavs, now sometimes using the *Venedi* name, to expand westward into eastern Europe. Meanwhile Germanic (Gothic) powers pushed east, and Europe in the post Roman period became mainly

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divided between Slavic powers to the east and Germanic powers to the west. Celts had sway only over far western Europe, between the Goths and Celts was the remnants of Latin, which was the basis for French and Spanish,

If the Venedi-named peoples in various parts of Europe preserved their name even after assimilating into their surrounding dominant culture, then there would have been Venedi of different ethnicities,

If the Veneti before the rise of the Romans was a Finnic originating language (arising from the amber and fur trade as discussed in Part One) and is represented in the Venetic inscriptions of 500-100 BC, then from 100BC to 100AD the Adriatic Veneti became Latin-speaking. With the Roman Empire disrupting the original long distance trade, the Brittany Veneti were cut off from contact with the original Finnic trade system, and they assimilated to the Celtic peoples dominating Brittany. Some may also have become Romanized, but this was less likely in more remote regions.

Thus the Brittany Veneti were probably Celtic by 0 AD onward.

As I discussed above, before about 0 AD, the southeast Baltic, trade route up the Vistula and trade route south to Greece and Adriatic, were all called Venedi, and speaking in a Finnic dialect,

But then the Roman Empire was promoting Latin in the province of Venetia, and the still independent regions north of the Black Sea were expanding in the Slavic character. The original Venedi at the southeast Baltic had to divide between tribes oriented towards the Adriatic and oriented towards the Black Sea. The former had to deal with Latin and later Germanic, the latter with Slavic. Thus, as I say, a few centuries after Tacitus, all the original Venedi-Veneti culture had disappeared. In the south there were the Latin speaking Veneti, towards Brittany Celtic speaking, towards Vienna and Oder, Germanic speaking, and towards eastern Europe, Slavic speaking. The east Baltic coast continued the Aestic culture which was Finnic.

Thus it is possible to speak of many ethnicities. Since the Roman Empire did not take over eastern Europe, the Slavic Venedi lasted a long time – from Tacitus's time the Slavic character expanded and dominated the south Baltic, Oder valley, and regions between there and both the Adriatic and Black Sea. The amount of time the Slavic Venedi endured, while still in their original trader character, could be more than 500 years. This amount of time is comparable to the time span of the Adriatic Venetic culture. Thus it is valid to identify the post Roman Slavic Venedi as a distinctive group, with as much history as the Adriatic Veneti.

Those Slavs, mainly Slovenians who are celebrating their Slavic Venedi history are valid to do so; however when they assign every single historic people with a Venedi-like name to Slavic, they are becoming silly and undermining their scholarly integrity in the eyes of the scholarly world. There has been a tendency to treat language as if it was genetic and ignore the fact that languages are merely tools humans use, and in some

conditions a people can change their language within a couple generations, while in other conditions they can maintain a language for hundreds of generations.

The same is true of Latin *Venedi*. After the province of *Venetia* was born, the regions now northern Italy was completely Romanized, and northern Italy has remained a Latin-based language now for the longest of all – almost 2000 years. Thus it is valid for northern Italians to study the *Veneti* from the beginning of *Venetia* up to the rise of the *Venetians*. The *Venetians* as a shipping power in the Mediterranean revived an ancient character.

Perhaps Celtic scholars can find some Celtic history in the descendants of the *Veneti* there, and on the west side of the British Isles. Scholars may also find evidence of a Germanic language used in places where Germany is today where the people still called themselves by a word arising from “*Veneti*”.

We have to recognise that after people lose their original language, and even customs, they will continue to use their name. There are many examples today. In Latin there are *Livonians* and yet they do not speak any *Livonian*, but the dominant language of *Latvian*. In North America native peoples call themselves by their traditional names, but not many speak their original language or even know much about their original culture.

One cannot emphasize enough how unimportant language was in ancient times to a people’s identity. Before the establishment of large scale political nations, language had no nationalistic meaning. People spoke what was practical, and traders may end up, from necessity, speaking many languages.

The purpose of this project has nothing to do with nationalism. In fact even though we make much reference to *Estonian*, there is very little to connect the ancient *Adriatic Veneti* to *Estonian*. *Danish* people, even though they now speak a Germanic language, have a closer connection to the *Adriatic Veneti*.

It is important to stress that this project has no agenda other than deciphering the *Venetic* inscriptions of pre-Roman times. There is no nationalism in my work because I cannot connect myself (being of *Estonian* descent) to the *Veneti*.. On the other hand scholars located in the actual locations where *Veneti*-named people were located, have a nationalistic reason for placing the *Veneti* at their roots. Whether it is *Italians* wanting to find the north *Italic* dialect developing from a Latin language, or *Slovenians* wanting to find evidence that their *Venedi* ancestors spoke a *Slovenian*-like language, or whether *Celts* in *Brittany* look at the *Vannetais* dialect and project it backwards to the Roman Age, or *Polish* or *Lithuanian* scholars wanting the *Venedi* in their region to have been *Slavic* or *Balt* ---- it is all nationalistically motivated.

If I have any other personal motive, it is to promote the significance of northern *Finnic* people in general, in influencing the development of

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Europe through introducing long distance trade using boats on the major waterways. From the original dugout boats of the Maglemose Culture of 10,000 years ago, by as late as 1000 AD, there were still large dugout boats carrying furs and other goods down the Dneiper to Constantinople. Although the boats were eventually made of planks, the Estonian language still calls these river boats *vene*, plural *vened*, a word that probably ultimately derives from the concept ‘instrument of the water’.

16.2 THE WORLD OF OPPOSITION TO A FINNIC VENETI

16.2.1 Pure and Naive Beginnings

When I began my investigation into the Venetic language in the inscriptions of Northern Italy, I knew nothing about the state of knowledge in regards to them. I did not know that scholars had imagined the Veneti had been assumed to be farmers who for some reason had decided to migrate this way and that and establish colonies, and that it had been assumed their language was Indo-European.

Had I known this, I would not even have begun. The scholarly world is filled with knowledge that is based on very little information, and what we are told is simply one way of interpreting limited information.

In general when you go to university and become interested in a subject and pursue a PhD in it, you accept what has come before as the truth and a good foundation from which to continue. As a result, if there are fundamental errors, errors made long ago, then these errors will be perpetuated.

We must not accept what scholars say simply because they are scholars. We know from history that the academic world can hold onto notions that eventually are proven wrong. It is necessary to investigate the basis of scholarly claims. It is possible to find plenty of articles, discussions, web pages, discussing the Venetic inscriptions. A newcomer will find the discussions daunting especially if using linguistic jargon. Accordingly most people who are not intimately involved with the subject will not look more closely. They will think “Well he is a scholar with a PhD and connected with a university. He therefore must be right.”

In my case, I began without any scholarly intent. I had come across images of the Venetic inscriptions and saw them as a challenge – an interesting puzzle to follow. I knew nothing about prevailing ideas about the Veneti or the inscriptions.

I therefore entered the subject naively. I began by simply obtaining the two books that are inventories of Venetic inscriptions which I cite herein as *LLV* and *MLV*. The first was in Italian and the second in French. Since

initially I was only interested in the raw inscriptions, and since I know no Italian and little French, I only learned as much as was necessary to give me the raw data to begin my analysis.

I did not even know at the time the prevailing views on the northern Venedi – the scholarly view that they had been Slavic. I had only become aware of the fact that there had been an ancient amber trade by which Baltic amber reached Babylon, Greece, northern Italy, and other locations in the south, dating back to as much as 7000 years ago. I had thus seen the northern Venedi as traders.

I therefore began with a curiosity as to whether the language at the south end of the amber trade route (as determined by archeologists) from the north, was of a Finnic nature.

I began by trying to find Estonian within Venetic. It is certainly possible to force one language onto another as long as one is very loose (just as it is possible to see animal shapes in clouds if one is loose and use imagination). But unlike scientifically naive people, I could see it was not acceptable. Merely ‘hearing’ a language in the Venetic inscriptions can be done with any language. It is like ‘hearing’ sentences spoken in the sounds of the wind through branched. (Good examples of this ‘hearing things’ methodology can be found throughout past analysis of the Venetic inscriptions).

Because as a graduate in practical science at the University of Toronto, I had a very good sense of how to interpret evidence. For example, I knew that probabilities diminish with every step. If our first determination has 20% probability for error and then our next step has another 20% probability of error, and then our next step has another 20% probability of error, then the probability of error in the final result is not 20% but $20\% \times 20\% \times 20\%$ is 80%. Thus one way of proving something false is to add steps to the process. Thus what we will see is first making loose interpretations of words, then from the assembly of words making a loose interpretation for the whole sentence, and then rewriting the loose sentence into a more palatable, aesthetic form. If you only look at the final result, you will think ‘What an elegant final sentence’, but if you look deeper, you will find almost no similarity between the original Venetic and this final result.

In all the results presented in this study, I identify the grammatical structure. There are specific word stems and grammatical endings. Furthermore, I do not rewrite the sentences to create elegant sentences, but keep it as literal as possible. No step is taken to hide anything. I leave it up to the reader to determine how the idea would be expressed in modern English vernacular.

Accordingly, I realized that because Estonian is a language that exists 2000 years in the future of Venetic, we had to pursue the Venetic from within, and only make references to Estonian or Finnish for the purpose of solving problems. The linguistics involved is that even though words may

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change in form, there will always be residual forms and meanings. Since we are determining the meaning of Venetic words from within, we are not imposing any preconception onto Venetic. The methodology is discussed in great detail in the early chapters.

Being unincumbered by established ideas, and pursuing the inscriptions completely fresh, I had no need to build on what had come before. I did not know that Venetic had originally been studied from a Latin perspective and was considered Indo-European. My mind was free to investigate the inscriptions as a puzzle, pure and simple, a puzzle whose meaning was revealed from the reality surrounding it – not just the context of the archeological finds locally, but the context in ancient Europe in general.

16.2.2 Hysterical Opposition to Venetic being Finnic

While I was discovering Venetic intuitively already within a year, I then became aware of all the craziness going on in the academic world. I discovered that there had been years of obsessive pursuit of Venetic as a precursor to Latin – with plenty of attempts to force Venetic sentences into Latin form.

This point of view is so entrenched that most scholars involved with the subject will not even investigate any other point of view.

I then discovered that since the late 1980's a few radical Slovenian scholars have pursued the theory that the Veneti were an ancient Slovenian. There is plenty of evidence that supports the idea that peoples named Venedi were found in the region between the Baltic, Adriatic, and Black Seas, so the issue is about language. If they were born out of northern amber-trading boat peoples, then they could not have been anything other than Finnic, since all other candidates (like Slavic) were interior farming-herding peoples. Still, trader peoples were influenced by the language of their market regions. We know how the north Italic region became Romanized – the conversion is reflected in the cremation urn inscriptions – but elsewhere they assimilated into other languages: Celtic, Germanic, Slavic. The timing of the assimilation can be ascertained from various historic sources. For example the Roman historian Tacitus wrote that the “Venedi” in the Vistula were taking Sarmatian (=Slavic-speaking) wives and converting away from the Suebic characteristics of the peoples of the region of “Germania”. Only a century or two later, other historical references seem to identify the “Venedi” named peoples of Eastern Europe as Slavs. I find no problem with south Baltic and Eastern European Venedi being Slavic in the post-Roman era, just as I find no problem accepting that the north Italic Veneti were Latin speaking, or Brittany Veneti were Celtic-speaking. What is wrong is for scholarly vested interests of Celtic, Latin, or Slavic nationality projecting backward and claiming that the Veneti were Celtic, Latin, or Slavic all the way back to the Garden of Eden!!

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The problem is that when there is nationalism behind imposing a nationality on the ancient Veneti, then the nationalists identify so strongly with ancient Venetic history and archeology, that they will become hysterical when someone suggests that their assumptions are untrue.

Nationalism is so important to defining one's identity that proponents of nationalistic theories about ancient Veneti will go to great lengths to 'prove' they are right and others are wrong.

Nationalism in the theory that Venetic was at the roots of Latin, tends to deny that there were other languages in the Italic Peninsula. Where there was an abundance of examples of writing – such as for Etruscans – proving the original Italic peoples were NON-Indo-European, wherever examples of writing was scarce the scholars repeatedly assumed the language was Indo-European. Isn't that interesting – the only languages accepted to NOT have been Indo-European was the one where there was the greatest abundance of examples of writing- Etruscan. If there had been no nationalistic bias, one would expect that at least borderline examples would have been acknowledged to have possibly NOT been Indo-European.

The Slovenians' theory required they were in the north Adriatic region before the Roman era, and therefore the Slovenian scholars had to spend most of their time discrediting the established view that Slovenian and Slavic speaking peoples east of the Adriatic Sea, came from the Black Sea regions in the post Roman era.

I have countless times proposed to the proponents of the Slovenian theory that the assimilation of the northeast side of the Adriatic into Slovenian in the post Roman era is identical to the assimilation of the northwest side of the Adriatic into Latin in the Roman era.

According to laws of probability, the most likely occurrence will be the one that occurs most often, most easily. If we see bird in the sky, it is most probable that it achieved it by flying, rather than being thrown by a catapult. In the science of probability and statistics, the most likely events are represented by the bulging part of the bell curve, and not by the trailing edges. (See earlier chapter on our methodology..)

The critic may claim that the pursuit of Venetic as a Finnic language is similarly nationalistically motivated. That is untrue. The reality is that modern Estonians currently have no desire nor find any benefit in linking themselves to ancient Veneti. For the past several decades, Estonians (and Finns too) have found greatest interest in their connections to the aboriginal peoples across the northern world. This interest manifested in and was further stimulated by the films of Lennart Meri about the "Finno-Ugric" peoples – remnants of which are found across the north from Lapland to the Ob River. My journey into Europe's early trading peoples is not of any interest to Estonians currently, and this was a personal diversion – a challenging puzzle. And that was a good thing, because I had no need to force Estonian or Finnish onto the Venetic inscriptions. I was

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happy for it to have gone another way as the challenge was in extracting meanings from these ancient objects and the markings on them. And as I point out earlier, had I not known any Estonian or Finnish, I would still have been able to translate a good number of inscriptions because the translations were made directly from the objects and their contexts and did not need references to any known language. See our early discussion on methodology, where I point out that it is something like learning a foreign written language by simply observing how it is used on signs, on product packages, in captions in magazines, etc. (Unlike some ancient writing, which are long texts on monuments, Venetic writing is all in very short sentences on objects whose context and purpose is clear.)

Once we have determined the language is Finnic, that then allows us to make additional references to known languages, but the direct interpretation of the objects remains at the core of the methodology.

Past interpretations of Venetic inscriptions have tended to simply force a preconceived notion onto them, and surprisingly nobody has previously analyzed Venetic directly from the objects themselves. The project on these pages, thus, is not like anything ever done before.

16.2.3 Real versus Artificial Language

It is possible for those who are deeply entrenched in past views of ancient Venetic and Veneti, to still wish to dismiss or periferalize this study that shows Venetic to be Finnic. Everyone will have their own rationalizations to justify dismissing the Finnic theory.

Without actually following through this book, it is possible to assume that Venetic remains relatively unknown and that the evidence it was Finnic is simply a matter of opinion. They pretend that it is possible for Venetic to look Slavic, Latin, and Finnic all at the same time. This is only true if we are extremely vague. All languages have basic similarities: there are basic grammatical structures, and human speech produces a limited number of sounds. Thus if we are vague, if we do not identify word stems and grammatical elements, and merely look for vague similarities then indeed we could “prove” Venetic was even Chinese!!!! It is, as I say, like finding shapes of animals in clouds, or hearing sentences in the sounds of the wind.

But as we rationalize Venetic in terms of its repeated grammatical elements and word stems, we are no longer able to allow all theories to be applicable at the same time. The more refined the description of the language, the more it excludes other possibilities. The rationalization and describining of Venetic in this study is by no means as detailed as a modern description of a language, but it is much more detailed than anything done before. If we look at the rationalization of grammar and word stems from the Latin point of view presented in *MLV*, we will find

the grammar extremely vague, and the word stems are dominated by names of people and deities formed out of meaningless strings (ie from those parts of the inscriptions the analyst was unable to decipher from the presumed Latin-like Indo-European.) Furthermore, the traditional Latin-like approach has managed to produce acceptable translations for nearly none – it is mostly endless discussions in haughty linguistic jargon.

The Slovenian approach doesn't even try to rationalize word stems and grammar, but simply assumes it is some ancient dialect of Slovenian, and leaves it vague.

Thus the proof of correctness lies in the degree of rationalization achieved in terms of word stems and grammatical endings.

The more the language can be rationalized, the greater the probability of correctness because it is impossible to force a language into a false description. To use a modern example, it is impossible to take French sentences and force it into English grammar and word stems!!

A real language is defined by its patterns of word stems and grammatical elements, and it is very difficult to identify very much of it if we proceed in the wrong direction. The more correct we are, the more of the ACTUAL patterns are revealed.

The reality is that when we are on the right track each discovery opens doors to more discoveries, and the rationalizing of the unknown language will accelerate. In fact, in my deciphering of Venetic, it took months to get started but then it began to reveal itself at an accelerating rate. This is why a baby takes a year to get started learning to talk, but then learning accelerates and the baby speaks well by the age of three. This is true in any language-learning. And yet this is not true in other forms of learning. For example if we are learning chemistry, the more we learn, the more difficult it becomes.. Unfortunately past studies of Venetic have not recognized that if one is on the right track, the discovery if the language should accelerate. Instead they assume the model of learning a subject like chemistry – they believe that the deciphering of Venetic will become more difficult. Thus Venetic has been studied for centuries, and in the past half-century thousands of hours of research and writing has been devoted to it. According to the truth about language-learning, the longer academia struggles with deciphering a language, the more it should be viewed as proof that the deciphering is on the wrong track. If it were on the right track, it should accelerate.

When I began to investigate Venetic in 2002, it took me months of comparing one inscription with another, before I discovered some key words that opened doors to more words, and then more words. I then arrived at enough results to see remarkable parallels with Finnic and to add references to Finnic. By 2003 I had rough translations for all the complete inscriptions. That was the easy part. It took 10 more years to deal with the hysterical traditions surrounding the subject, and documenting my analysis. This book is the final documentation of the project – drawing from my

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experience with several earlier versions.

While the deciphering of a language will accelerate, one is naturally limited by the number of examples of the language. If there were more inscriptions to work with, we could go further. But certainly the grammar and word stems presented earlier are far, far, far more extensive than any previous deciphering has achieved.

It is simply impossible to achieve these results if the investigation were not on the right track. And the accelerating of discovery is proof of being on the right track.

Some critics may approach their criticism from another direction.

“It is possible for a linguist to invent a language,” they might say. “There are many examples of linguists inventing a language for a science fiction movie – take for example the ‘Klingon’ language in ‘Star Trek’”

Yes it is possible to invent a language, but is it possible to invent a language that also fits the manifestations of a real language? If one invents a language while also trying to make it fit the real Venetic inscriptions, is one really inventing an artificial language? One is in fact reconstructing the real language.

Let’s consider a modern example: Let us say French does not yet exist, and a linguist artificially invents French. Will that language fit English? No. The only way to arrive at an artificial language that fits English is that we use the patterns of English sentences as the source of our decisions in our construction of the artificial language. The resulting artificial language will look like English.

It is impossible for an artificially created language that agrees with patterns in the real language, without it in effect being a reconstruction of that real language..

Yet in spite of how well a theory will explain everything, there will always be those who simply will not accept it. Typically if pressed to explain why, they tend to run and hide. It is understandable that if you have spent years with one belief, you will not want to learn that you have wasted your life following a wrong path.

Thus the extensive analysis done here, which reveals the Venetic inscriptions to be Finnic, is met with much opposition. This entire project is dismissed, belittled, periferalized, and ignored – as if it was never created. Nobody really wants to discover that other approaches – whether Latin, Slavic, Indo-European, etc – only manage to get sketchy results that can be achieved with any hypothesis by manipulation and imagination.

Since my intention was to solve a puzzle and make discoveries to satisfy my own curiosity, I have no desire to promote this theory or to be engaged in the politics surrounding the subject. My purpose was to document my discovery and offer it to the world. Perhaps it will be discovered and be a subject of continued study at a future time,

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Some References

*... Since this project follows a completely different methodology that finds Venetic was not Indo-European, very little of the Indo-European approach to Venetic was usable. All that was applicable were the cataloguing of the inscriptions in two publications - G.B. Pellegrini & A.L. Prosdocimi, **La lingua venetica**, I: Le iscrizioni, II: Studi, Padova, Istituto di Glottologia, 1967 (includes graphics and photos) and M. Lejeune **Manuel de la Langue Vénète**, 1974 (text only*

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PRONUNCIATION USING ROMAN ALPHABET PHONETICS AND OTHER WORD REPRESENTATIONS USED

Linguistics has created various phonetic alphabets; however it is not necessary to describe words in terms of detailed sounds, since dialects will cause variations. The Roman alphabet phonetics, as in the pronunciation in Latin, is sufficient to represent the sounds of Venetic words and anything hypothetical.

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The main body of this study gives an abbreviated version of our study of other inscriptions that lie outside of the regions of most of the inscriptions that were deciphered. As we go outside the region we get into areas with different dialects but where there are still some examples that indicate a Finnic-type language as we would expect if the pre-Roman trade world used a Finnic lingua franca (see Appendix 6 for a detailed exploration of the evidence that ancient European trade originated with the northern boat peoples.

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Some References

Since all scholarly writing on the Venetic inscriptions have been done from the point of view of it being an Indo-European language, nothing is usable from them in the Suebi-Finnic Hypothesis other than illustrations and photos of the objects and the inscriptions, and the cataloguing and compiling of information related to them other than the actual interpretation. For more information on traditional studies consult the extensive bibliographies available in *MLV* or *LLV* (see below) The first is in French without illustrations, the second, with illustrations is in Italian.

VENETIC AS A FINNIC LANGUAGE

We do not know of it having been investigated before; hence there are no other references. In terms of references to the Estonian language, strong acknowledgement is given to *A Grammatical Survey of the Estonian Language*, Johannes Aavik, most readily found within *Estonian-English Dictionary* compiled by Paul F. Saagpakk, 1982.

Website: The Finnic theory at www.paabo.ca –look for link at bottom.

INSCRIPTION COMPILATIONS, CATALOGUING

These two are the best known comprehensive works

G.B. Pellegrini & A.L.Prodocimi, *La lingua venetica*, I: Le iscrizioni, II: *Studi*, Padova, Istituto di Glottologia, 1967 (includes graphics and photos)

M. Lejeune *Manuel de la Langue Vénète*, 1974 (text only)

VENETIC AS AN INDO-EUROPEAN LANGUAGE

These are the more significant works, as listed by LeJeune:

R.S. Conway, *Preitalic dialects of Italy, I: The venetic inscriptions*, Harvard University Press, 1933

M.S. Beeler, *The venetic language*, University of California Press, 1949

H Krahe, *Das Venetische*, Sitzungsber, der Heidelberger Ak. Der Wiss. 1950

V. Pisani, *Le Lingue dell'Italia antica*, Torino, Rosenberg & Sellier, 1^{re} éd. 1953, 2^e éd. 1964. - [Venetico: n^{os} 89-117]

G.B. Pellegrini, *Le iscrizioni venetiche*, Pisa, Libreria Goliardica, 1955 -- [Ebauche sommaire de PP.]

J. Untermann, *Die venetischen Personennamen*, 2 vol. Wiesbaden, Harrassowitz, 1961

G.B. Pellegrini & A.L.Prodocimi, *La lingua venetica*, I: Le iscrizioni, II: *Studi*, Padova, Istituto di Glottologia, 1967

M. Lejeune *Manuel de la Langue Vénète*, 1974

For a comprehensive list of smaller articles, see the bibliography in M. Lejeune *Manuel de la Langue Vénète*, 1974 pp 16-20

Websites: Encyclopedic websites give the accepted scholarly Indo-European view on the *Veneti*.

VENETIC BY THE SLOVENIAN VIEW

For interpretations by M. Bor according to the Slovenian hypothesis, *The Veneti*,

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(original *die Veneter* 1988) by J. Savli, M. Bor, 1996.

Websites: Plenty on the Slovenian view is found on the internet, because there is a strong Slovenian following intensely promoting & publicizing it.

Notes to Students

Views on the Veneti has changed through history and the true student will have to become familiar with them all. The Veneti were a mysterious people that not even ancient writers understood. For example Roman historians debated whether the Brittany Veneti were related to the Adriatic Veneti. Meanwhile Roman historian Livy tried to link the Adriatic Veneti to the “*Eneti of Paphlagonia*” in the *Iliad*, people who came to the aid of Troy, by proposing that after the defeat of Troy, the *Eneti* heroes from Troy came to the Adriatic and settled there, displacing the *Euganei*. He had to say this because real evidence in his time suggested the *Euganei* had always been there. Later in history the families of Venice took to heart the proposed connection to the heroes of Troy and each Venetian family created family trees that linked them to various characters in the *Iliad*. Back before the Romans, Greek historians identified all the locations where *Eneti*-named peoples had been identified and viewed them as the same people. The ancient Greek historian Herodotus wrote about *Eneti* in Illyria who had customs similar to customs in Babylon. Nobody explained how this name came to be found in so many locations over such a long period of time. In recent times, archeology has discovered strong trade connections between northern Italy and the Jutland Peninsula. It has also discovered amber trade routes to the north Adriatic from both the Jutland Peninsula and the southeast Baltic, the two major northern sources of trade amber. Archeology has also discovered that an “Urnfield” culture marked by cremation urn cemeteries can be connected to locations of *Veneti/Venedi*-named peoples in historical texts. It has also found that the region of the Adriatic *Veneti* developed from influences from the north – which suggests indeed that it developed from amber trader peoples in the north pushing south along a new route to the Mediterranean. But archeologists did not identify the *Veneti* as trader peoples but simply viewed the *Veneti* as farmers who migrated this way and that. Meanwhile, searching for a national identity, a radical Slovenian theory proposes that the *Veneti* originated from an original Indo-European Europe – a theory that required drastic revision of established scholarly conclusions from the archeological information. The theory in this book is the newest. This theory as described in Part One is simple – the northern boat peoples of Finnic aboriginal origins, adapted to serving civilization with long distance trade activity, energized by the great interest in the south for amber and other northern goods. It explains everything – especially their wide distribution over time and space.

The subject of the *Veneti/Eneti* is so broad that if we were to list all references to these peoples we would need dozens of pages of listings of books and articles. It is up to the student of this subject to investigate the full scope of the discussions of the ancient *Eneti/Veneti/Venedi*. *MLV* and *LLV* have an extensive list of references for the traditional points of view.

APPENDIX 2

PRONUNCIATION USING ROMAN ALPHABET PHONETICS AND OTHER WORD REPRESENTATIONS USED

Linguistics has created various phonetic alphabets; however it is not necessary to describe words in terms of detailed sounds, since dialects will cause variations. The Roman alphabet phonetics, as in the pronunciation in Latin, is sufficient to represent the sounds of Venetic words and anything hypothetical. The representations of English of course do not need to be described if the reader is English speaking. Words in other languages like Estonian and Finnish use extended Roman alphabet pronunciation which includes showing long sounds by doubling and the raised vowels using umlauts (for example Á =Latin AE, Ö =Latin OE)

The following section summarizes the way the various representations of words and how they sound are shown in the text.

1. PRONUNCIATION:

Pronunciation in this study generally follows the LATIN PRONUNCIATION OF THE ROMAN ALPHABET because the international phonetic alphabet is not widely known, and its level of precision is not needed due to dialectic variation in the material. Note that here we use doubling of letters to show length.

1.a LATIN PHONETICS: Note that for some letters, Latin pronunciation differs from English. Latin A as in “all”, O as in “old”, E as in “elf”, I as in “ill”, U as in “you”. In addition if umlauts (dots above) are added, the tongue is raised while keeping the mouth unchanged. Notably A (“all”) > Ä (“happy”); O (“old”) > Ö (“whir”) ; U (“you”) > Ü (“few”). Also note we use the newer Latin where V= “V” while old Latin V= “W”. Also J is interpreted like “Y” (as in English “you” not as in “jewel”)

1.b NOTES ON CITED WORDS IN MODERN LANGUAGES

1. The pronunciation of modern words will be according to the phonetics of that language. Most modern languages that acquired written form relatively recently and use the Roman alphabet, use the Latin phonetics, or Latin phonetics extended. Some extensions include the umlauts to raise the vowel level.

1.c NOTES ON CITED ENGLISH WORDS

English does **not** follow Latin pronunciation any longer, but we do not need to give a pronunciation guide here as it is assumed the reader knows English well. Thus we will, for example, give *house*, without indicating it is pronounced by Latin phonetics as “HAUSS” .

2. CONVENTIONS USED IN THE TEXT

As part of the maintenance of scientific integrity, writing conventions are used to keep track of what is real, what is made-up as suggestions, what represents sound, etc.

2.a VENETIC, v.e.n.etic - The Venetic words are all given in regular text bolded. The UPPER CASE form represents Venetic words written in the Roman alphabet, and the lower case with dots is a transcription into Roman script of the actual writing originally in the Venetic alphabet. The original Venetic is usually written right to left. We transform it to read left to right, when converting it to Roman characters. The original Venetic also turns in arbitrary locations, but we show the locations with a vertical line (|)

2.b italicized text - quotes real written language. For example: in English *carry* means ‘carry’, and in Estonian *vii* means ‘carry’.

2.c UPPER CASE - represent something constructed, for illustrative purposes (need not have existed in real use), and it is written according to Latin phonetic conventions, plus common extensions like umlauts.

2.d “UPPER CASE IN QUOTES” - As above, but invites reader to hear it spoken. For example we might write that – the Venetic words **v.i.rema** or **FREMA**, probably sounded more like “**VYREMA**”

2.e ‘single quotes’ – signify meaning, while “double quotes” or *italics* signify sound or real speech. (ie. “Veneti” might have meant ‘shipper’)

2.f Bro-k-en by hyphens - in caps, italics, etc – hyphens to show the breakdown of words (ie *poole* > *poo-le* ; *poo+le* > *poole*)

3. CONVENTIONS USED IN THE INTERPRETATIONS:

To make it easier to understand the interpretations, we have attempted to be consistent in the presentation format. An interpretation will appear like the following example. Note the original Venetic is without word spaces and we will rewrite them according to perceived words, when analysis is done:

megodona.s.toka.n.t|e.s.vo.t.te.i.iio.s.a.ku|t.s.\$a.i.nate.i.re.i.t|jia.i.

[ref *LLV Es64*]

expanded with spaces to identify words:

mego dona.s.to ka.n.t|e.s. vo.t.te.i. iio.s. a.ku|t.s. \$a.i.nate.i. re.i.t|jia.i.

[ref *LLV Es64*]

The interpretation is paralleled as literally as possible, so that the interpretation in English or another modern language, will not be in the best modern idiom. The importance of being in as literal parallel as possible will assist the reader relate it to the original Venetic better. For example the English to the above might read like:

Literal interpretation (English): ‘In carrying our brought-item, to take into eternity-beginnings, to You, of the gods, to everlasting REIA’

Literal interpretation (for example Estonian): *Meie toonustuse kandes (=kandega) võtta hii’usse hakkutisse (=igavese algusesse) issaina-tei’e REI’IA**

*To mimic the Venetic, I exploited the alternative Est. Partitive/Illative for the endings that appear in the Venetic of the form **-iiv.i**. While the regular Est. -T

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partitive is used for plain -v.i.

The same would apply if the interpretation were presented in any other language – Italian, Latin, Finnish, Slovenian, Italian, French, etc, etc

NOTE THAT THE LITERAL PARALLELS IN THESE OR ANY OTHER MODERN LANGUAGE WILL SOUND AWKWARD AND EVEN INVENTIVE IN ORDER TO MAINTAIN THE PARALLELISM AS REWRITING IN MODERN IDIOMS WILL NOT ALLOW THE READER TO SEE HOW THE VENETIC IS STRUCTURED (BRACKETED WORDS TRY TO REPHRASE SOME WORD IN MORE RECOGNIZABLE MODERN IDIOM)

3.a The Venetic inscription is written in small Roman alphabet with dots where the dots occur in the Venetic alphabet. The bracketed letters represent letters that are faded in the original inscription, but which Venetic scholars have reconstructed based on similarities with other texts. These reconstructions are not always correct since traditional Venetic scholars have assumed an I-E language. The original Venetic is written continuously without spaces, since it is a phonetic recording in which the rationalization of word boundaries had not developed. Vertical lines represent locations where the Venetic text turned, continued on another side, etc. They have no grammatical significance. Always keep in mind that any appearance of spaces is introduced here in the analysis. Some word divisions are obvious from repeated patterns; others are assumed for the analysis.

3.b “English parallel” Because English words do not have the same ‘sense’ (fine meanings) as many Venetic words, the English literal close-parallels will often seem awkward . For example Venetic **donasto**, according to our analysis should translate in English as literally ‘something that has been carried-brought’, but to say that in English is awkward and thus we must use ‘offering’ even though the Venetic words do not use a stem meaning ‘offer’. However, wherever possible, the English word chosen is one that most closely fits the intrinsic meaning. For example we interpret the Venetic LEME as ‘ingratiating’, which is a strange-sounding word to use. But that is the meaning. The offerer gives something ‘to flatter and get on the good side of the Goddess’. Thus **awkward English interpretations are intentional, to maintain parallelism to the Venetic and catch the intended sense, and avoid introducing new sense.** (Awkward phrases can be clarified in brackets showing a more recognizable English idiom, for clarity)

3.c “Estonian parallel”, “Finnish parallel”. “Slovenian parallel”, “Italian parallel”, “French parallel”, etc If this book is translated into other languages, then the translations of the Venetic inscriptions must similarly be cast into parallel to the Venetic, in order that the reader can grasp the Venetic sentence structure. The translator must first understand the Venetic structure and then find the closest approximation in the translating language even if it sounds awkward. (If the translator creates some awkward words in creating the parallelism, he will give in brackets the

meaning equivalent in the modern idiom)

IT IS POSSIBLE TO EXPAND THIS BOOK WITH ADDED PARALLELS IN FURTHER LANGUAGES. WE SIMPLY ADD THEM

4. IMPORTANCE OF STATISTICAL QUALIFIER WORDS

Modern science recognizes that no data or results are ever 100% certain. Today's science aspires to attach statistics and probability to source data and results. In mathematics, for example, when adding a precisely taken measurement of say 5.282 cm to a rough estimate of 3.5 cm, the second number, 3.5 cm does not imply 3.500 cm, and that adding the two together is not 8.782, but 'approximately 8.8'. Moreover if in the next calculation the 8.782 is used as input, after several steps the results are specified as if very accurate but in reality are fantasy. The failure to specify the varying levels of accuracy or certainty to data and then results destroys the scientific value of the work. A project in social sciences must follow the same principles. If for example we take a word that we are 100% certain means 'journey' and another word that has a 70% chance of meaning 'long', and 30% chance of meaning 'endless' then we can not say that the two words together mean 'long journey' (implying 100% certainty) but that there is a 70% chance of meaning 'long journey' and 30% chance of meaning 'endless journey'.

Bad science tends to ignore these truths, and by a methodology in which two or three medium probability interpretations are made in a row the effective probability can drop very low, and yet it would be obscured. For example in Venetic interpretation of the past. To ignoring of clear word boundaries followed by allowing vague matching of word form, and followed by accepting an absurd translation, and finally manipulating the final translation poetically to make it seem palatable, represents a string of probability lowering steps, that – even though presenting a nice poetic result at the end – has nearly a zero probability of having any merit at all. Thus past work in linguistics, interpretation of toponymy, ancient inscriptions, etc. fail to track probabilities, and it was possible to take vague data and produce a result that was presented as if 100% certain, but in reality was nothing.

While the ideal way of handling probabilities is to follow scientific statistics methodology, where the probabilities are all quantified, and carried through all the analysis. Since there is no clear way of assessing probabilities where there is subjective judgement involved, we cannot be quantitative. However the analyst can track the probabilities as he works, in much the same way as a detective does when studying data at a crime scene. When writing about the evidence, it is therefore important for the detective to give some indication of his opinion about the probability. To do so, one uses QUALIFIER WORDS while writing. That means to say this evidence "almost certainly" proves such and such, or that this other evidence suggests something else is "unlikely". A bad scientist will not do this, but instead express more certainty with what they want to believe, rather than what the evidence indicates. For example "I am certain that the

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face on Mars was made by a past civilization there!" is bad science, as there really is no evidence to make anyone certain. The author of such a sentence is only expressing the intensity of their beliefs, and it has no connection to the probabilities. A scientist will say "There is a very tiny probability that the face on Mars was made by a past civilization there" A closer look will probably prove it to have no probability at all. (Which was what happened. A Mars flight looked closer at this area and found it was purely an illusion from shadows.)

Thus it is very important that the scientific author does not allow bias and belief to replace sober reflection of the true probabilities even in the discussions of observations and opinions. In this book I will ALWAYS reflect my belief of the level of probability involved. PLEASE ALWAYS KEEP NOTE OF THE QUALIFIER WORDS, as I as much as any reader am aware that some ideas have strong data support while others do not.

APPENDIX 3

THE VENETIC LANGUAGE: SUPPLEMENTARY ARTICLE

LAGOLE DIALECT AT A SPA FOR MERCHANT TRAVELLERS?

by
A. Pääbo

The main body of this study gives an abbreviated version of our study of the inscriptions in a site found in the upper Piave River regions. These inscriptions begin in the later Venetic period and then proceed into the Roman period. As a result some of the inscriptions resonate with the traditional Venetic found around the lower Adige River that forms the bulk of the inscriptions studied. This site which appears to have been a spa – highly likely a sauna facility - for travellers down the Piave lasted several centuries and one can see the inscriptions showing Venetic words that are shortened/distorted and mixed with Latin. It is because the proper Venetic inscriptions are few and most are distorted and do not fit in with the main body of inscriptions studied, that we look at them separately (although a few were included in the main body)

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THE VENETIC LANGUAGE:
SUPPLEMENTARY ARTICLE

LAGOLE DIALECT
AT A SPA FOR MERCHANT
TRAVELLERS?

by
A. Pääbo



ke.l.lo.s.pi.t.|ta.m.mniko.s.tole.r.truusijatee.i.dono.m.

[plaque MLV-160, LLV-Ca14 – image after LLV]

This inscription from Lagole seems to identify it as an offering from the maintainers of the ‘bell’ (Estonianized ‘kelluse pidamisekuse’). This and other inscriptions suggest there was at Lagole a facility catering probably to merchants travelling up and down the Piave Valley, with baths, sauna, etc. Other inscriptions, interpreted with Estonian seem to identify water-women, people responsible for drying facilities, schedule-keepers, and other professions more difficult to interpret. The above plaque, with the clasp at the top, could have served as a gong marking time at a facility following a schedule(??). This would actually be something quite appropriate coming from ‘bell’ maintainers (ie gong-ringers)

LAG.1 A Remote Sanctuary High Up in the Piave Valley

An archeological site at which a great number of objects with Venetic inscriptions have been found is that of the “sanctuary of Lagole-Calalzo”

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near Pieve di Cadore high up in the Piave River valley. This site has Venetic dedications from the late Venetic period, from the Veneto-Latin period, and fully Latin (less than 100BC). We can therefore expect it to have dialectic features unique to its special location and its lateness in the Venetic period, compared to most of the inscriptions investigated in the earlier chapters which deal with the region at the lower end of the Adige (*Atesis*), near Este (*Ateste*), and earlier periods up to 500BC or more.

Because there is so much dialectic deviation, and probably words from Latin and other languages, we will not do as much detailed analysis on these inscriptions. A few have been analyzed in detail in earlier chapters. To discover the full nature of this dialect could be a whole study in itself.



[dipper handle *MLV-157, LLV-Ca20, image after LLV*]

avirobro.i.joko.s.dotodonon.].\$.ainate.i.

Typical dipper handle, showing the inscription on both sides.

Since Venetic never became a literary language, and inscriptions remained a phonetic transcription of real speech, we can expect that the dialectic changes would explicitly appear in the inscriptions. Written language that develops a body of literature, acquires a standard writing, that remains the same even as dialect changes; whereas a language that does not evolve beyond the phonetic stage, continues to reproduce speech as spoken, and can therefore change as the dialect changes. Venetic texts, therefore are not sometimes erroneously written. The dialect the scribe reproduces varied from place to place and time to time.

Early Venetic inscriptions of the Este region, were attentive to a deity which we identified in the main study as being based on the original *Rhea*, seen as a personification of the world of ‘routes’ – the Routes Goddess. At Lagole, there is an occasional dedication to Apollo (**APOLLINI**), but the dominant deity seems to be one named **trumusiat-**. Thus, instead of the **\$a.i.nate.i.re.i.tiia.i.** of the Este inscriptions, the later-date Lagole inscriptions offer **\$a.i.nate.i trumus.iiatei**

As in the case of the **re.i.tiia.i.** inscriptions, we believe that this word is based on a descriptive expression, which is then deified by personification.

As mentioned earlier, all names except those rare ones borrowed from a foreign language, were basically descriptions, descriptive nick-names.

In the main text, we identified the complete usable inscriptions:

ON DIPPER HANDLES (The numbers refer to the numbering in the inventory – see Chapter 2)

- 10a.A) **voto.s.na.i.son.ko.s.tona.s.totribus.iiati.n** - [MLV-154, LLV-Ca9]
 10a.B) **ku.i.juta.ametiku.ss.tule.r.** - [MLV-159, LLV-Ca12]
 10a.C) **o.p.po.s.aplisiko.s.dotodono.m.|trumusijatei** [MLV-211, LLV-Ca19]
 10a.D) **butijako.s.{- - -}kos.|dono.m.trumusijate.i.toler** [MLV-161, LLV-Ca17]
 10a.E) **suro.s.resun.ko.s.tona.s.to|trumus.iiatin** [MLV-152, LLV-Ca7]
 10a.F) **avirobro.i.joko.s.dotodonon.|.\$.ainate.i.** - [MLV-157, LLV-Ca20]
 10a.G) **fovofouvoniko.s.dotodono.mtrumusijate.i** - [MLV-198, LLV-Ca66]
 10a.H) **futto.s.aplisikos.tri\$iko.s.toler.|[tru]musijate.i.dono.m** - [MLV-210, LLV-Ca15]
 10a.I) **le.s.satole.rdono.m.\$a.i.nate.i.** - [MLV-208, LLV-Ca68]
 10a.J) **fo.u.vo.seneijo.s.dotodono.m|trumusijate.i.** - [MLV-165, LLV-Ca21]
 10a.K) **fugene.s.inijonti|kosdoto|sono]m\$a.i.nate.i** [MLV-199, LLV-Ca67]
 10a.L) **turijonei.okijai.jo.ie.bos.kea.perou.teu.ta[m.]** [MLV-203, LLV-Ca24]
 10a.M) **trumu** [MLV-178-184, LLV-Ca36-Ca41]
 10a.N) **vot.tso.m.** [MLV-188, LLV-Ca46]

A FEW LATER ONES IN ROMAN ALPHABET

- 10a.O) **V.OLSOMNOS. ENNICEIOS | V.S.L.M. TRVM** [MLV-217, LLV-Ca58]
 10a.P) **C.ENICONEIO . CATTONICA {V} | TRVMSIATE V.S.L.M.** [MLV-219, LLV-Ca73]

THERE ARE A FEW OTHERS IN ROMAN ALPHABET BUT ARE UNDECIPHERABLE DUE TO ROMAN INFLUENCE SUCH AS USE OF INITIALS, UNLESS THEY MAKE MORE SENSE FROM A ROMAN PERSPECTIVE: SEE DISCUSSION FOR ROMAN ERA URN INSCRIPTIONS

ON OTHER OBJECTS THAN DIPPERS

- 10a.Q) **ke.l.lo.s.ossoko.s.dotodono.m.|trumuijate.i.** - [situla of bronze MLV-158, LLV-Ca5]
 10a.R) **e.s.kaivaliber.tos.a.rs.petija|ko.s.dona[s.t.o]\$aina[t.|tr-u]sijate.i.** - [plaque of bronze MLV-212, LLV-Ca11]

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10a.S) **ke.l.lo.s.pi.t.|ta.m.mniko.s.tole.r.truusijatee.i.dono.m.** - [plaque MLV-160, LLV-Ca14 Additional notes: this object obviously was hung from the top, and an eyelet at the bottom left held it steady to a wall. It was therefore functional – a part of the facility]]

10a.T) **iion.ko.s.tona.s.|to \$a.i.nat. trumus.iat. per. vo|.l.te.r. kon. vo.n.ta.r.**
--- [bronze plaque MLV-151, LLV-Ca6]

10a.U) **broi.joko.s.|dono.m.doto\$a.i.nate.i.|trumusijate.i.** - statue of man MLV-167, LLV-Ca23]

10a.V) **.e.n.nodij.|p.piko.s.do(to) truusija|te.i.** -[bronze statue of man MLV-205, LLV-Ca69]

10a.W) **trumuigatei (t)oler fu.t.to|.js. vo.l.to par iko.s.** [cup rim MLV-209, LLV-Ca65]

10a.X) **klutaviko.s.dotodono.m.\$a.i.|nate.i.** - [vase MLV-207, LLV-Ca18]

10a.Y) **trumuigateiolerfu.t.to|.js.vo.l.topariko.s.** [cup rim MLV-209, LLV-Ca65]

10a.Z) **kalodiba** --- [handle with hook MLV-162, LLV-Ca48]

Note that the Lagole dialect is very intense in the use of **-ko.s.** not found in the earlier Venetic inscriptions. I believe that it is the peculiarity of this dialect that they use the suffix **-ko.s.** so steadily. From an Estonian point of view the closest equivalent would be *-kas* as applied to a noun.⁴² For example *liblikas*, *maasikas*, *kannikas*. However we abandon this interpretation because ideally we should have U or O as in *kus* or *kos*, not a higher vowel. The way of achieving the *-kus* ending in Estonian would be in two stages: first applying *-k* or *-ik* and then *-us*. For example *õppi* ‘learn’ > *õppik* ‘something associated with learning’ > *õppikus*. Also *igav* > *igavik* > *igavikus*. Take any word, for example *mees* (‘man’) and we can derive *meesik* > *meesikus*. Or if the word ends in a vowel like *maja* (‘house’) *majak* > *majakus*. The *-US* ending is no doubt due to the influence of Latin. The Lagole inscriptions were done at a time when Rome was becoming strong, and so adding *-us* or **-o.s.** to the end was certainly strongly promoted even if it had no great effect on the meaning.

Also, note that the Lagole inscriptions do not show the higher vowel tone (relative to Estonian/Finnish). This would be expected from inscriptions in the Piave valley, as the Piave valley was a route that came from the Amber Route from the Baltic which used the lower vowel tone.

These inscriptions also show many loanwords. We were able to identify some Latin ones. As examples of how the language mixes in Latin we note the phrase **vo.l.to par iko.s.** which links two Venetic words ‘sky through eternity’ with Latin *par* (‘through, by means of’) and the phrase

⁴² J. Aavik ‘Derivation in Estonian’ pg lxxiii of Saagpakk’s ‘Estonian English Dictionary’

per. vo|l.te.r. kon. vo.n.ta.r. that appears to use Latin *per* (through) and *kon* (=con = ‘with’) together with two words that appear to originate from Venetic VOLTI and VANTS. Examples of other Latin words include *libertos* ‘book’, *aplico* ‘devote to’, *toler* ‘support’, and more.

The following is a more detailed analysis of the usable inscriptions than given in the main text. We group them according to a characteristic feature.

LAG.2 The Gift Giver Appears to Be Named at the Start

Generally speaking, looking at the Lagole inscriptions as a whole, in most of them, the initial words appear to identify who brought the offering. What are the clues?

For example in 10a.H above we have the inscription on the dipper handle begin **futto.s. apsisikos.** and in 10a.C we have **o.p.po.s. apsisiko.s.** This seems to describe two types of **apsisikos.** This word, **apsisikos** is not very Finnic in sound due to the PL consonant cluster. This is a word that could be a loanword. Since these inscriptions come from the later period when Latin was growing in prominence, and there was trade traffic coming down the Piave River on its way to Rome, we should first look at Latin in case it is a Latin loan-word. There exists a very appropriate Latin *aplico* ‘devote to’. Thus if we assume for example that **o.p.po.s.** can be connected to Estonian *õppuse* ‘of learning’, then **o.p.po.s. apsisiko.s.** can mean ‘learning-devotion’. Presumably in the other example, **futto.s.** describes another activity, or people described doing this activity.

Continuing - we see parallels in (we add spaces to isolate words)

10a.J)- **fo.u.vo.s eneijo.s. doto dono.m | trumusijate.i.**

[dipper handle MLV-165, LLV-Ca21]

and

10a.K) - **fugene.s. inijo.nti[kos doto] sono|m \$a.i.nate.i**

[dipper handle MLV-199, LLV-Ca67]

Here, bearing in mind that Venetic is phonetic writing reproducing speech, **eneijo.s.** and **inijo.nti** seem to use the same stem, although each may speak in different dialects. They suggest Estonian *inimese-* ‘people’. That interpretation would make the first words of a descriptive nature, also naming the people bringing the gift – ie some kind of ‘people’ bring a gift.

Next, parallels are seen in the following (We separate the words):

10a.Q) - **ke.l.lo.s. ossoko.s. doto dono.m. | trumuijate.i.**

[situla of bronze MLV-158, LLV-Ca5]

and

10a.S) - **ke.l.lo.s. pi.t.|ta.m.mniko.s. tole.r. truusijatee.i. dono.m.**

[plaque MLV-160, LLV-Ca14]

Here by coincidence we have words that sound familiar to Estonian,

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but does the coincidence reflect the reality? **ke.l.lo.s. ossoko.s.** sounds like *kelluse osakuse* ‘of the bell-division’ and **ke.l.lo.s. pi.t.|ta.m.mniko.s.** sounds like *kelluse pitamin(s)ekuse* ‘bell maintaining’. Perhaps we have an institution in which there were people in charge of ringing a bell, a gong, to signal different times of day, or mark a schedule. Possibly there were baths and people only have an allotted time before the next group. The first of the above two inscriptions is on a ‘situla’, but since archeological findings are in fragments, maybe it was a piece of a gong.. The second is a plaquette that is illustrated at the beginning of this chapter, which certainly looks like it could have been hung like a gong, by the bracket in top center.



ke.l.lo.s.pi.t.|ta.m.mniko.s.tole.r.truusijatee.i.dono.m.

[plaquette MLV-160, LLV-Ca14 – image after LLV]

*Above: Note a hinge at the top and an eyelet in the bottom left. Could this have been a gong hanging out from the wall, attached at the top to a bracket extending out from the wall, and stabilized by the eyelet attaching it to a side wall. Supporting this theory is the fact that the inscription is written on the side that would be out from the wall, and most visible to a passerby. The inscription suggests this item came from the *kelluse-pidamisekuse* (Estonian for ‘bell-maintainers’) division.*

Such interpretations suggest that each of these offerings was brought by various divisions of a large organized institution lending services perhaps to merchants coming down the Piave valley – baths? saunas?

Some other inscriptions too seem to be offerings from the staff of the facility: (We separate into words as we see them.)

10a.A) - **voto.s. na.i.son.ko.s. tona.s.to tribus.iati.n**

[dipper handle MLV-154, LLV-Ca9]

This inscription is another that stimulates the Estonian ear. Here we seem to hear *vedese naise(n)kese toonustus* ‘tribuusijat’ele, meaning ‘water-women’s bringing(offering) to the “tribuusia” This implies there was a division at the facility for women handling the water – carrying, pouring, etc. At least it still follows the pattern where the first words appear to identify the people offering the gift.

The gift from the ‘water-women’ appears to be given to **tribus.iati.n**. It is the only instance. Everywhere else the destination of the gift is **trumusijate.i**. Do these represent deities or a deity, or can some be dedicated to visitors to the facility? For example **tribus.iati.n** is obviously Latin. We will look more closely at what is meant by these destinations of the offerings later in this chapter.

The following inscription too appears to identify the gift-giver at the front, following the same pattern. (We separate into words as we see them)

10a.R) - **e.s.kaiva liber.tos. a.rs. petija|ko.s. dona[s.t]o \$aina[t.(tr—u)]sijate.i.**

[plaque of bronze MLV-212, LLV-Ca11]

This inscription obviously has a Latin loanword **liber.tos**. But Latin offers several alternatives ranging from *liber* ‘book’ to *libertas* ‘freedom’. The Estonian ear seems to hear the first word as *eeskava* ‘schedule’ and **petija|ko.s** as *pidajakuse* ‘pertaining to maintaining’. This ties in to 10a.S—the gift from the ‘bell-maintainers’, because if there is bell (or gong) to be rung, then there was someone keeping track of schedules (*eeskava*), perhaps taking down the names of the visiting merchants and assigning the times they enter the sauna room or whatever facility it may be. If there was scheduling, it follows that there was a book into which things were written. Thus the Latin that would apply would be *liber* ‘book’, and the word **liber.tos**. suggests that there was a book into which the schedules for the various groups were written, so that **e.s.kaiva liber.tos.** in mixed Venetic and Latin would mean something like ‘the schedule-book’.

The next word **a.rs.** poses a mystery unless we view it through Est. *haru(se)* ‘branch’ or *vars* ‘stalk, stem’, so that **a.rs.** can be an abbreviation for ‘division’. Next follows - **petijakos** – which to the Estonian ear has the same stem as in 10a.S *pidajakuse* ‘maintaining’.

Thus breaking up the continuously written Venetic text we have:

e.s.kaiva liber.tos a.rs. petija|ko.s. dona[s.t]o . . .

Estonian literally: *Eeskava-‘libertuse’ (=raamatuse) haruse pidajakuse toonustus . . .*

English literally: ‘Schedule book division maintainer’s offering to . . .

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(Note that this inscription is an instance in which our interpretation with Estonian *pida* ‘hold, maintain’, of PETA in ECUPETARIS (chapter 12) is supported here in **petijakos** (stem **peti-**)).

Another one that seems to reveal a profession connected with a spa is

10a.B) - **ku.i.juta . ametiku.ss. tule.r.**

[*dipper handle MLV-159, LLV-Ca12*]

The agents of the offering in this case seem to the Estonian ear like *kuivatu ametikuse* ‘drying-occupation’. In this inscription we seem to find a division of the facility where the bathers went to dry themselves out.

Once again the Estonian interpretation keeps producing occupations and divisions that speak of a facility of bathing, sauna, etc. Note this perception comes entirely from the inscriptions, as we have not studied the nature of the archeology of the site, other than knowing numerous dipper handles have been found. This coincidence could not happen randomly!!

Donors Are Named

Sentence structure suggests the first words name the donors

10a.Q) - **ke.l.lo.s. ossoko.s.** - *kelluse osakuse* - bell division

10a.S) - **ke.l.lo.s. pi.t.|ta.m.mniko.s.** - *kelluse pidamiskuse* - bell maintainers

10a.A) - **voto.s. na.i.son.ko.s.** - *vedese naisekuse* - water-women

10a.B) - **ku.i.juta . ametiku.ss.** - *kuivajate ametikuse* - dryers bureau workers

10a.E) - **suro.s. resun.ko.s.** - *(?)suure reisija (?) - (?)long-distance traveller(?)*

10a.D) - **butijako.s. {- - -]kos.** *puidejaguse (?) - wood distributing (?)*

(Latin *libertos* ‘book’)

10a.R) - **e.s.kaiva liber.tos. a.rs. petija|ko.s.** - *eeskava-raamatu haruse pidajakuse* - schedule-book division maintainer

10a.F) - **aviro bro.i.joko.s.** - (?)

(?? Latin *foveo, fovi, fotum* - keep warm, maintain, foster.)

10a.J) - **fo.u.vo.s eneijo.s.** - *‘(??) inimesed’ - (?Fire-maintaining ?)*
people

10a.K) - **fugene.s. inijo.nti[kos** - *‘(??) inimesed’ - (?Furnace?)* people

10a.G) - **fovo fouvoniko.s.** -

(Latin *applico* ‘devote to’)

10a.C) - **o.p.po.s. aplisiko.s.** *õppuse APLISIKUSE* - learning-devoted

10a.H) - **futto.s. aplisikos. tri\$iko.s.**

LAG.3 Offerings With No Indication of Author

After we get out of the way the inscriptions that name the donors at the beginning, there remains, a number of the inscriptions do not identify who is making the donation.

Again we separate into words according to how we see them:

10a.V) - **.e.n.nodif.]p.piko.s. do(to) truusija|te.i.**

[bronze statue of man MLV-205, LLV-Ca69]

This is a bronze statue of a man. The first word seems to identify “*Venedi*”. The second word **p.piko.s.** is interpreted as ‘statue’ via Estonian *pikkus* ‘height (of a person, etc.)’ because the Latin *statuo* for ‘statue’ also implies ‘stature, tallness’

Estonianized: *Venedi* “*pikkus*” *toodu* “*truusijate*”-*le*

English: ‘*Veneti* statue brought to the **truusijat**’

10a.T) - **iion.ko.s. tona.s.|to \$a.i.nat. trumus.iiat. per. vo|.l.te.r.kon. vo.n.ta.r.**

[bronze plaquette MLV-151, LLV-Ca6]

This inscription begins **iion.ko.s.** But **iio-** ought to be interpreted as ‘eternity’, as in Estonianized (H)IIAKUSE. As mentioned earlier it is the peculiarity of this dialect that they use the suffix **-ko.s.**

The previous instances had the first word modifying the second, as in ‘the drying occupation’. Here it appears **iion.ko.s.** modifies **tona.s.to**; hence it means ‘eternal donation’

The above inscription also clearly demonstrates peculiarities from Latin influences. For example here we see what is clearly the Latin *per* ‘through’. Possibly **kon**=Latin *con*. It is written by a person who mixes his language with Latin conventions. Thus the last part, **per. vo|.l.te.r. kon. vo.n.ta.r.** is clearly a Latin construction that reads ‘through **vo.l.te.r.** together with **vo.n.ta.r.**’ The first Venetic word **vo.l.te.r.** probably is based on the VOLTIO of traditional Venetic inscriptions, signifying ‘sky-realm’. Perhaps the second is based on IUVANTS ‘eternal direction’ distorted to this form over time. The -vR endings could represent agency, as we have generally interpreted it before. However it may be a dialectic peculiarity that came along with the borrowing of the Latin *per* and *con*. Obviously if one uses Latin conjunctions one is no longer compelled to put the proper Venetic case endings on **vo.l.t-** and **vo.n.t-** (**va.n.t**)

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ion.ko.s. tona.s.|to \$a.i.nat. trumus.iiat. per. vo|.l.te.r. kon. vo.n.ta.r.

Estonian literally: ‘*iiakuse’ toonustus issain-tei’e trumus.iiat läbi taeva ja iiandi (=igandi, jne.)*

English literally: ‘eternal offering to you of-the-gods **trumus.iiat** through sky and eternity.’
(**trumus.iiat** will be interpreted later.)

The following inscription is located on a vase, and was discussed in then main text It seems to identify under **klutaviko.s.** a bringing of a (flower)bunch inside the pitcher-like object (which is more likely a vase with handle).



10a.X) - **klutaviko.s.dotodono.m.\$a.i.|nate.i.**
[small pitcher of bronze MLV-207, LLV-Ca18, image after LLV]

Estonian literally: *Klutiviigus toodu toonum issaina tei’e (=teile)*

English literally: ‘The carried-bunch brought, as a bringing (=offering) to you of the gods’ (*brought-thing=gift, offering*)

LAG.4 References to ‘Water’ by VOTO-

Earlier we identified the Venetic word for ‘water’ as a substance that in the Ateste area inscriptions seemed to be derived from simple .e.- (ie the fluid flow of life) Here we are dealing with a late dialect in the Piave route,

hence we cannot expect the same thing here.

Venetic however formed altered meanings by modulating the vowel tone. (As is true in Estonian *olu*, *elu*, *ilu* or *vool vee-*, *vii* and other examples.) Thus the basic word for ‘water’ could assume different appearances depending on the meaning. We mentioned earlier that in Estonian *vee-* is the stem for ‘water’, but if we go below the surface we get *vool* ‘current’ and if we go above the surface we get *vii* ‘convey (upon water)’ New words of more narrow meaning came into being from extracting these natural variations in the original more fluid word. Not all such psychological divergences became legitimate words – only if the users of the languages needed it.

It follows that Venetic might have done this with water, that is to say, to distinguish between VE and VO where the latter is more about current, about pouring.

The low vowel for ‘water’ is reflected in the English *water*. In Swedish it is *vatten*. Thus in the later period of Lagole, we should not be surprised that there might be the low vowel used for ‘water’. We find in some of the Lagole inscriptions the word VOTO. But it appeared elsewhere too.

VOTO appears on a vase in Padua in an inscription reading **voto klutiari.s. v.i.a.g.s.to** which we interpreted earlier with Estonian as *veeta “klutti-harise” vägesti* ‘water the arranged bunch liberally’.

It is possible too that even within a dialect, the word used depends on the meaning – ‘water’ as a substance, versus ‘water’ as something poured. For instance in Estonian there is *vee-* ‘water’ versus *valla* ‘pour’ versus *vool* ‘current’. Perhaps VOTO referred to water as a substance isolated from any context. Thus **.e.** could still refer to water as a surface to float on, as when shipping. Estonian still uses *vee-* for water as substance, yet *vool* for current. But then Estonian was impacted by Suebic in the first millennium and therefore the Estonian *vee-* may represent Suebic influence, and that the original Estonian word for water (the substance) was VAA- ?

VOTO also appears in the Lagole inscriptions on a dipper handle as **voto.s. na.i.son.ko.s. tona.s.to tribus.iati.n.** (10a.A in the list) The important words are **voto.s. na.i.son.ko.s.** which seems to be Genitive of ‘the water-women’. Clearly water was being handled there.

Estonian literally: *Veetuse-naisekuse toonustus tribus.iiatele*

English literally: ‘Watering-women’s offering to **tribus.iiat**’

The stem of VOTO probably appears in the following single word Lagole inscription. It is a single word appearing on a handle.

vot.tso.m

[dipper handle *MLV-188, LLV-Ca46*]

This seems like a label for the object ‘Something for taking water’

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LAG.5 The Mystery of TRUMUSIA

While the earlier inscriptions of the Este region addressed REIA, in this case the dedication appears to be in another direction.

First of all one inscription refers to **tribus.iati.n** as in (separating the words)

10a.A) **voto.s. na.i.son.ko.s. tona.s.to tribus.iati.n**

The underlined word looks like it is a loanword from Latin. Latin *tribus* means ‘tribe’. Perhaps it is a synonym for the more common **trumusijat**, where the merchant-men gods are seen as a specialized ‘tribe’ But *tribus-* appears only once, and there is no need to worry too much about it.

We can therefore forget this *tribu-* situation and focus on the common name of the deity or deities, the **trumusijat**. A simple example would be:

10a.U). **broi.joko.s. | dono.m. doto \$a.i.nate.i. | trumusijate.i.**
[statue of man MLV-167, LLV-Ca23]

Note that some inscriptions like this include **\$a.i.nate.i.** which we saw with REIA meant ‘to you of the gods’ affirming a godly personification.

One theory about the identity of **trumusijat**, is that it may be a three-headed deity in the Carnic mountains. But by that theory, the TRU- would be based on the Indo-European TRI for ‘three’. A better approach is to maintain our view that Venetic sprung from traders language and culture, then we are dealing with something meaningful to traders – **re.i.tiia** for example, if connected with a pre-Indo-European *Rhea*, fills this requirement of being meaningful to traders. As we suggested earlier, the *Ateste* deity going back to the original *Rhea*, is a personification of the trader’s involvement with routes, hence – the Route Goddess.

It is natural that people of a given profession would worship a deity who is seen as an aid in their activities. On that basis we might look at the Estonian word *turumaa*, ‘market-land’, because it is the focus of a merchant’s activities. Given that Lagole was right on the Piave trade route, if it had a facility of baths, saunas, serving merchants, it follows that the facility primarily served merchants, and these merchants would have ‘worshipped’ a deity that personified the ‘market land’ in the same way that **reitiia** personified the world of trade routes. Thus TRUMUSIJAT would be an abbreviation of what would in Estonian be *Turumaasejad* ‘(deities) of the market-land(s)’. The reason for the plural could acknowledge the three components of trade – the crafter at the source, the shipper, the seller at the destination. This can also be linked to the three-heads deity, without any need for a reference to an Indo-European word for ‘three’. In early trading the shipper might craft the goods at the source,

ship it, and also be the seller, being all three. In later industry, trade and commerce, there was specialization – those who crafted, those who shipped, and those who marketed. Hence plural - the marketland trio. This argument is however only a suggestion. In any event *Turumaesejad* is plural ‘agents of the marketland’ and is a very very logical explanation. The final form **trumusijat** is merely the result of abbreviation from frequent use, similar to **ecupetaris** being an abbreviation.

In conclusion, just as the *Ateste* inscriptions made offerings to the Goddess of the Routes, so too merchant people of later times, more involved with marketing than shipping, would clearly make offerings to the ‘Gods of the Market-land’.⁴³

The word *turi* seems to appear in

turijonei.okijai.jo.ie.bos.kea.perou.teu.ta[m.] etc.

By Estonian *turuja*, or *turija*, leaving out *maa* ‘land’, means ‘agent of the market’ Note, the initial U is present here, perhaps because it was not an oft-used abbreviated term like **trumusijat**

LAG.6 Summary of Interpretations of the Listed Inscriptions

The following gives some suggested interpretations of meanings of the 25 examples introduced above. Some have been discussed already, some have not. These inscriptions are generally difficult as they depart from the more traditional Venetic, and borrow from Latin and perhaps other languages. We separate them all into words according to our perception. **NOTE THAT IN SOME INSTANCES INTERPRETATIONS USING AN ESTONIAN EAR, ARE MADE IN THE SAME MANNER IN WHICH A FOREIGN TOURIST TRIES TO UNDERSTAND A NATIVE LANGUAGE THEY KNOW POORLY, AND CERTAINLY THERE IS A SIMILAR CHANCE OF MISINTERPRETATION.**

10a.T). **iion.ko.s. tona.s.|to \$a.i.nat. trumus.iiat. per. vo|.l.te.r. kon. vo.n.ta.r.**

[bronze plaquette *MLV-151, LLV-Ca6*]

‘Eternal offering to you gods-of-the-marketland, through sky and the eternal direction’

10a.E). **suro.s. resun.ko.s. tona.s.to | trumus.iiatin**

[dipper handle *MLV-152, LLV-Ca7*]

⁴³ Those who point out that the Venetic coastal town of *Tergeste* displayed the word ‘market’ in a different way, we note that *Tergeste* is obviously in the western Venetic high-vowel dialect, and note that in Estonian there has always been two forms *turg*, and *turu*; and the Lagole inscriptions have the low vowel tone.

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‘Large-RESUN(?) peoples offering to Those of the Marketlands’

Possibly what is meant is ‘long distance journeyers’ since we can produce the Estonianization *suures reisikuse*

Also a mystery is the use of -N in **trumus.iiatin** It could be a Finnish type of Illative, which uses -N, or an Accusative.

10a.A) **voto.s. na.i.son.ko.s. tona.s.to tribus.iiatin**

[*dipper handle MLV-154, LLV-Ca9*]

Interpreted above, it seems to translate as: ‘Watering ladies offering to the Tribe-of-market-gods(?)’

10a.F) **aviro bro.i.joko.s. doto donon. | . \$.ainate.i.**

[*dipper handle MLV-157, LLV-Ca20*]

The first word resembles something we have seen earlier meaning ‘space, spaceway’ (Est. *avarus*). But the second word remains a mystery. It follows a formula that suggests **aviro bro.i.joko.s.** is a profession/role.

‘offering brought by the **aviro bro.i.jo** to those of the gods’

10a.Q) **ke.l.lo.s. ossoko.s. doto dono.m. | trumujate.i.**

[*situla of bronze MLV-158, LLV-Ca5*]

Interpreted above, this translates very well as: ‘Bell/gong division’s offering brought to Those of the Marketlands’

ke.l.lo.s. - ‘pertaining to bell’ (Est *kelluse*)

ossoko.s. - ‘of the division of’ (Est *osakuse*)

verbal **doto** - ‘brought’ Past Participle (Est *toodu*)

dono.m. - ‘offering (something brought)’ (Est *toonum*)

trumujate.i. - ‘to Those of the Marketland’ (Est *turumaajatele*)

Estonian literally: *kelluse-osakuse toodus toonum Turumaajatele*

English literally: ‘Bell/gong division’s offering brought to Those-of-the-Marketlands’

10a.S) **ke.l.lo.s. pi.t.|ta.m.mniko.s. tole.r. trusijatee.i. dono.m.**

[*plaque MLV-160, LLV-Ca14*]

This and inscription 7, 15, 16, 17 use the word **toler** We propose this is Latin as we find Latin **tolero** in the meaning of ‘support’

‘Bell/gong maintainer’s offering supporting to Those-of-the-Marketlands’

ke.l.lo.s. - ‘pertaining to bell’ (Est *kelluse*)

pi.t.|ta.m.mniko.s. - ‘of maintaining’ (Est *pidamine* ‘maintaining’)

ko.s. - suffix	(Est <i>kus</i> - suffix)
tole.r.- from Latin ‘support’	
truusijatee.i. - ‘to Those of the Market’	(Est. <i>turusejatele</i>)
dono.m.- ‘offering (something brought)’	(Est <i>toonum</i>)

Estonian literally: *kelluse-pidamiskuse toetus toonum Turusejatele*
 English literally: ‘Bell/gong maintainer’s offering supporting to Those-of-the-Market’

10a.D) **butijako.s. {- - -}kos. | dono.m. trumusijate.i. toler**
[dipper handle MLV-161, LLV-Ca17]

This also follows the formula that suggests an occupation/role is in the first word. The Estonian that comes to mind for **butijako.s.** might be Estonian *puudejaguse* ‘dividing, sharing, wood’. This might apply if stocks of firewood are distributed among service divisions. This like the previous, uses the word **toler** which we will assume is based on Latin, in the meaning ‘support’. If the second word is **ossoko.s.** then the interpretation would be

‘Wood-distributing division’s offering in support of Those of the Marketland’

10a.J) **fo.u.vo.s eneijs.s. doto dono.m |trumusijate.i.**
[dipper handle MLV-165, LLV-Ca21]

This inscription as discussed names an occupation/role at the front. This one remains a mystery, but perhaps it relates to fire handling people.

‘The offering brought to Those of the Marketlands, by **fo.u.vo.s eneijs.s.** (‘heating people?’)

10a.U) **broi.joko.s. | dono.m. doto \$a.i.nate.i. | trumusijate.i.**
[statue of man MLV-167, LLV-Ca23]

broi.joko.s. appeared earlier in #4, and we could not determine what role it might describe.

‘Offering of the **broi.joko.s.** brought to you of the gods, Those of the Marketlands.’

10a.M) **trumu**
[dipper handle MLV-179, LLV-Ca37]

This is clearly the same as Estonian *turumaa* ‘marketland’. It could be an abbreviation of **trumusijate.i.**

10a.G) **fovo fouvoniko.s. doto dono.m trumusijate.i.**
[dipper handle MLV-198, LLV-Ca66]

Again the first two words describe the donors. Their meaning can only be guessed. Perhaps something to do with handling fire or furnace. Note the Latin *foveo, fovi, fotum* – ‘keep warm, maintain, foster’.

‘The offering of **fovo fouvoniko.s.** to Those-of-the-marketlands.’

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10a.K) **fugene.s. inijo.nti[kos doto | sono]m \$a.i.nate.i**

[*dipper handle MLV-199, LLV-Ca67*]

The **fugene.s. inijo.nti[kos** uses the same stems as in **fo.u.vo.s eneijo.s.** of #8. Is it possible that Latin is being used and we are talking about ‘fire-maintaining people’?

10a.V) **e.n.no di[.]p.piko.s. do(to) truusija|te.i.**

[*bronze statue of man MLV-205, LLV-Ca69*]

Interpreted earlier, ‘The Shippers’(Veneti) statue brought to the Those of the Market’

10a.X) **klutaviko.s. doto dono.m. \$a.i.|nate.i.**

[*small pitcher of bronze MLV-207, LLV-Ca18*]

Interpreted earlier, ‘The (flower)clutch-conveying offering brought to those of the gods’

10a.I) **le.s.sa tole.r dono.m. \$a.i.nate.i.**

[*dipper handle MLV-208, LLV-Ca68*]

le.s.sa is a mystery. Latin?

10a.W) **trumuijatei (t)oler fu.t.to[.]s. vo.l.to par iko.s.[**

[*cup rim MLV-209, LLV-Ca65*]

This one is quite unusual, including another word order. The last part could be **vo.lto par iko.s** using Latin *par* ‘the sky through eternity’.

trumuijatei ‘to Those of the Marketland’(Est *turumaa* ‘marketland’)

(t)oler from Latin ‘support’

fu.t.to[.]s. (Latin?)

vo.l.to ‘sky-realm’

par from Latin ‘through’

iko.s. ‘eternity’ (another version Est *iga, igavene*, ‘eternal’)

Estonian literally: *võttus taev’a läbi igavese Turumaastele*

English literally: ‘The taking to the sky-realm through eternity to Those of the Marketlands’

10a.H) **futto.s. aplikos. tri\$iko.s. toler. | [tru]musijate.i. dono.m**

[*dipper handle MLV-210, LLV-Ca15*]

This one is also a mystery, also naming a role or profession **futto.s.** at the facility. **aplikos.** and **tri\$iko.s.** are probably based on loanwords.

10a.C) **o.p.po.s. apliko.s. doto dono.m. | trumusijatei**

[*dipper handle MLV-211, LLV-Ca19*]

This one begins with **o.p.po.s.** which can be interpreted with Estonian *õppuse* ‘pertaining to learning’ The second word could be Latin *aplico*

‘apply, devote to’. In that case the meaning might be:

‘Offering of the learning-devoted brought to Those-of-the-Marketlands’

10a.R) **e.s.kaiva liber.tos. a.rs. petija|ko.s. dona[s.t]o \$aina[ft.|tr—u]sijate.i.**
[plaque of bronze MLV-212, LLV-Ca11]

This one was discussed earlier and solved with the following:

Estonian literally: *Eeskava-‘libertuse’ (=‘raamatuse’) haruse pidajakuse toonustus turumaasijatei’ (-le)*

English literally: ‘Schedule book division maintainer’s offering to Those-of-the-Marketlands’

10a.B) **ku.i.juta . ametiku.ss. tule.r.**

[dipper handle MLV-159, LLV-Ca12]

This one was discussed and seems to read (assuming **tule.r.** = **tole.r.** and comes from Latin) ‘Support of the drier-occupation’

ku.i.juta - ‘drier’

(Est *kuivata* ‘dry’)

ametiku.ss. - ‘occupation’

(Est *amet* ‘occupation’)

tuler - from Latin ‘support’

Estonian literally: *kuivajate ametikuse toetus*

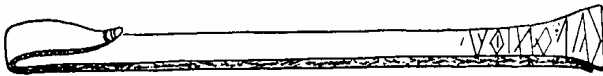
English literally: ‘Support from the drying occupation’

Below are a very few inscriptions that do not address **trumusijat** :

10a.Z) **kalodiba**

[handle with hook MLV-162, LLV-Ca48]

Mentioned in an early chapter, via Estonian *kallu tiib*, ‘wing for pouring’, to simply describe the object with the hook on the end.



Compound word: **kalotiba**- ‘pouring wing/handle’ (Est. *kallu-tiib*)

kalo- ‘the pouring’

(Estonian *kallu-* ‘the pouring’)

diba- ‘wing’

(Est. *tiib, tiiva* - ‘wing’)

10a.N) **vot.tso.m**

[dipper handle MLV-188, LLV-Ca46]

Considered above in A2.5, it seems to simply name the object used to take water. A scoop?

10a.L) **turijonei. okijai.jo. ie.bos. ke a.perou. teu.ta[m.]** etc.

[dipper handle MLV-203, LLV-Ca24]

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turijonei. - ‘to the Marketman’	(Est <i>туруја</i>)
oki. - ‘start’ (?) (distortion of akut ?)	
okijai - ‘start towards’ (?)	
jo - ‘indeed’	(Est <i>ju</i>)
.ie.bos. - ‘in direction of eternity’ (see earlier similar)	
kea - ‘and, also’	(Est <i>ka</i>)
perou. - ‘vanish’ (a Latin loanword <i>pereo</i> - ‘vanish’)	
teu.ta[m.] = dotom - ‘to be brought’	(Est <i>тооду</i>)

Estonian literally: *Turujaani. Toodum hakka ju iia-poose(poole) ka kadu*
English literally: ‘To the Marketman. Let the offering start towards eternity
and vanish’

The above is in another dialect due to different phonetic interpretation such as **teu.ta[m.]** instead of **dotom**, and the full spelling of the stem *turi-* instead of the abbreviated TR in TRUMUSIAT.

LAG.7 Conclusions About the Lagole Inscriptions

The Lagole inscriptions begin in the early Roman period, and it is the early inscriptions that show much similarity to the traditional pre-Roman Venetic of the Este region upon which our interpretations of Venetic are mostly based. But the facility, probably saunas, was alive through the Roman age and was impacted by influences from Latin – which we have identified – and perhaps other languages which we have not identified.

As the language in the inscriptions degenerates, while many words remain identifiable from Venetic vocabulary elsewhere, we have to increasingly guess meanings from vague similarities or what Estonian may suggest. The reference to Estonian is especially applicable here, because all archeological and also some historical evidence suggests that with the rise of the Romans, amber that traditionally went from the east Baltic to Greece, was now going increasingly towards Rome. That promoted an amber trade route that began with the “Aestii” (from which Estonian has arisen) at the southeast Baltic, went south to Vienna, and then made its way to the upper reaches of the Piave River. The traders established colonies along the lower Piave. The language of the Lagole inscriptions, therefore, reflects the ancient Aestii language of the traders coming from the southeast Baltic. (By contrast the Este region received amber traders from the Jutland Peninsula, who had a different dialect of Finnic.)

One of the peculiarities of the Lagole inscriptions the ending **-ko.s.** is absent from the main body of inscriptions from pre-Roman times and at the bottom of the Adige River. But **-ko.s.** resonates alright with Estonian *-kus* where *-us* even in Estonian may signify Latin influence. Trade between the southeast Baltic and Rome was very strong during the early Roman period.

A great deal of amber went to Rome to decorate nearly everything decoratable.

What makes the Lagole inscriptions interesting is the degree to which we find very Estonian-like idiom – which would be expected if the users of the facility came from the southeast Baltic. Without having any knowledge of the archeological information other than many inscriptions are on dipper handles, we found a pattern which suggested divisions, professions, of a facility with various service providers. Words resonating with Estonian *pidaja* ‘maintainer’ or *pidamine* ‘maintaining’ and *amet* ‘occupation’ presents an image of a very well organized facility where there was obviously a place which used lots of dippers. We suggest a sauna, where water is thrown on stones to create steam—that custom is certain to come south from the east Baltic, and be well received by merchants coming down from there. There is no other health-practice that dates to ancient times, and which involves dippers, than the sauna. Enduring across the north in Finnic cultures all the Finnic traders coming down from the north would have greatly valued a facility for saunas. The Romans developed baths that involved heat and steam, but the sauna was based on dry heat in small rooms.

We know that Rome was a major consumer of Baltic amber, not just from archeological finds showing much use of it in decorating weapons, shields, etc, but from historical texts. By the fourth century, as the Roman empire was in decline, the Aestii sought to revitalize amber trade. The following letter was recorded by Roman senator and consul F. Magnus Aurelius Cassiodorus (c. 490-585 AD.) in his work “*Variae*”

King Theodoric to the Haesti

It is gratifying to us to know that you.....have sent ambassadors.... We have received the amber which you have sent us....[discussion of what is amber]...We have sent some presents by our ambassadors, and shall be glad to receive further visits from you by the road which you have thus opened up, and to show you future favours

This demonstrates that by the 6th century, owing to major shakeups in Europe following the collapse of the Roman Empire, the north-south trade had ceased and the “Haesti” were taking steps to revitalize interest in amber. This decline in the north-south trade is reflected in the Lagole facilities. When the trading activity between the *Aestii-Aisti-Haesti* and Rome declined, so did the facility.

Our finding the large number of inscriptions that appear to name the professions in a facility that resonate well with Estonian, helps prove that the Finnic language continued through the Roman era. It supports the most logical interpretation that Slavic appeared in the regions between the Baltic, Adriatic and Baltic Seas only in the post-Roman era.

We showed many examples of remarkably Estonianlike naming of

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people at the facility: While one such coincidence might be dismissed as possible random chance, the fact that we found it systematically, and that the professions could be related to roles at a sauna facility, suggests our conclusions are correct.

There would have been women there (**voto.s. na.i.son.-**) handling the water requirements, people handling the scheduling books (**e.s.kaiva liber.tos. a.rs.petija**), people of the bellringer division (**ke.l.lo.s. ossoko.s.**) signalling the beginning and end of sessions in the facility. We also saw a profession of drying the guests (**ku.i.juta . ameti-**) after they had left the sauna. Certainly there were suppliers of wood for the heating (**butijako.s.. puudejaguse**=‘wood distributors’) and people who tended to the fire and furnace. And more that we could not determine.

With the expansion of the Roman Empire, the Venetic speaking regions became Romanized, but one can expect that the old language continued to be spoken for longer in remote places. These remote places, however did not have the culture of writing as strongly, and Venetic inscriptions are rare outside the north Adriatic area.

Archeologists have also found a great number of fragments of sentences, but our methodology – which is based on interpreting context – requires complete inscriptions.

APPENDIX 4

THE VENETIC LANGUAGE: SUPPLEMENTARY ARTICLE

SEND-OFFS ON CREMATION URNS

by
A. Pääbo

The main body of this study gives an abbreviated version of our study of the inscriptions on the cremation urns. Because urns break into pieces there are many more fragments of texts than complete ones. Our methodology required we have complete sentences in order to do internal structural analysis. As result the earlier the inscriptions (the Venetic period) are fewer, while the later ones (the transition to Roman) are plentiful. However it is the earlier inscriptions that have the true Venetic language, while the later ones from the Roman period show various degrees of compromise including possibly the Venetic language having been forgotten and traditional Venetic funerary words being applied out of tradition along with Latin and with Latin conventions

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**THE VENETIC LANGUAGE:
SUPPLEMENTARY ARTICLE**

**SEND-OFFS ON
CREMATION URNS**

by
A. Pääbo



.u.konagalkno.s.

[urn- MLV-90, LLV-Es-89, image after LLV]

The Veneti cremated their dead, placed the ashes in urns like the above, and placed the urns in tombs. Many such urns had inscriptions written on them such as this one. The messages were short and to the point – the fate of the deceased. The inscription on this urn, we have interpreted as ‘perished and also into the beginning(of a new existence)’

URN.1 The Urnfield Culture Descends Down the Adige

Among the most common objects on which Venetic inscriptions have been found, are funerary urns. They are common mainly because, interred in cemeteries, they became concentrated so that when archeologists found a cemetery site, they found many. Urns with inscriptions are plentiful. However, urns ended up in small ceramic fragments, and only a fraction of them have produced complete sentences that we can analyze. Our

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methodology does not pursue linguistic rationalization but interpretes meaning directly from context and relevant external suggestions, and therefore we need to understand the object, its archeological context, and be able to analyze full sentences.

Traditional interpretations of the Venetic urn messages (via the Indo-European hypothesis) have assumed the urn inscriptions simply gave the name of the deceased and little more, like gravestones today. Our methodology, which first analyzes the logic of the practice, wonders why names were put on urns if the urns were entombed. Gravestones, at least, were intended as markers above ground. Thus the practice of turning all the urn inscriptions into names of the deceased was contrary to human nature. If the urns were buried or put in tombs, the inscriptions had to be personal farewells by the living who were giving their deceased a send-off.

The reason traditional analysis never took another route is simply because when the assumption of the language is wrong, there is no way of interpreting them other than by pretending the words are meaningless personal names.

But to our surprise, when the urn inscriptions are interpreted with the Esotnian-Finnic ear, very few of the inscriptions name the deceased, and when they are named it is a reference to their profession. In ancient times people were identified by their profession (the reason today we find last names like “Carpenter”. Or “Smith”.)

The inscriptions do not follow any convention until entering the Roman period when there is some formality. Because the urn was placed in a tomb, the inscription need not follow any formula, as it was not intended for public view like modern gravestone inscriptions. A unique or personal ‘farewell’ sentiment was enough. It is important to note that cremation urns did not need to have inscriptions. Inscriptions, thus, were an added embellishment.

Later in the Roman era there were some standard text formulas borrowed from Roman practices, with single letters acting as abbreviations for common expressions, but in the early inscriptions, written in Venetic, it appears there is a great variety and originality in the inscriptions, all of them nonetheless serving as a farewell to the deceased.

Generally speaking, the cremation of the deceased, placing the ashes in urns, and placing the urns in tombs, was an unusual ancient development in Europe from before 1000BC. The culture that followed the practice has been archeologically called the “Urnfield Culture”. While the wide distribution of this culture in various parts of ancient Europe has been attributed to migrations, it is much more likely that it was distributed by

traders through existing trader colonies.⁴⁴

Cremation and then burial of ashes with urns, appears to have its earliest manifestation in ancient Anatolia. Archeology has found a site of funerary urns in a bay near the site presumed to be ancient Troy. Here is where it appears ships waited for a favourable wind before proceeding through the *Hellespont* on their way to the Black Sea. The practice may have originated from a desire among traders who often spent the good part of a year on the road, wanting to be able to carry a friend or relative who died on the road, back to a fixed and special burial place. By cremating them wherever they died, they could carry the urn with them until they arrived at a meaningful urn cemetery. But that is our own speculation.

The practice spread into continental Europe most probably through the traders, travelling through the existing trade system, as already mentioned. The practice came down to the Adriatic probably along with the development of the new trade route to the Adriatic, down the Adige River, which resulted in the gradual development of the Venetic colonies from about 1000BC.

Even as the Roman Age changed Europe and Romanized the *Veneti*, cremation burials endured in the north for a time. Up there the container for the cremation may have been something other than an urn. Archeological and historical information records the fact that on the Aestic coast, practices of burning offerings, and cremating the deceased, endured there through the first millenium AD. In other words, if we found the remnants of REIA (ie, Tacitus' 'Mother of the gods' reference) along the east Baltic coast in the pre-Christian era, we certainly also found cremations and burnt offerings. The *Aestii* cannot be similar to Veneti in one way and not others!

As discussed earlier, the cremation of remains was seen in Finnic culture as sending the spirit to the heavens via smoke, and returning the ashes to the earth via burial was seen as sending the soul back to the earth's womb, the underworld.

In practice, people internalize their religious worldview, and live within its framework. The friends and family of the deceased would only have been concerned with saying goodbye to deceased. The destination of the spirit or soul in the sky or in eternity was implicit. Our interpretations of the messages on the urns reveal remarkably suitable sentiments. Some are plain, some poetic; some referring to the deceased explicitly, but most not.

⁴⁴ Archeology often forgets that material culture moves most quickly through channels of social and trade contacts, not through migrations of peoples. Traders tended to deal with traders and so their language and religious customs were transmitted along the trading routes of Europe.

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PART ONE: THE TRUE VENETIC PERIOD

URN.2 Urns Written in Venetic Alphabet

The following is the collection of urn inscriptions written in the earlier Venetic writing. Most urn inscriptions are in fragments owing to the ceramics getting broken in the ground. The following are the inscriptions we found in MLV that appeared complete. Our methodology requires we know an inscription is complete so that we do not guess or invent any presumed missing words:

(The numbers refer to the numbers assigned in Chapter 2)

- 5.A) [v]oltio.m.nio.i. - [urn- MLV-86, LLV-Es85]
- 5.B) v.i.rutana.i - [urn- MLV-87, LLV-Es86]
- 5.C) .a.kutna.i - [urn- MLV-88, LLV-Es87]
- 5.F) v.i.ugia.i.mu.s.kia.l.na.i. - [urn- MLV-83, LLV-Es82]
- 5.E) mo.l.dona.i.\$o.i. - [urn- MLV-79, LLV-Es78]
- 5.F) va.n.t.s..a.v.i.ro.i. - [urn- MLV-78, LLV-Es77]



- 5.G) va.n.te.i.v.i.o.u.go.n.tio.i.e.go - [urn - MLV-80, LLV-Es79]
- 5.H) lemeto.i..u.r.kleio.i. - [funerary urn - MLV-82, LLV-Es81]
- 5.I) .u.konagalkno.s. - [urn- MLV-90, LLV-Es-89]
- 5.J) .u.ko.e..n.non.s. - [urn- MLV-92, LLV-Es91]
- 5.K) .a.tta - [urn- MLV-99, LLV-Es2]
- 5.L) [.]m.mno.i.vo.l.tiom.mniio.i - [MLV-122, LLV-Es 118]

A4.2.1 mo.l.to – return to the earth.

MOLTO was discussed elsewhere in this project. The following will only look at some urns which have the word on it.

An earlier inscription in the Venetic script, demonstrates a simple typical pre-Roman sentiment on an urn.

5.E) mo.l.dona.i. \$o.i.

[urn- MLV-79, LLV-Es78]

I originally looked at this as s **mo.l.do nai.\$o.i.** but that created problems with grammatical markers. The correct approach sees **mo.l.dona.i.** as the Terminative case on **moldo** ‘earth’ (a deduction assisted

by Estonian *muld* ‘earth, soil’. The second word, with the Partitive-like ending can be regarded to be an infinitive. The meaning is suggested by the Estonian *saa* ‘become’. This approach gives the elegant results ‘Till the earth, to become’. In our methodology we judge correctness by agreement with Venetic grammar and appropriateness to the context.

URN.2.2 Urns with Sendoffs to Heaven

The following inscriptions on urns, show patterns already described in the main text, and some examples have already been discussed.

5.F)

va.n.t.s..a.v.i.ro.i.

[urn-MLV-78, LLV-Es77]

This inscription was described earlier as an example of the use of VANTS. Our analysis of **va.n.t.s.** across all the inscriptions reveals that it meant ‘in the direction of’. (See main text) What is new in this inscription is **.a.v.i.ro-** By amazing coincidence it resembles Estonian *avarus* ‘space’. If we break down the word to AVA (ABA) and RA,RU,RO, we get the meaning ‘opening, bay’ and ‘way, route’, and therefore the meaning is indeed something like ‘in the direction of the open-space-way’

5.F)

v.i.ugia.i. mu.s.ki a.l.na.i.

[urn- MLV-83, LLV-Es82]

The **v.i.ugia.i.** looks like a Partitive on the stem ‘convey’, but could be an infinitive. If we associate this with **a.l.na.i.** then **v.i.ugia.i. a.l.na.i.** would resemble the Estonian *viigu alla* ‘let carry downward’. The Venetic ending **-na.i.**, we determined in our analysis across all the inscriptions is best interpreted as a Terminative ‘till, until, up to’

The central portion, **mu.s.ki** resembles the **mu.s.ta.i.** (4.A) If we assume the same stem, with meanings suggested by Estonian words beginning with MUI- or MUJ- For example the word *muinas* ‘antiquities, archaic’, *muid* ‘other’ and *mujal* ‘elsewhere’ These have in common the idea of ‘elsewhere’, ‘another time, place’. If we propose that **mu.s.ki** separates to **mu.s. ki**, where **ki** is ‘and, also’, then a suitable interpretation would be ‘To convey into elsewhere, and until below location’. There are other alternatives, such as viewing **mu.s.ki** as a term of endearment ‘my dear one’, but we choose the following:

v.i.ugi a.i. Infinitive ‘to convey’

mu.s. Inessive ‘into elsewhere’ (Est. *mu* ‘other’)

ki Conjunction ‘and, also’ (**k’, ki, ke, ka** - Estonian *ga, ka*)

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a.i. na.i. Terminus ‘until below’ (Est. *all* ‘below’)

Estonian literally: *viima musse ka allani*

English literally: ‘To convey into elsewhere, and until below location’.

An inscription like the following is one of those that helps affirm our interpretations of both VOLTI and the MN elements, simply because as a single word on an urn it can hardly be anything else. See also 8.7

5.A)

[v]oltio.m.nio.i.

[urn- *MLV-86, LLV-Es85*]

Here we see the VOLTI stem which we equated with northern concepts of a sky-realm heaven. As discussed in the main text, Finnish *valta* means ‘power, energy’ But as *valtio* means ‘governed region’. In Estonian it is *vald* ‘governed district’. Common sense suggests that the word *voltio* referred to the whole universe governing everything, above our heads. We can easily interpret this inscription, from what we have discovered in the main project across all the inscriptions.

voltio ‘to the heavens’ in Iative

m.ni o.i. Infinitive ‘to go’ (Est. *minna* ‘to go’)

Another single word sendoff on an urn is

5.C)

a.kutna.i

[urn- *MLV-88, LLV-Es87*]

Analysis of this is simple. It is **akut-** plus the Terminative – ‘until the AKUT’. In our analysis across all the inscriptions (where this stem occurs a couple more times) we concluded that the word meant ‘beginning’ and resonated with Est. *hakka*, which nominalized could be *hakkud* plural ‘beginnings’

This gives the simple meaning ‘until the (new) beginnings’

It is an elegant suitable meaning for a cremation urn. Past analysis could do no better than to pretend this was the name of the deceased!!

5.B)

v.i.rutana.i

[urn *MLV-87, LLV-Es86*]

This inscription seems to contain the VIRE stem meaning ‘energy’ which we determined from all locations it appears (see main text) to which the Veneti cosmology saw the spirit going. (See main text) What we see here is the plural plus Terminative.

. **v.i.ru-t** plural ‘energies’ (Est. *vire* ‘strong, stiff, energetic’)

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case ending **-na.i.-** ‘up to’

(Est. Terminative *-ni*)

Estonian literally: *viredeni*
English literally: ‘Until the vital energies’

Once again, the reader may question the validity of using comparisons to Estonian, without having any detailed linguistic analysis, but the proof tends to be in the results. The results are meaningful in terms of the context of the cremation, and is certainly a far better result than simply scratching one’s head and imagining it is the name of a person.

Next. . .(expanded to identify words)

5.G)

va.n.te.i v.i.o.u.go.n.tio.i .e.go

[urn- *MLV-80, LLV-Es79*]

The words involved here, and the grammatical endings have been determined across all the inscriptions as follows (See main text for how the meanings were derived):

va.n.t e.i. Partitive, ‘to the direction of’

v.i.o.u.go.n.t io.i. ‘to the conveyance assemblage, grouping’

.e.go ‘let endure’ (active 3rd pers Imperative) (Est. *jäägu*)

Estonian literal or similar *Vastu (=poole) viiukond’a, jäägu*

English literally: ‘Directed toward the conveyings-assemblage, let remain.’

5.H)

lemeto.i..u.r.kleio.i.

[urn- *MLV-82, LLV-Es81*]

The LEME and URKLI words were determined across all uses. See the main text. The following interprets this urn inscription.

lemet o.i. Plural Partitive ‘ingratiations’

.u.r.kle io.i. Partitive & Iative ‘to join the infinite unknown’

Estonian literally: *Lemmeteid URKLI-hii’u*

English literally: Ingratiations to the mysterious eternity, (oracles’ infinity, etc)

5.I)

.u.kona g alkno.s.

[urn- *MLV-90, LLV-Es-89*]

Illustrated at the start of this chapter, with the **.s.** ending, it is most suitable to assume this inscription describes being ‘in’ or ‘into’ something

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(Inessive case). After contemplating several approaches, we decided that the best result came from using the Estonian *hukkunud* ‘perished’. This choice is supported by something similar in another inscription (See main text) The other two words are also supported by other instances.

ANALYSIS:

.u.ko na Past Participle ‘perished’ (Estonian *hukkunud* ‘perished’) It is possible that in early times, the connotations were not negative but it meant something like ‘gone’. Note the dots around the U support the initial H in Est. *hukku-*

ga- ‘with, and, also’ (Estonian *ka* ‘also’, *-ga* ‘with’)

alkno- ‘begun’ or ‘of the beginning’ (Estonian Past Participle *alganud* ‘begun’)

Are we justified in separating out the G?

NOTE: There exists an inscription which begins **alkomno-** This helps support the notion that **alkno-** is a separate word and there exists a separate **ga.** (ie the occurrence of the word **alkomno-** elsewhere proves that the word is not **galkno.s.**)

-.s. ‘in’ or ‘into’ (Inessive in progressive interpretation=Est. Illative)

Estonian literally: *Hukkunu(d) ka algmus(se) (=alguses(se))*
English literally: ‘Perished and also in(to) the begun-state’

The **.u.ko** stem also appears in...

5.J)

.u.ko.e..n.non.s.

[urn- MLV-92, LLV-Es91]

I think this is a compound word because there appears to be no ending between **.u.ko** and **.e.n.non.s.** The second part here, **.e.n.non.s.**, needs some consideration. The stem appears often, and seems to refer to the Veneti themselves, or in its literal meaning ‘shipper’.. Here too the **.s.** ending supports the idea of ‘in’ or ‘into’. That leaves **.u.ko** If we again use Est *hukku* ‘perish, be gone’ we get a nominal meaning ‘perished state, place’

.u.ko.e..n.non.s. Genitive plus Inessive case ‘into the shipper’s destiny of the perished’

The next example is easy based on it appearing on a cremation urn.

5.K)

.a.tta

[urn- MLV-99, LLV-Es2]

Based on the context of being on a cremation urn, it could be based on the AT, OT (as in Estonian *ots, oda*, etc) described earlier to have meant

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‘end’. It appears in *Ateste* and *Atesis*, in the sense of ‘terminus (of the trade route)’, as discussed earlier. Thus it might simply say ‘The end’! Again we see it in the later urns using Roman alphabet:

10b-1.O)

ATAINA

[urn- *MLV-118*, *LLV-Es.XLIX*]

This, written in the Roman alphabet, this seems to have the –NA ending, (Essive) giving something analogous to ‘in the nature of the end’. The added -l- could be a plural marker

5.L)

[.]m.mno.i. vo.l.tiio<.>m. mniio.i

[urn- *MLV-122*, *LLV-Es 118*]

m.mno.i. Infinitive ‘to go’

(Est. *mine*)

vo.l.tiio - ‘to the heavens’

m. mn-iio.i - ‘eternally to go’

English literally: ‘To go to the heavens, eternally to go.’

In terms of Estonian this sentence has interesting resonances with the expression *Minna minema* literally: ‘to go to go’

In the Roman era, Venetic began to be written in the Roman alphabet. It follows that Venetic writing practices also began to borrow conventions used by the Romans. Add to this the deteriorating Venetic dialect, Venetic written in Roman characters following Roman conventions, is less reliable in shedding light on the language than earlier Venetic written in the Venetic alphabet. Still, because the Venetic inscriptions on urns exist we have to acknowledge them and scan them. The following section covers the urn inscriptions in the Roman alphabet.

PART TWO: COMPROMISED/DEGENERATED VENETIC IN ROMAN ALPHABET

These inscriptions have little usefulness in deciphering the true Venetic because they appear to begin to follow conventions, abbreviate a great deal and follow Roman conventions in funerary writings. Thus we do not give much attention to them in the main text. However it was necessary for me to investigate it, and see if it was possible to determine the patterns used. The reader can choose to omit reading this section. One notable conclusion is that I think that as Venetia became Romanized, the descendants of Veneti no longer used Venetic, but preserved some of the words and conventions used on cremation urns. I believe that the latest Venetic inscriptions before the inscriptions became fully Latin, simply introduced some of the keywords like FREMA (from *.v.irema*) or just the initial like F, and that the people no longer knew how to write actual sentences. Thus the following urn inscriptions done in the Roman alphabet tend to depart from the personal inventive sentences of the Venetic alphabet. While it does not help in the deciphering of Venetic, nonetheless it is useful to see if it is possible to understand how the inscriptions changed under Roman influences and degenerated until they were fully Latin.

URN.3.1 Typical Inscriptions of Sendoff

Many of the urn inscriptions done in the Roman alphabet, are similar to earlier inscriptions in the Venetic alphabet, giving the deceased sendoffs. Obviously when the Roman alphabet was first accepted, traditional Venetic expression on the urns continued for a short time, before the people assimilated Roman practices into their funerary customs. But most of the inscriptions in the Roman alphabet depart considerably from the actual sentences of the early Venetic period described in the last section.

With the use of the Roman alphabet, inscriptions began the use of the Roman “F” where previously the Venetic alphabet wrote *v.i*. Traditional Venetic scholars have worked backward to assume that the Venetic *.i* was a character that sounded like “H”. However as we have explained earlier, we believe the use of the dots originated to describe palatalization and thus *.i* after the *v* was really something like “HJ” (=“HY”) or similar - an “H” with a high tongue. Supporting this assumption from our view of a Finnic Venetic is that in Finnic languages this sound is very common, and represented by the character **J** (which sounds like the English “Y”, not like the English “J”). If it is long, it sounds like an “H” with high tongue. Note that we found additional support in Estonian parallels where we often find either an H or a J - for example *.u.ko* vs *hukku* , or *.a.ku* vs *hakka* , or

.e.go vs *jäägu*, and many more.

Depending on surrounding consonants the Venetic .i. would have sounded in various ways, from “J”(“Y”) to “HJ” (“HY”) to “H”. For example if one said the FREMA word, the initial F- could actually sound like “VHJR” (“VHYR”) because the R was trilled. We have to bear in mind that Venetic writing was phonetic and the appearance of words could change as dialect changed under increasing Roman influence.

(the numbering is as given in the assembling of the project – Chapter 2)

(10b-1.A)

FREMA .I.VANTINA ·· KTVLISTOI VESCES

[urn-MLV-102, LLV-Es104]

To fit closer to the original Venetic alphabet and word-forms we would rewrite the above “VHYREMA” - .I.VANTINA – KTULISTOI VESCES

The “VHYREMA”-.I.VANTINA would have been written in earlier Venetic alphabet as **v.i.rema iuvantina** seems to say ‘the energized/vital statem – as the eternal direction’, based on previously discussed uses of these words. What the rest means remains unknown. The most probably meaning of KTULISTOI VESCES is that it names the person, but not with a proper name, but in a descriptive way naming the profession and relationship to the sender. Next....

(10b-1.B)

FREMA - ENNONIA

[urn-MLV-117, LLV-EsXXXIII]

I rewrite this too “VHYREMA” – ENNONIA

According to my earlier discussions regarding **v.i.rema**, it seems to say simply ‘The vital state - Ennonia’ where ENNONIA may mean Venetia with a Roman type ending.

(10b-1.C)

VANTAI
IVANTEIAI - FREMAISTINAI

[urn-MLV-105, LLV-Es107]

Here the first word VANTAI is Partitive of VANT- giving ‘the direction of’. The second line is also in the same case. IVANT- is to be considered a shortening of the original IUVANT- meaning ‘the eternal direction’. FREMAISTINAI sounding like “VHYREMAISTINAI”. Beginning with the stem “VHYREMA-“, first we get “VHYREMAIST” ‘arising from the more vital’. Adding the –NAI which were are interpreting as a Terminative, it becomes ‘up to arising-from-the-more-vital’. See also discussions in main text . All together (changing the English a little):

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*Towards the direction of
Towards eternity – up to the place of vitality*

Or similar. Next...The following presents IVANT- with a slightly different ending. Is this simply a representation of the same word in another dialect?

(10b-1.D)

GENTEI . IVANTIOI

[urn- *MLV-107, LLV-Es109*]

GENTEI does not appear elsewhere. There might be other ways of interpreting GENTEI, that would suit the urn. It could be a dialectic deviation from CANTA- ‘carry, bear’ (Estonian *kanda, kanna*, ‘carry’ in a sense of ‘bear’), in which case the meaning would be like ‘to bear in the eternal direction’. After all we see many examples of CANTA below:

(10b-1.E)

CANTA VPSEDIA

[urn- *MLV-115, LLV-EsXXVII*]

UPSEDIA contains the frequently occurring UP,OP so we will interpret it as a plural (UPSED - ‘upward places’?) plus Partitive. CANTA is as in Est *kanda* ‘bear, carry’ hence it could mean something like ‘Bear to the upward places’. It fits the funerary urn context.

(10b-1.F)

CANTA - LOXINA

[urn- *MLV-116, LLV-EsXXVIII*]

Similar to the above, except LOXINA seems to have the Essive ending. Aside from CANTA ‘to be carried’, it escapes interpretation. LOXINA has the –NA (essive, ‘as’) ending. Thus an approach would be ‘Carry as a LOX’ or ‘Carry by means of LOX’. It could refer to a person.

The following was mentioned earlier.

(10b-1.G)

MOLTISA

CANTA - PAPHIA - C - []NI - VXOR

[urn- *MLV-120-23, LLV-Es XXIX*]

The best interpretation of this is that it starts with ‘into the earth’ and then in the next line ‘to bear, carry’, and all the rest describe relationships, to the relatives giving the sendoff. The person, seems to be someone’s

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father (PAPHIA) . The C could be KA, KE ‘also’, and perhaps the next is ANI ‘uncle’, and the last VXOR could (based on the OR ending) name a profession. Its evolution could have been from a Finnic “viiks-ur” ??(agent of carrying) >VXOR or something like that. These are only speculations.

The next inscription repeats the LEME- stem that appears in a number of places, and that we concluded had a meaning analogous to Estonian *leme*, because it seemed to suit when applied.

(10b-1.H)

LEMONEI
LEMONEI ENNONIOI

[urn-MLV-106B, LLV-Es108]

Here, LEMONEI contains the stem LEM- that occurs elsewhere too, for example **lemeto.r.na** in [stylus-MLV-38bis, LLV-ES-58] which partially reads **v.i.o.u.go.n.ta lemeto.r.na .e.b.** (discussed in main text). It also appears on one of the urns already cited in the last section, with **lemeto.i. .u.r.kleio.i.** [urn-MLV-82, LLV-Es8] Its usage as a parallel in Estonian *leme* ‘ingratiating, accomodating, flattering’. In the current example the ending is –ONEI, which is close enough to the –NAI ending in other urn inscriptions, to assume it is the same case (bearing in mind Venetic writing was still largely phonetic recording of speech). This ending, we identified (see main text) was the Terminative (‘till, until, up to’). If the ENNONIOI is a Partitive case of ENNONIA which we decided names *Venetia*, then the case agreement can be taken as the second LEMONEI modifying ENNONIOI and the meaning would be

By way of ingratiations towards (up to)
By way of ingratiations up to Venetia

Next we come the NERKA words found on urns:

(10b-1.I)

NERCA - VANTICCONIS - F -

[urn- MLV-120-35, LLV-Es XLI]

NERCA is discussed in section 9.10, and it has been decided that it is an expression of humility. In the above example NERCA-UANTICCONIS – F , the ending of the second word UANTICCONIS suggests the Estonian word *konnase* , hence the naming of a community. Although we have argued earlier that the *Veneti* knew themselves via the form ENNE-, the Romans added the W sound at the front, and it may have been quite pronounced in the north since the *Venedi* at the mouth of the Vistula were recorded in Greek using the U at the front as in UENE-. Along the Baltic amber route, one found, at the time of this inscription, the original Vandals (*Vandali*) who were certainly involved with the amber trade. This suggests that the

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lower sounding UAND could have been in use for them at the time the Adriatic *Veneti* were using Roman letters. If so, then the translation would be ‘Humble feelings – in the VAND-community – F’ (F probably means FREMA).

Another example of NERCA appears in...

(10b-1.J)

L. NERCA

[urn- MLV-120-43, LLV-Es L]

Here the L. probably represents LEMET-, and the interpretation is probably similar to **ner.ka lemeto.r.na** cited above.

Another single word inscription is...

(10b-1.K)

FOVGO

[urn- MLV-119, LLV-EsLII]

Rewritten as “VY(J)UGO”, this is the same word that occurs in longer inscriptions that we interpreted as ‘carry off’. (Estonian *viigu*)

(10b-1.L)

FOVGONTAI - FVGISONIAI - BRIGDINAI - EGO

[urn- MLV-103, LLV-Es 105]

Rewriting this “VHYOUGONTAI VHYUGISONIAI” BRIGDINAI EGO. The first two words are familiar ones discussed in the main text, except the second word looks like it is constructed “VHYUGIS”-ONIA ‘nation of the conveyings, carryings’ assuming the Latin -ONIA designating a nation. We discussed “VHYOUGONTAI” as a word describing either a place where offerings were collected together, or a collection of offerings being brought. The last EGO is ‘remain’. The interpretation would be ‘to the community of carryings, the conveyings nation, as BRIGDI, remain.” BRIGDI is probably a loanword, as such construction, unless abbreviated (with lost vowels) is not Finnic. It could name a profession.

The next inscription presents Roman alphabet versions of **v.i.ugontai** as well. This one is elusive. OST.INAI and TOTICINAI probably name the person in two ways, like profession and relation.

(10b-1.M)

FO[VGON]TAI OST.INAI
FOVGONTAI, TOTICINAI

[urn- MLV-104, LLV-Es106]

Next we find familiar words, plus what looks like Latin FILIA

(10b-1.N)

FOVGONTAI - EGETOREI - FILIA - FVGENIA - LAMVSIQI

[urn- *MLV-109, LLV-Es111*]

All of the other words have been discussed earlier, if we assume that LAMVSIQI is a dialectic variation on the LEME- words discussed earlier. We feel it is a plural Partitive We get something like ‘to the conveyings-community, to the continuing, daughter(? Latin?), send-off, some ingratiations’ This is an example of why Venetic in Roman writing is not very useful. It appears to be simply a string of keywords, and does not constitute any proper sentence.

Although it sounds strange in English, this ‘conveyings-collective’ or ‘carryings-community’, appears to have been an important destination, perhaps designating the community of urns in the cemetery, vault, etc.

Urn was placed in tombs in the ground which were in cemeteries. Thus the reference would be to where the urns went; and when the concept of a collection was written on other objects, it either referred to the collection of articles left in the tomb with the deceased, or, in sanctuaries to Rhea, the collection of offerings left at the sanctuary by visitors.

URN.3.2 Mentions of Places

Some inscriptions on urns seem to mention place names because they use the common Roman manner of naming a location –(O)NIA

(10b-2.A)

IVANTINA TIRAGLONIA

[urn- *MLV-112, LLV-EsXXIV*]

From previous interpretations IVANT/INA was seen as ‘of the nature of eternity’ Thus this inscription seems to say ‘The eternal Tiraglonia’.

The following would appear to express the same idea, except in this case there is a place called “Carponia”.

(10b-2.C)

IVANTA | CARPONIA

[urn- *MLV-113, LLV-EsXXV*]

Hence the result is ‘the eternal direction; Carponia’. IVANTA might be a verb (?).

Another inscription, seems to refer to “Livonia”

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(10b-2.D)

KONIA - C[N-] F - **LIBONIA** (?)
QVATA C F (?)

[urn- *MLV-120-20*, *LLV-Es XX*]

The single letter items are best viewed as abbreviations of often repeated words in such inscriptions. According to other inscriptions where they are spelled out, C would be CANTA, F would be FREMA, N would be NERCA, L would be LEMET, M would be MOLOTO. (It is however possible that sometimes Latin conventions are used and that common Latin abbreviations sometimes appear too.) Thus the first line might then be expanded to KONIA CANTA NERCA FREMA LIBONIA. ‘to the community of Livonia – to bear – humility – vitality’

The next four appear to refer to a place called “Crumelonia”

(10b-2.E)

TERTIA - **CRVMELONIA** - TVRSTIACA

[urn- *MLV-111*, *LLV-EsXXIII*]

(10b-2.F)

IVSTA - **CRVMELONIA**

[urn- *MLV-114*, *LLV-EsXXVI*]

The second one, uses IUSTA which might be revealed by Estonian *austa* ‘to honour’ (???) It might mean something like ‘Honour Crumelonia’

(10b-2.G)

T - CRVMEL

[urn- *MLV-120-46*, *LLV-Es LIV*]

This one abbreviated *Crumelonia*, and “T” also represents a suitable word. Perhaps one of the words in the longer versions above.

(10b-2.H)

EGETOREI - **CRVMEL[ONIOI]**

[urn- *MLV-110*, *LLV-Es112*]

The Partitive case is in use here. It seems to mean something like ‘producing continuation towards Crumelonia’ or something similar.

The following inscription appears to mention Crete, Greece, and make reference to a *Veneti* or ‘shipper’.

(10b-2.I)

CRETEILA - M - ENNIO - **GRAICI** - F

[urn- *MLV-120-02*, *LLV-Es II*]

Perhaps this can be interpreted by ‘Land of Crete–MOLOTO?(to bury)–

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Shipper(Veneti)—Greek—FREMA?(vitality)

The following word PULIONIS could have PULI as a stem, which could refer to ancient places named *Apulia*, *Pulia*, etc, including the region at the mouth of the Vistula.

(10b-3.A)

VANTIO - ENNIVS - **PVLIONIS** - F

[urn-MLV-120-33, LLV-Es XL]

We are strongly tempted to interpret it as ‘towards, into Venetic *Pulia*, with vitalities’ The VANT- words above and next, we determined earlier expresses the concept of ‘direction towards’

(10b-3.B)

VANTI. **ENONIO**.TI.F

[urn-MLV-120-07, LLV-Es VII]

This one too, seems to present the formula. ENONIO might represent Venetia, but more probably it names the deceased as a ‘shipper’ (see below)

The following inscription has LOCUS CURONINI. *Locus* we believe is Latin for ‘place’, and CURONINI must refer to *Curonia*, the east Baltic coast where much amber was gathered. TINTENI may be a person’s name.

(10b-2.J)

ΛV - TINTENI - LOCVS - **CVRONINI**

[urn-MLV-120-12, LLV-Es XII]

URN.3.3 ENNIUS - Naming the Profession of SHIPPER?

In ancient times there were no last names except that they described a profession. We consider ENNIUS to mean ‘shipper’. In the following usually there is no proper name given, just identifies the profession.

(10b-3.C)

L ENIVS - CANVS

[urn-MLV-120-24, LLV-Es XXX]

The “L” may be an abbreviation of a LEME- word. ENIUS and CANUS might be using two expressions for the ‘shipper’. ENIUS would represent the ‘carrier-by-water’, while CANUS would represent ‘bearer, carrier by foot’ as suggested by Estonian *kanna* ‘carry, bear’.

(10b-3.D)

L ENNIVS - P - F - FOVGO

[urn-MLV-120-26, LLV-Es XXXII]

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The single letters can be interpreted as above (LEME, FREMA, etc) and FOVGO is obviously the same as in A3.3.1.K meaning ‘carry off’

(10b-3.E)

T ENNI T F VRCLESONI

[urn-MLV-120-13, LLV-Es XIII]

Here we also see URKLE, a word that appears elsewhere in connection with goddess *Rhea*.

The following lists more inscriptions with ENNIUS. With so many of them (relative to others) it seems to affirm the fact that the primary profession was that of ‘Shipper’

(10b-3.F)

P. HENIVS - C - F

[urn-MLV-120-28, LLV-Es XXXV]

(10b-3.G)

L.ENIVS.P.F

[urn-MLV-120-29, LLV-Es XXXVI]

(10b-3.H)

T. ENNIVS P. F

[urn-MLV-120-30, LLV-Es XXXVII]

(10b-3.I)

C. ENNIVS

[urn-MLV-120-31, LLV-Es XXXVIII]

(10b-3.J)

CRISPVS - ENIVS

[urn-MLV-120-32, LLV-Es XXXIX]

The letters we believe represent the common words CANTA, FREMA, etc. But it could also be Latin. For example *Filius*, *Pater*, etc. The last inscription above, CRISPUS – ENIUS might contain a foreign first name in CRISPUS. ‘Crispus the Shipper?’.

We repeat that in ancient times there were no last names. The last name of a person was their profession (as can be seen in many modern last names like “Smith”, “Carpenter”, etc.). Only sometimes, but not always there might be a first name, next to the name of the profession, usually a descriptive nickname.

Another profession that was dominant in their society was the horseman who we presume carried goods overland over the portages and land-roads, since trade had to cross the Alps.

A4.3.4 RUTILIUS - Naming the Profession of TRAILMAN?

In the following there is a repetition of RUTILIO. Since Latin *rutila* designates a rusty red colour, and it is hard to apply Latin to this word, we believe this profession names a shipper who carried goods on a horse

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through the mountain trails, based on the Finnic word *rata* ('road, path). Estonian can produce *radala* 'land of trails', and *radaline* 'someone who inhabits the trails'. In Estonian 'to ride on a horse' is *ratsuta*.

In the following we gather together all the inscriptions which present us with variations of RUTILIO. As with ENNIUS, the large number of times it appears clearly suggests it names a profession, a last name applied to people in that profession.

(10b-4.A)

NIRCAE - **RVTILIAE** - P - F

[urn- *MLV-120-04*, *LLV-Es IV*]

Here NIRCAE must be a dialectic variation on NERCA, but –AE suggests Latin endings are in use here.

(10b-4.B)

SEPTVMA - - SEX - F - T - **RVTILI** - VXOR | AEMILIAE

[urn- *MLV-120-03*, *LLV-Es III*]

SEPTUMA—SEX looks like an age in Latin. VXOR, as suggested earlier could mean 'trader' hence 'trailman – trader'. We don't think AEMILIA is to be regarded as a personal name. See AEMILIA's later.

(10b-4.C)

C - **RVTILIVM** Q F

C - **RVTILI**

[urn- *MLV-120-17*, *LLV-Es XVII*]

(10b-4.D)

IV - **RVTILI** - L - F -

- IVA - AIDRIA - VOL - F

[urn- *MLV-120-22*, *LLV-Es XXII*]

Second line, expanded: IVANTI AIDRIA VOLTIIO FREMA. Here we would interpret AIDRIA with *Adria* as in "Adriatic", referring to a place or region. As we see we are presented with a list of common keywords used in sendoffs, in single letter form (similar to the manner in which today a gravestone may have R.I.P.) and not a proper sentence

(10b-4.E)

T.**RVTILIVS** - L - F - MARSCVS

[urn- *MLV-120-25*, *LLV-Es XXXI*]

Here MARSCUS is could be a Latin first name.

(10b-4.F)

Q **RVTILIVS** - RVTVBA

[urn- *MLV-120-27*, *LLV-Es XXXIV*]

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(10b-4.G)

P - RVTILIV

[urn- MLV-120-40, LLV-Es XLVI]

(10b-4.H)

CN - RVTILIVS M FIL

[urn- MLV-120-40, LLV-Es XLVI]

The FIL here would be from Latin, meaning ‘son’

(10b-4.I)

CN . RVTILIVS . Q . F Q

[urn- MLV-120-42, LLV-Es XLVIII]

(10b-4.J)

L - RVTILIVS - TI - F - PVLLIO - TRIBV - ROMILIA

[urn- MLV-120-45, LLV-EsLIII]

The PULLIA TRIBU ROMILIA we would interpret as ‘the *Pullia* tribe(nation) of the land of Rome’

(10b-4.K)

ΛV RVTLI[

[urn- MLV-120-47, LLV-Es LV]

(10b-4.L)

L RVTILIO PVSIO]NI

[urn- MLV-120-06, LLV-Es VI]

(10b-4.M)

C - RVT - MATID[

[urn- MLV-120-48, LLV-Es LVI]

MATID=> Estonian *Maetud*? ‘buried’

All of these inscriptions follow the same formula, naming the profession of the deceased, and then adding keywords from the Venetic tradition usually as single letters, and sometimes words like *Filius* from the Roman conventions. Because they do not form proper sentences, and therefore not provide grammatical endings, little is gained by studying them any further.

URN.3.5 Mention of Amber in SOCCI?

If ancient history and archeology so strongly associates the Adriatic Veneti with amber, and were at the south terminus of – in particular – the amber route from the Jutland Peninsula, then we would expect to find the word for amber in the Venetic inscriptions somewhere. We therefore began looking for what word represents ‘amber’. For further discussion of the subject see Part One section 3.2.2, as this section looks again at several inscriptions that seem to have the word for ‘amber’ in it.

The Venetic word for ‘amber’ seems to have been SOCCI. The easiest proof of that is the fact that the Romans had two words for amber, *sucinum*

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and *electrum*. The Venetic SOCI or SOCCI certainly agrees with *sucinum*, and we know that *electrum* came from Greek use which came from the east Baltic amber traders who went to Greece.

The following are three examples of SOCCI-, as already presented in chapter 3. We look at them again, now in more detail.

(10b-5.A)

IVANTA **SOCCINA** - PVSIONI - MA

[urn- MLV-120-01, LLV-Es I]

This we interpret as beginning ‘Forever, (as?) amber’ The third word PUSIONI, might mean ‘rise up’ if we can connect it to Estonian *püsi*. The last MA, could be MOLTA (*mulda* ‘into the earth’)

(10b-5.B)

FVXSIAE - RVTILIAE - **SOCCI**

[urn- MLV-120-10, LLV-Es X]

This requires we first reconstruct the first word from FVXSIAE to “VHYUGSIAE” to eliminate the confusion caused by the the “F”. The stem, resembles Estonian *viigusi* ‘things carried’ or a Passive Conditional verb. What it is, is unclear. The third word SOCCI is probably Nominative ‘amber’. Suggested meaning: ‘convey(to heaven) – trailman – amber’

(10b-5.C)

FREMA RVTILIA P F **SOCIACA**

[urn- MLV-120-21, LLV-Es XXI]

This third example begins with FREMA which actually sounds like “VHYREMA”, a word that seems from its other locations to mean ‘more (most?) vital’. Thus we get ‘*more vital trailman P F (?) with amber*’ we interpret SOCIACA as ‘with amber’ on the basis of the Estonian *-ga* ending, ‘along with’, which seems to function well in other situations.

URN.3.6 AEMILIO - Naming the Loved One?

There are a significant number of inscriptions with AEMILIA, etc. A popular girl’s name in the modern world, where did it come from? Could it be interpreted via pre-Indo-European EMA, AMA to mean ‘mother’, but we have to bear in mind that in Latin there are a host of words beginning with AM- pertaining to ‘love’. (From which comes French *amour*) If we look at Latin AEM- we get ‘emulation’. On the other hand there is the French verb *aimer* ‘love’. Which way should we go? We think that the fact that it does not appear in earlier Venetic inscriptions tends to support the notion that it may be borrowing from Latin. From the context it could mean something like ‘dear one’, a very suitable sentiment. The endings on

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it look very Latin, and seem to even distinguish between masculine and feminine.

(10b-7.A)

A AEMILIO Q F QVALTI

[urn- *MLV-120-09*, *LLV-Es IX*]

(10b-7.B)

[... **A]EMILIO Q F**

[urn- *MLV-120-16*, *LLV-Es XVI*]

(10b-7.C)

..**]AEMILI[. .**

[urn- *MLV-120-49*, *LLV-Es LVII*]

(10b-7.D)

C - AIMILIVS - C - F - SONIVS

[urn- *MLV-120-39*, *LLV-Es XLV*]

(10b-7.E)

AEMILIA - S[TL]APVRN - VXOR

[urn- *MLV-120-34*, *LLV-Es XLbis*]

A4.3.6 TITINI – Another Name of Endearment?

The following selects inscriptions with TITINI. The first inscription suggests it is a woman's name, due to Latin Mater 'mother'.

(10b-6.F)

ΛV TITINI - MATER

[urn- *MLV-120-36*, *LLV-Es XLII*]

Consider Estonian colloquial name *tita*. 'Little one'. There is also *tädi* 'aunt'. Etruscan scholars, moreover have determined Etruscan *teta* grandmother. But what does the ending –NI mean? Or it is part of the name? (Indeed we do not have any version that is shorter than TITINI.) Perhaps it is a diminutive of endearment.

(10b-6.B)

ΛV TITNI - VXOR - IVANTA

[urn- *MLV-120-37*, *LLV-Es XLIII*]

(10b-6.E)

FVXS TITINIA MANO MATREM

[urn- *MLV-120-18*, *LLV-Es XVIII*]

(10b-6.A)

ΛV TITINI

[urn- *MLV-120-15*, *LLV-Es XV*]

(10b-6.D)

L TITINIO L F

[urn- *MLV-120-08*, *LLV-Es VIII*]

(10b-6.C)

L TINTINI C F

[urn- *MLV-120-14*, *LLV-Es XIV*]

URN.3.7 Miscellaneous

The following are obviously in Latin, and following Latin formulas. As Venetia became increasingly Romanized, all the urn inscriptions became like this.

(10b-8.A)

CASSIA ANNI F SECVNDA
CASSIA ANNI F | SECVNDA

[urn- *MLV-120-38*, *LLV-Es XLIV*]

(10b-8.B)

MAXSVMA - DOMITIA CAESARIANAM

[urn- *MLV-120-19*, *LLV-Es XIX*]

(10b-8.C)

SEX . STLAPVRNAE

[urn- *MLV-120-05*, *LLV-Es V*]

These three were included in *MLV* as Venetic inscriptions, but probably should not have been as they contain no Venetic words. Nonetheless these are good illustrations of how Venetic vanished from the urn inscriptions and the language became Latin.

A4.3.8 Conclusions Regarding Urn Inscriptions in Roman Times

The Latin urn inscriptions are a headache because they are mixed up into Roman alphabet and conventions, and often also throw in Latin words and endings. Furthermore, few of them form actual sentences. They are strings of standard terms from Venetic traditions, and often the funerary expressions are represented by initials.

The two most important truths uncovered is that when people are mentioned, it is in descriptive terms, since in ancient times people were known primarily by what they did (smith, carpenter, trader, horseman, etc). Indeed, a first name was irrelevant, if a community had only one person of that profession. Even close friends might call each other by profession. “Hey, carpenter, how are you today?”.

I have also shown that some of the inscriptions make reference to places, and the inscriptions sometimes do not even refer to the person, but send a message to the country from which they hail. As we might expect there are inscriptions naming Crete, Greece and Rome, on the one hand and Livonia, Poland, and Curonia on the other. It is interesting to note that by Roman times, most amber destined for Rome was coming from the southeast Baltic, as the Jutland amber sources were becoming depleted by then. Then there are other places that we have not identified. Since traders came from the Jutland Peninsula we wonder if the mysterious CRUMELONIA referred to the location from where the Jutland amber trade came – near the mouth of the Elbe.

There is evidence too of Latin mixed in with Venetic, such as Latin

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words for 'son', 'father', 'mother', etc.

The least understood of repeated words are AEMILI- and TITINI-. My best guesses were that the first named 'loved one' or 'dear one' with Latin-gender endings, and that TITINI- was either another term of endearment or meant 'child' (from the Estonian model) or 'grandmother' (from the Etruscan model).

In general, Venetic written in the Roman period is best avoided. It changes rapidly as the region rapidly – within a century – became Romanized. Furthermore Venetic was being forgotten, spoken in strange ways, and so on, as occurs when a language is vanishing. The most useful inscriptions are those from the early period written in the Venetic alphabet. They express complete thoughts and are similar to texts on other objects

URN.4 SUMMARY: Urn Inscriptions in General

In summary, the inscriptions on urns are extremely varied and personal, particularly the earlier ones written in the Venetic alphabet, and which do not follow Roman conventions. Unlike the obelisks that followed a consistent formula of beginning with EGO, the urns were not intended for public view. Thus the texts put on them were originally personal and private in nature and all can be found appropriate for the context of containing the ashes of friends and loved ones, being sent into eternity, with the urns themselves being placed in the ground.

As the Roman Empire grew, there is evidence of movement to Roman conventions along with adopting the Roman alphabet, such as using abbreviations, and no longer creating proper sentences in sendoff messages. With this movement towards Roman conventions, there is much confusion in the inscriptions that use Roman alphabet. Possibly their writers had even lost their Venetic language and certain terms like FREMA were being perpetuated only out of tradition. Not knowing how to make a statement, all they could now do was simply repeat established conventions found in the Roman world for funerary circumstances.

APPENDIX 5

THE VENETIC LANGUAGE: SUPPLEMENTARY ARTICLE

OTHER INSCRIPTIONS HERE AND ELSEWHERE

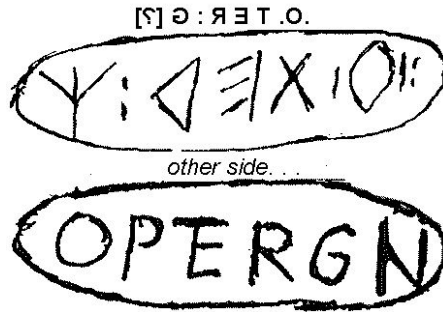
by
A. Pääbo

The main body of this study gives an abbreviated version of our study of other inscriptions that lie outside of the regions of most of the inscriptions that were deciphered. As we go outside the region we get into areas with different dialects but where there are still some examples that indicate a Finnic-type language as we would expect if the pre-Roman trade world used a Finnic lingua franca (see Appendix 6 for a detailed exploration of the evidence that ancient European trade originated with the northern boat peoples.

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SUPPLEMENTARY ARTICLE

OTHER
INSCRIPTIONS HERE
AND ELSEWHERE



.o.te.r.g - OPTERGN

*The above inscription was found on lead projectiles used by slingers from Oderzo (**Opitergium** was the name of Oderzo in Roman times) in the siege of d'Ausculum, with Venetic writing on one side Roman writing on the other. Several of these have been found at Ascoli Piceno. The name should have a descriptive basis – probably **TERG** meaning 'market' (Estonian **turg**) which also forms the stem of **Tergeste** (today's Trieste). An initial O with dots around it implies a consonantal feature to launch the vowel. Based on Estonian, this first syllable could have been derived from **hoia!** 'hold' giving **hoi(a)Turg** meaning 'hold Terg!' This interpretation agrees with our finding Venetic dots often being represented by H or J in Estonian parallels. This meaning is appropriate for slingers defending Optergium (Oderzo) as this is their purpose. The Latin side **OPTERGN**, includes a P and an N. Perhaps the "OP" on the Latin side is actually from Latin. A possibility is **opifer** adj, 'bringing help'. **OP-TERG-N** 'bringing help to Terg'?*

OTH.1 Miscellaneous Inscriptions

Archeology tends to investigate archeological sites with concentrations of objects. That often means sites of tombs, temples, and sanctuaries. There they find many objects with inscriptions purposely accumulated

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there, and which are of a dedicatory or religious nature appropriate to the site.

But certainly the Venetic alphabet was known more widely and used in many everyday uses where writing was practical or interesting. Isolated land markers, names of objects written on the objects, business inventories, poetic decorations on utensils, etc - produce inscriptions not found in concentrations at archeological sites. They will be found by accident from anywhere in the ancient Adriatic Venetic region – during construction, while tilling a field, etc. Some of these scattered objects with inscriptions have been covered in earlier chapters. The Canevoi bucket which appears to have been designed as a bucket for trailmen to water their horse, the container which seemed to read ‘aromatic herbs’, the washstick (-**kuru**), the fibula with the word **augur** on the back simply naming the pin part as ‘hole-maker’ – these are everyday things that were simply preserved where they were lost. Additionally we saw the image of men chasing someone, shouting **PEUIA!**, and graffiti on a mountain trail that seems to read something that can be interpreted with Estonian *tervisi* ‘hello; good health’ – a common Estonian manner of greeting. In this chapter we will look at other isolated or distant inscriptions that seem to be in Venetic.

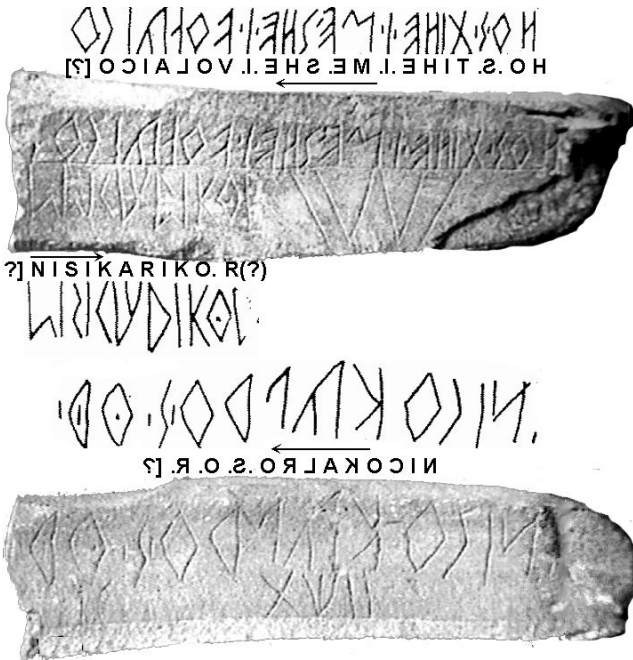
OTH.2 Merchant Brotherhood Traveller of the Carnic Mountains

This inscription is an intriguing one. It is a small piece of rock, an obelisque – stone standing on end in a base - found on the slopes southwest of Mount Pore. It was originally thought that it was used for marking the limits of pasturage, and of having been arbitrarily brought there from far away since no ancient archeological site had been until now identified in the neighbourhood (ref *MLV* p 296). It is thought that this inscription is almost complete at the top (right side in the above illustrations), but it is mutilated at the bottom (left side, above). However the bottom was affixed to a base and thus the lost broken off portion probably did not have any additional text. We can thus treat it as probably complete. Let’s see what it says.

The illustration shows both sides. As we have seen in all the Venetic inscriptions, it was customary to write continuously first one way then turning around and coming back. There is a question whether both sides are one continuous text, whether they were written at the same time. In my view it is not human nature to erect something written on one side one time and then write some more later. We think it is a single text. We think the writing begins with the side shown first above, for the simple reason that the first line is very ambitious. It seems as the scribe continues writing, carving into hard rock, he becomes tired, and his writing degenerates. Also we believe the symbols were made first – it is human nature to write symbols at the start and/or finish – so that when he wrote the top line and came back he ran out of space due to the symbol and continued on the

other side. There we also see symbols to mark the end of the writing.

MLV describes the alphabet as following “the Lagole style”. But this is an assumption that may not be quite true. Since there is no more than what we have here, it is hard to determine. Throughout these pages we have assumed all the Venetic letters are correct as written, properly reflecting the speech. If the letters deviate from other inscriptions it means the dialect changed, not the letters, since the alphabet is not likely to change its sounds as easily as dialect. We thus view the ‘C’ character as a “C” sound, which would be seen as perhaps softer than the regular ‘K’-character, taking Latin ‘C’ as a model.



The Roman text added above, is from interpreting the Venetic alphabet in the default fashion rather than altering the sounds represented by the alphabet, because we believe it was dialect that changed, the letters and their sounds remaining constant. Notably we have left the ‘C’ character as the “C” sound (probably seen as a soft K).

As the illustration indicates we have interpreted the inscription as follows, accepting the letters as written, and interpreting the result as a phonetic representation of a dialect of that region and time. (Note that it would fit Estonian a little better if the *h* is actually spoken like a *J* = *Y*)

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ho.s.tihe.i.me.she.i.volaico|nisikariko.r(?)|nicokalro.s.o.r.

expanded:

ho.s.tihe.i. me.she.i. volai co|nisi kari ko.r(?)|nico kalro.s.o.r.

ANALYSIS:

What we note first, is that the vowel tone level is low, as in Estonian, and that suggests men coming from the Baltic direction late in the Venetic period. Note that like the Lagole inscriptions which we interpret quite directly with Estonian – in the belief it is actually an ancient Estonian of traders from the southeast Baltic – trying to detect the meanings from the sound as if it is a dialect. We are limited in our ability to rationalize our choices like we are with the main body of inscriptions. See Appendix 2, our interpretations of the Lagole inscriptions, for more examples of identifying meanings from sound. This approach can be proven only by the laws of probability associated with the suitability of the results. (ie, does the meaning make sense for the context.) In the case of the Lagole inscriptions, the direct interpreting from sound, repeatedly suggested there was a sauna-baths facility. In this case we will see that the inscriptions suggest the stone is not a marker for a tomb, but a statement of claim for a pastureland in the mountains. We may produce a small error or two in our analysis, but in general from the context it makes sense.

ho.s.tihe.i.me.she.i. This passage is best interpreted as the phoenetic reproduction of actual speech that it is. When sounded out as written this first portion sounds like a dialectic version of Estonian *oste-meeste* ‘of the merchant-men’ This interpretation does not conflict with our interpretation of ancient Venetic **.o.st-** with the idea of ‘out of being’, because this word now relates not to the Finnic “O” for ‘to be’, but the the evolved Finnic low-tone *osta* ‘buy’. In the high-tone Suebic-Venetic, the ‘buy’ word would be higher, like *ESTA* even *ISTA*.

volai is perhaps ‘brother’ since Estonian *veli*=‘brother’.

conisi resembles Estonian *konnase* ‘association’ This gives us:

ho.s.tihe.i.me.she.i. volai conisi which would translate exactly as ‘merchant-men’ fraternal association’. (In an Estonian literal parallel we have the form: *Oste-meeste Velja-konnase* . . .)

kari resembles Estonian *kari* ‘herd’.

kornico is probably the same word from which “Carnic” (as in the Carnic Alps) comes. Estonian *kärnik* ‘rough, uneven’ Note. This object was found in the Carnic Alps!

kalro.s.o.r. The first part suggests Estonian *kald*= ‘slope’, *kalju*=‘cliff’. The **rosor** ending is uncertain, but it resembles Est. *reis* ‘journey’ . Also Estonian permits the use of *-ar* for a person with a habit or activity. Thus we can interpret **kornico kalro.s.o.r.** ‘slope-journeyer of the Carnic mountains’

What is the result? What does this mean? Does ‘slopes-journeyer’ refer

to the merchantmen? Does it mark the burial site of a merchant-journeyer through that region? But if it were a burial site there would not be that symbol at the start. And if it were a funerary obelisque it would certainly start with the word **.e.go.** It does not make sense that this stone marks a grave or is in any way shape or form a votive message or dedication or epitaph. It is, what people of the area always thought it was, a marker of pastureland. And it was not stolen from somewhere else. It was intentionally placed there as a marker.

This becomes clear if we interpret **kari** as ‘herd’ of domestic animals such as goats, owned by the merchantmen brotherhood. What if the symbol at the beginning is an animal brand? Did owners of herds brand their animals and let them roam free on the slopes of the Carnic mountains? Was this a marker stating ownership of the herd with the brand shown on the first side (that looks like a “W”)? Based on traditional practices I think the answer to most of these questions is ‘yes’. Such an interpretation then allows us to reinterpret the inscription as follows:

To summarize: The first part in the Genitive, expressing ownership of a herd (goats?), and the second part specifies that this herd roams the Carnic slopes:

ho.s.ti.e.i. me.she.i. volai conisi kari

Estonian literal parallel: *Ostemeeste velikonnase kari*

English: ‘The herd of the Merchantmen’s fraternal association’,
(declaring ownership)

ko.rnico kalro.s.o.r.

Estonian literal parallel: *Kärnika kaljureisur*
‘Carnics slopes roamer’

(indicates the herd roams the Carnic slopes.)

The merchantmen, regularly passing though the Carnic mountains, thus collectively maintained a herd, branded with the symbol shown, at Mount Pore. (“Pore” could have originated from *Pea-Ra(da)* ‘main road’)

OTH.3 Inscriptions in Northern Italy and Other Locations?

The inscriptions of the north Adriatic were certainly not clustered in the plain near the sea, but certainly there would be examples in the valleys by which the traders travelled, such as the upper Adige, and the upper Piave, not to mention mountain trails. A good cataloguing of the “North Italic Inscriptions” from various past academic papers and books, has been put on the internet by Adolphus Zavaroni⁴⁵. As numerous as they may be, most are single short words and fragments. Nothing is achieved by attempting to interpret single words or fragments as usually there is nothing to indicate

⁴⁵ The address as of 2006 was “member.tripod.com/adolfzavaroni/home.html”

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whether it is correct or not. Our methodology needs not just full sentences in order to be oriented to grammatical structure, but also a clear context that will measure how suitable the deduced meaning is to the context.

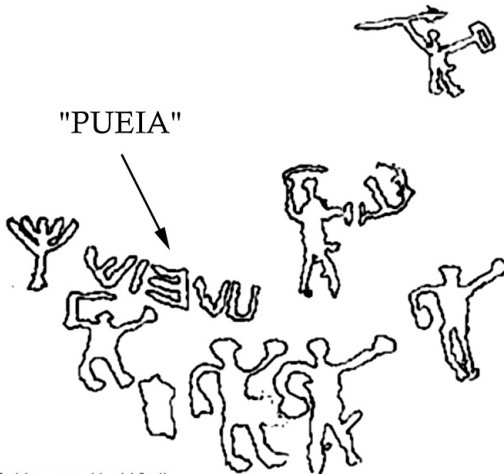
There are some instances, however when some inscription jumps out because it is corroborated by some additional coincidence. I noted immediately the following inscription from the province of Como, Casate:

KIDI:XI'

KAP

This inscription has been interpreted to say **kirati – kar**. It is interesting to the Estonian ear, because the word for 'write' is *kirjuta*. Could it be casual graffiti in which the author just wrote 'write – also'.

But isolated inscriptions of one or two words need more direct corroboration. A great example is the image discussed in Part One of several men pursuing someone and holding raised fists is highlighted by the word "PUEIA" – Estonian *püija!* 'catch him!' – plus a treelike symbol with 5 branches coming from one trunk, that we interpret as the five men in the lower part shouting this word in unison as the person chased, at the top. This item was discussed at length in the main text, Part One.



(Bedoina: source Mancini Be 1)

Another group of inscriptions north of the regular Venetic regions, are those found on Rhaetian hunting horns. We know that hunting horns were

used in hunting, therefore, we can expect ideas related to hunting. Scholars say these represent Rhaetian not Venetic, but in ancient times languages did not have sharp boundaries, but there was a continuum of dialect. Rhaetian could be viewed as a dialectic digression from Venetic.

Several hunting horns begin with a word that can be interpreted as ‘catch’ relating to the Estonian stem *pida-* ‘hold, catch, stop’. The following hunting horn inscription is the best, because it also tells us what the word for ‘animal’ was.



[from Schumacher - MA1] ⁴⁶

piamnehelanu

expanded: **piamne helanu**

Estonian: *peame elanut*

English: ‘catch the animal (living thing)’

A number of other hunting horns begin in the same way:

pianmelka

expanded: **pianme elka**

[Schum. MA 2; Mancini. IR 7a] ⁴⁷

Estonian: *peame “elka”*

English: let us catch “elka” (some animal)

What is the origins of the English word *elk*? Does it apply here?

pieikuizu

expanded: **piei kuizu**

[Schum. MA 5; Mancini. IR 8]

Estonian: *pea* (or *püija*) “kuizu”

English: ‘catch the “kuizu” (an animal)’

piemetinu/triahis

[Schum. MA 6]

This last one also begins with ‘catch’ and then unknown names for animals being hunted.

⁴⁶ Schumacher S., *Die rätischen Inschriften. Geschichte und heutiger Stand der Forschung*, Innsbruck 1992.

⁴⁷ Mancini A., *Iscrizioni retiche*, in "Studi Etruschi", XLIII (1975), pp. 223-306

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Other hunting horn inscriptions offer other appropriate words to the Estonian ear, but names of animals remain unknown. A couple of the Rhaetian hunting-horn descriptions end in **-nage** or **-nake** bringing to mind Estonian *näge/ma* ‘to see’, and suggesting that the words before it name an animal being hunted. ‘to see (animal name)’

One inscription reads *.ritalelemaiszinake* which could be interpreted with Estonian as follows: **rital elemaiszi nake** *radal elamaisi (=elajasi) näge* ‘on the trail, animals are to be seen’ (Estonian *elama* ‘to live’ *isi*=Partitive plural)

Interpreting Rhaetian hunting horns could be an interesting investigation to someone with a deep familiarity with Finnic language, and ability to research animal names found in the area where the horns were found to identify the animal names. All writings will be simple ones.

The Rhaetians, like some other peoples in the mountains above the Po and Adige rivers, served traders by carrying goods over the mountain trails. In his *Germania*, Tacitus explicitly said that the *Hermondurii* traders dealt with the Rhaetians; thus the Rhaetians would have shared the same Suebic-type language with the north, as well as with the *Veneti* to whom they would carry goods over the mountains.

The problem with inscription-writing in the regions fanning away from the main collection in the Este-Padua regions, is, as mentioned, the fact that they usually have so few words and unclear contexts, thus it is not possible to confirm whether the results make sense or not.

The main requirement of the preceding study has been to avoid random chance by interpreting long sentences from situations that suggested what kinds of meanings there should be. Thus the Lagole archeology confirmed that interpreting many of inscriptions as offerings of workers at a big spa or sauna facility makes sense; finding the ‘rest, remain’ theme in the obelisks marking tombs makes sense; finding the cremation urns, and stones left at the bottom of tombs as send-off messages to the deceased makes sense; and so on. The fact that Estonian produces such meaningful and appropriate interpretations – even if they are not 100% correct interpretations – is the best proof that Estonian and Venetic were close, perhaps as close as modern Estonian is to Finnish.

Nonetheless, let us see if there is something more that can be interpreted, and there is a context to assist confirm the result.

We can expect however that in other locations there will be dialectic departures from the Venetic of the north Adriatic. A language, even a trade language, is only as uniform as the system of contacts between different linguistic communities resisting linguistic change. Even trade has its patterns of contact that result in varying dialects. That is why in the north, there were several regions – Aquitanic, Belgic, Suebic, Aestic... – with different dialects from the same linguistic family, in accordance to the amounts of trade contact.

Tacitus and Romans, in speaking of the *Aquitani*, *Belgae*, *Suebi*, *Aestii*,

identified with these names, larger regions of a single language in areas where today there may be several nations and languages. The notion that a language can cover vast geographical areas without there being any political nation, is hard to comprehend today, given modern Europe's multitude of nations and languages. But in ancient times there were no books, no radio, no movies, no television, no centralized government establishing linguistic standards. One's language was entirely based on influences from the need and desire to trade and to be part of the larger social fabric. If the language that connected one to the larger world was that of the regional marketplace, then that was the language to master. Europeans who today speak another language than English can understand the idea. Growing up, you become aware of English being a language of a larger social order, and want to learn it. Every European country today is keen that students learn English as their second language.

These sub-regions of trade defined by Aquitanic, Belgic, Suebic, Aestic language and customs, tended to be defined by water-basins, since, if rivers were the major mode of transportation, most trade would tend to be confined to the water basin. Accordingly we can say that Aquitanic belonged to the Garonne River system, Belgic to the Rhine River system, Suebic to the Elbe River and the Jutland Peninsula and coasts eastward, and Aestic to the East Baltic coast and rivers flowing to it. But all remained fundamentally similar because of the additional large scale, long distance trade, that extended out of these lesser regions. In the other direction there would have been local agricultural markets as well. All formed a hierarchy which affected linguistic divergence or convergence

Wherever Romans mention a general linguistic area, one can be sure too that within it there were also numerous local languages of agricultural settlements, including Indo-European (Celtic, Germanic, Slavic) After the Roman Age and the concepts of conquest by war campaigns and multi-level political organization and taxation, these small original Indo-European cultures eventually transformed Europe linguistically, without changing the genetic nature of the original people, a process called cultural replacement. Any European can participate in the story of the pre-Indo-European Europe if they put more stress on their genetic legacy than linguistic-cultural. Otherwise the cultural replacement aspect becomes a barrier to a European's identifying with the earlier Europe.

OTH.4 A Mysterious Funerary Stone in Brittany

If the *Veneti* peoples defined long-distance trade through the interior of continental Europe, how far away from the Adriatic *Veneti* region can we look to find words and sentences that resonate with those of the Adriatic? We know that there were people of exactly the same name in Brittany. Were the Brittany *Veneti* formed as a colony from the Adriatic? Did they speak the same language?

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The toponomy is a good source of names which interpret in meaningful ways using Estonian. This toponomy will reflect not only the Venetic contributions since 1000BC, but also earlier non-Indo-European trader people with earlier forms of the northern Finnic (ie Magelmoose-boat-people-derived) *lingua franca* of continental Europe. A study of toponomy is beyond our scope here, but it is true: we can find meaningful interpretations for place names here and there throughout the major river trade routes of Europe, from Spain to the Volga. For example we can argue that the EB of the Ebro River of Spain is the same word as OB used in the Ob River of the beginning of the Siberian arctic. Large rivers came to be named from ABA referring to the large bay or estuary at the mouth of a river. The word "Poland" comes from *Abala* (Pytheus' *Abalus*), originally designating the place of (-LA) the estuary and lagoons at the mouth of the Vistula. We can argue too that -RA at the end of river names was an ancient designation, perhaps dating to 5000BC, for a trade-riverway. It survives today in the very large European rivers, those that would have been used in earliest times (Italics show ancient Latin names which show the RA more clearly: *Rennus*>Rhine, *Rodanus*>Rhone, *Ligera*>Loire, *Vesera*>Wesser, *Otra*>Oder, *Istra*>Danube). A study of toponomy for evidence of ancient European trade routes, could be an entire study unto itself; but we restrict ourselves here to written inscriptions on objects.

It is possible we will not find many Venetic-like inscriptions elsewhere. Perhaps most inscriptions were done in the north Adriatic simply because the culture of the Italic Peninsula promoted writing culture. Archeology has found that practically all peoples in the Italic Peninsula were playing with writing, using Greek, Etruscan, or other writing systems. Since phonetic writing was useful to traders, not just to record words of foreign languages, but also to keep inventory, there is no question it was used regularly. However, written on paper or wax, very little has survived of it compared to the older Sumerian where businessmen wrote everything onto wet clay which hardened and survived in great quantities for archeology to find. Thus even Italic inscriptions survive only where circumstances existed that required writing be placed on metal, ceramics, or stone.

Looking further afield, Julius Caesar wrote about *Veneti* of the Brittany Peninsula, who had the same name as those at the Adriatic, on his war campaigns in Gaul in the middle of the first century BC. He praised these *Veneti*, based north of the mouth of the Loire near Vannes, who he said dominated the seas and sailed regularly to Britain. Why would they sail regularly to and from Britain if their base was north of the mouth of the Loire? Obviously they brought goods from Britain to their base near Vannes, for warehousing, etc. And then ships would transfer the goods from there, perhaps into the Loire, or send them down to the Garonne. Either way, the goods would reach the Mediterranean. The trade good of great importance was tin, needed to be added to copper to make bronze.

Caesar, then, provoked war with them and brought them into the

Roman Empire. Britain, similarly, was brought into the Roman Empire.

The Roman Empire did not deliberately forbid the speaking of native languages, but rather promoted Latinization of natives. Just as it was in the late Soviet Union that one was more successful if one spoke Russian, so too those who spoke Latin had a better life in the Roman Empire.

However it is always the case that remote, rural, regions that did not participate in the larger world, preserved original languages longer. The survival of an old language in remote locations is why the Celtic language survived in the most remote corner of western Europe (Brittany) and expanded from there into Ireland in the post-Roman period.

The Brittany peninsula can be seen to have had three stages of language: an original Belgic language (which was probably pre-Indo-European and of a Finnic-Venetic nature), then the Romans conquered Gaul and Celtic refugees pushed into the northwest and made Brittany extremely Celtic, in spite of being under Latin authority, and thirdly strong Romanization.

We can imagine that the original Brittany Venetic language survived in remote places for a time into the Roman Age, and, after being introduced to the Latin alphabet, any surviving Brittany-Venetic dialect could be written down by anyone using Roman letters, who had a reason to do so.

The following inscription, found at Plumergat in Brittany, is obviously from after the Roman Empire had been established and the Roman alphabet known. It shows that the *Veneti* of Brittany spoke Venetic.

Plumergat is in the southern Morbihan, the ancient *Veneti* area, 22km north of the coast. The stone was first identified in the cemetery there, but is now set into the ground outside the parish church of Plumergat, on the east of the path to the south door. At the time of drawing the first cadastral map (1832) the church and its churchyard were focal to the settlement; it is reasonable to suppose that there was a church on or near this site in the early Middle Ages, given the bourg's location at the centre of a plebs (an early medieval proto-parish) and the cluster of religious buildings.

One side of the stone has a newer inscription and cross, from the Middle Ages, since presumably the Church decided to make use of the unused side of the stone, placing a newer grave on that unused side.

Let us look at the very old inscription on the front side of the stone.

The inscription demonstrates how the the writer attempted to make something magical from the Roman letters, by fusing them making several letters overlap. For example, we see in the illustration how "ANT" is represented by an N, with the A made from the first stem and slope, and the T made by adding a horizontal line on top of the second stem.

The combining of Roman letters was not rare. In the Adriatic area too we saw a combining of T and E in the word OPTERGN. (See illustration introducing this chapter). The writer appears to have taken the art so far as to reverse the direction of some letters and even possibly reversing the order of two letters in order to achieve the unions.

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The interpretation of the Plumergat inscription begins by deciphering the jumbling/combining of the letters. To do this we bear in mind some of the common sentences found in the Adriatic inscriptions, and the prominence of certain words like VOLTIO ‘sky-realm’ and IIUVANTS ‘eternal direction’ and KANTA ‘bear, carry’ and VIUGIA.



V A P A O Z 6. VAUBAOS
 I I I I I I I I 5. IIUVANTS
 A L F B O 4. VOLTEO BO
 A G A N I N S 3. GA CANATO
 B O D U R N 2. BODURN
 F O G I A P O 1. FOGIA PO

*[figure developed by author from several sources.
Thanks to G. Tomezzoli for referring us to it.]*

In the illustration of the inscription above, the deciphering is shown to the right of the original in CAPITALS. As you will see, aside from the frequent addition of “BO” or “PO” many of the words are the same as found in Venetic inscriptions. The following analysis identifies many of the letters to be superimposed into one another.

The analysis done below is done from bottom up, because the sentence seems in its most correct order that way. It is possible the creative writer felt it was ideal if the text flowed in the upward direction, to the destination in the free eternity in the sky...

Line 1. FOGIA-PO This line is very easily interpreted as it is not as jumbled and **FOGIA** is close to the Adriatic inscription *vhugia*. This

word may echo inside the English *fugitive*, which is based on Latin *fugio* which means ‘flee’. However, to the Estonian ear, and in our earlier interpretations of the Adriatic Venetic, the word suggests *viigu* ‘let him/her convey, be carried’. The PO is something seen (as BO-) in a couple of Adriatic inscriptions, and reflect the main part in the Estonian *poole* ‘on side of’ or *pool* ‘half’. **FOGIA-PO** ‘Let be carried towards’

Line 5. BODURN is unclear. The meaning of DURN is unclear; however, given that Brittany is close to Britain, and historically the Brittany *Veneti* were closely involved with Britain (according to Caesar), can we allow ourselves to look for an idea in English *turn* or French *tourner*? This solution gives us something that suits the meaning well: BODURN would be ‘to side of - turn’ This is speculative, but it is smart speculation, because when a language is under influence of another, the first stage has the foreign word stems used within the original language. (As seen in the Lagole inscriptions in which Latin appears many times.)

Line 4. AGCANTO or is **GA CANTO** intended? We compare it to **ka.n.ta** (*kanda* ‘carry’). The word **ka.n.ta** does appear in Venetic inscriptions in a way that that suggests ‘carry, bear’ an offering to the heavens or a deity. The **AG** at the start could be the two letters jumbled backward and what is intended is **GA**. (Estonian *ka* ‘also’, Adriatic Venetic **ke**). What may be intended is ‘also to carry’, where here ‘carry’ is repeated as a synonym with a slightly different concept.

So far: ‘Let be carried towards; to the side of, turn; also carry; . . .’

Line 3. VOLTEO BO. The next word is a symmetrical jumble but you can find all the letters that are needed to create **VOLTEO** which mirrors a very common Adriatic inscription word **voltio**. In the Adriatic inscriptions we determined the most suitable interpretation was ‘the sky-realm’. See 9.2 for a discussion of **volti-** We also see another BO so we repeat ‘to the side of, the sky realm’. In this dialect BO is heavily used to indicate ‘towards’.

So far: ‘Let be carried towards; to the side of, turn; also carry; to the side of the sky realm; . . .’

Line 2. IUVANTS. This is the common Adriatic word **iiuva.n.|t.s** discussed in 9.4. We determined the meaning to be something like ‘the eternal direction’

Line 1. VABAOS, VAUPOS, or something similar. This appears in the Adriatic inscriptions in **vhaba.i.tsa** (*MLV* 8). It strongly resembles Estonian *vabas* ‘in the free’ and it suits.

Final Interpretation: ‘Let be carried towards; to the side of, turn; also carry; to the side of the sky realm; in the eternal, free, direction’ or in better English ‘Let be carried towards, turn towards, also bear, to the sky realm, towards the free eternity’

Estonianized: *Viigu, poole, ka kannu, taeva-valdi poole, hiiu-vastu(=igavese-poole) vabasse*

To properly understand how well this harmonizes with the Adriatic

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Venetic inscriptions, it is necessary to have already studied the earlier chapters.

OTH.4 Remembering in Brittany and Wales

Venetologists have been looking for more inscriptions in the Brittany area, but nothing has turned up. We came across the following in scholarly literature relating to gravestones of the Roman era in Brittany and southwestern Britain.

In August 1994, preparatory to the construction of a garage, some slate cist-graves were discovered in Retiers, a town on the eastern edge of Brittany, 30km south east of Rennes. While this is not close to the historic region of *Veneti*, there is a good chance that all the seagoing peoples who served the *Veneti* in their *Armorica*⁴⁸ confederation, were Venetic speakers, if they were part of the sea-trade world. The Celts were peoples of the interior, land-owners, and like all Indo-Europeans, lacking traditions in boat use, or long distance trade.



[image after Davies, W. et al. (2000)

The Inscriptions of Early Medieval Brittany.

Les inscriptions de la Bretagne du Haut Moyen Âge Andover and Aberystwyth: Celtic Studies Publications. DeanDavids/1892, Fig. 16.5]

According to Davies, W. et al. a year after it was found, a site assessment preliminary to constructing a parking lot revealed four dug graves and another slate-lined grave. Six months after that, in February 1996, another three dug graves and a further slate-lined grave were revealed; some Roman-period *tegulae* were found in the neighbourhood of the burials. The left-hand panel of grave S3, the southernmost of the three graves found in parcel no. 147 in 1994, south of the garage, bore an inscription, which was revealed when the panel was washed.

While one interpretation has seen the first letter as a “W”, we could be seeing here another case of joining some Roman letters together, and it is generally believed the word reads “MELITA” .

The significance of this word to us, is that it resembles Estonian *mäleta*

⁴⁸ By Estonian *Armuriigid* ‘nations who support one another’

SUPP ARTICLE: OTHER INSCRIPTIONS

‘to remember’. This is a significant sentiment applied through the ages to gravestones, most recently in Latin *In Memoriam*. It is a suitable inscription if that is all that is written.

If the *Veneti* sailed constantly to Britain, as Caesar wrote, then there could have been substantial colonies of *Veneti* in Britain too, except that they were not historically described. A good candidate for a *Veneti* colony is the Welsh coast. This is because it was immediately across from Brittany, and was central to a number of trade directions – across to Ireland, north to northern Britain, and east into southern Britain.

By way of confirmation, history records *Veneti* (in Celtic *Gwenyd*), based in northern Wales at Anglesey. It is possible that just as the *Veneti* coexisted with Celts in Brittany, so too they coexisted in Wales across the Channel. Thus there is a chance that there could be Venetic gravestones in Roman-time Wales. We cannot limit the location, since we do not know where *Veneti* had their trade communities in those early times.

An example, close to “MELITA” of the Brittany inscription, was found at Caernarvonshire (Caernarfon), Wales. It reads **MELITU**



[image developed from *The Early Christian Monuments of Wales*, Nash-Williams, V. E. (1950), Cardiff, University of Wales Press, 88, plate II
Drawing inset derived from Macalister 1945 C.I.I.C.]

This stone site is in the parish of Llanaelhaiarn in the county of Caernarvonshire (Caernarfon), Wales. There is a possibility that the word is actually descended from original British, and is not necessarily Venetic,

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IF original British is taken to be more like Finnic.⁴⁹ But let us assume it is in the Venetic language of the *Veneti* traders of the area.

The single word **MELITU** on the above stone, was been so far assumed by scholars to simply be the name of the deceased. However what if it really means ‘remember’ or ‘to remember’ exactly like Estonian *mäleta*, or the Past Participle *mäletud* ‘remembered’? Note that even in recent times, it is uncommon that a single word on a gravestone would be the name of the deceased. It is more likely that if there will be “R.I.P” or “In Memoriam”, before any name is written. When the inscription is a name, there tends to be more like ‘son of—’ Thus if a stone has only one word, the probability of that word being something akin to “In Memoriam” is high. It is all the more remarkable that almost all the Roman-age stones found that have only a single word seem to say *mäleta* - ‘to remember’. We found two more in our casual scan of the literature.

Two seemingly abbreviated versions of the same kind of expression are shown below. The first one is found in Wales, at St Nicholas, Llandrudian Farm, Pembrokeshire.



[image from Nash-Williams, V. E. (1950)
The Early Christian Monuments of Wales.
Cardiff: University of Wales Press, p217, Fig. 249]

It appears to read **MELI-**. Gravestones of that period included a dash at the end of an abbreviation presuming that the reader filled in the blank, that is, to fill it out to MELITU or MELITA or some alternative similar ending that was common there. Any implication of abbreviation means the word must be a commonly used word (and not specific like a person’s name)

Another stone also has a dash suggesting abbreviation. It reads **MAILIS** --. This word uses the same stem, but in the Inessive case which is marked

⁴⁹ We recall in the main text how Roman historian Tacitus, described the *Aestii* language to be “close to that of the British”. Thus if the original British was Finnic in character, and not Celtic, then MELITU is not necessarily Brittany Venetic, but more broadly Brito-Finnic, some dialect spoken in the Wales area, before the Celts arrived. Thereafter the original inhabitants of southwest Britain became mixed with Celtic immigrants from about the mid Roman Age..

in Estonian by *-s*. Thus it would parallel Estonian *māles* ‘in memory’. However the line following might intend the reader fill in additional suffixes, like for example, Estonian *mālestusi* ‘memories’.



FIG. 18. No. 10.

[Figure in Nash-Williams, V. E. (1950) *The Early Christian Monuments of Wales*. Cardiff: University of Wales Press, 55]

Knowing that the ‘*in memoriam*’ sentiment is quite an institution with grave markers, it is difficult to imagine that these examples with the single word, can be anything but what we propose. Whether we should link this word specifically to *Veneti* of Brittany and Wales or to native British in general is the real question. Still, we know there were *Veneti* in the area.

Grave markers from the Roman or pre-Roman period in Britain and Brittany are extremely rare, so even finding 3-4 with *māleta* on them, is absolutely remarkable, and explainable only as suggested above.

Most gravestones that archeology finds date to well after the Roman era, and after the establishment of the Roman Catholic Church. After that they are all in Latin. There also emerged a parallel “ogam” manner of writing for a time, which however did not offer us anything more.⁵⁰

OTH.5 ‘Rest in Peace’ in Brittany

Another interesting find, among Wales gravestones, is the use of the word that is identified with Latin *iaceo* ‘lie; be situated; be still; lie still; lie dead; lie in ruins’. With the rise of the Church and the use of Latin on gravestones, this Latin word is to be expected. Thus many of the church cemetery inscriptions, have the Latin *HIC IACIT*, meaning ‘here rests’. As noted in an earlier chapter, we can wonder if *iaceo* is really Latin, since *iaceo* is a solitary word in the Latin dictionary in the meanings given above. Most Latin words in the similar form *iaco-* concern arrogant boasting, hurling, throwing, etc.

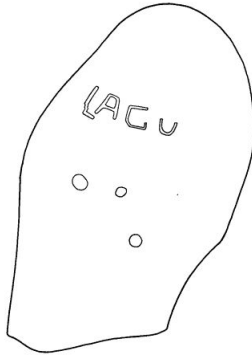
Overlooking the gravestones that use the legitimate Latin *HIC IACIT*, can we find any gravestones that do not use the Latin *iaceo*, but the Venetic word which we saw in Adriatic inscriptions appear as **.e.go**, the first word on obelisks marking burial sites, meaning ‘remain, endure’ which is

⁵⁰ Many believe the ogam script presents an early Celtic, but that is not clear. In any event the ogam script does not present anything relevant to Venetic, if the script is indeed properly interpreted.

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analogous to our modern “Rest in Peace”.

We believe there is a stone found in Brittany that clearly comes from **.e.go** and not Latin *iaceo*. But perhaps we should not be surprised. It was found in the Morbihan part of Brittany, with which the *Veneti* were associated. In this case it is certainly Venetic.



[image after Davies, W. et al. (2000)

The Inscriptions of Early Medieval Brittany.

Les inscriptions de la Bretagne du Haut Moyen Âge Andover and Aberystwyth: Celtic Studies Publications. DeanDavids/1892, Fig. M7.3]

The stone is located near the chapel of Sainte-Brigitte on the Le Plec peninsula of Morbihan. Three incised ‘cup-marks’ are clearly visible on the north face of the stone below the inscription. Such cup-marks are incised singly or in groups of up to twenty, or more, on Neolithic and Iron-Age monuments, and on natural rocks, throughout Brittany. Such cup marks on stone are quite widespread. (There are numerous large boulders with such marks in fields throughout Estonia. Was the custom distributed by shippers?)

On this stone is only one word, and the only issue among scholars is the first letter. It has been interpreted as **IAGU**, **JAGU** and **LAGU**

No scholar has ventured a meaning for the word, other than assuming it is a person’s name; thus we will offer the Venetic **.e.go** which was used at the beginning of Venetic obelisks – stones stuck into the ground like gravestones to mark tomb-sites. We interpreted **.e.go** with Estonian *jäägu* ‘let him/her remain, be’ (third person imperative of ‘remain, be’), and this is precisely what we see here!

Like *mäleta*, *jäägu* is also a word that can stand as a single word on a funerary marker. It is similar to the tradition of “rest” or “R.I.P” (“rest in peace”).

The examples given in this chapter, may be only the beginning of many other inscriptions remaining to be identified as Venetic and deciphered.

APPENDIX 6

Northern Boat-people Origins of Bronze Age Long Distance Trade Networks

by
Andres Pääbo

The following was originally in the main body of the text, however it is in fact supplementary and not really part of the interpreting of the inscriptions. This background study shows how archeological and historical information supports what the study discovers – that the Venetic language was Finnic in character. It also suggests that the Venetic language at the Adriatic was probably a dialect of the general use of Finnic-like words and expressions in the long distance trade networks. After the Romans dominated Europe with the Roman Empire for about 5 centuries, the Roman reorganization brought about the fragmentation of the long distance trade systems, not just the Venetic ones but also the Greek and Phoenician ones. ALL original trader peoples disappeared. The fragmentation meant that the different colonies, although continuing to function as traders, were now influenced by both Latin and regional languages (Latin, Celtic, Slavic, Germanic). For that reason THIS INFORMATION DOES NOT APPLY TO INFORMATION MORE RECENT AFTER THE ROMAN ERA. (Like Wends, Vandali, Vindo, etc, which are remnants of the original traders)

PREFACE

The New Archeological Knowledge that Places Ancient Veneti as Long Distance Traders Like Phoenicians and Greek Traders in the Mediterranean

History tends to be about the politics and conflicts among materialistic farming cultures. The past of such peoples is quite starkly apparent because when humanity stopped being nomadic hunters and embarked on farming, they were immobilized. They had to remain in one place to tend to their farmfields, harvests, storage, food processing. Because they were now settled communities, it was now possible to accumulate material culture. If wealthy they could spend their time making their houses more elegant and build temples or pyramids – whatever they thought was important in their settled world – even pyramids.

But settled peoples lost an important facet of the original human condition – they were no longer able to travel far from their settlements, no longer able to meet with other peoples and participate in a larger definition of humanity. Success in their agricultural settlement caused population growth and soon fertile lands suitable for farming was used up. As populations continued to grow from the success of farming, the only way new farmlands could be obtained was by competing for it. As time went on there was an increase in battles over boundaries. Similar predicaments were experienced by pastoral peoples – the Indo-Europeans of the steppes and north of India. Population pressures there similarly produced conflicts over lands, in this case pasturelands. Fortunately pasturelands were too poor for farming, and the westward migrations of Indo-Europeans found no opposition in their expansion through marginal lands. (The archeologically defined “Corded-ware” or “Boat-axe” culture migrated easily westward through the highlands north of the Danube, until they ran out of marginal lands and were stopped in their tracks by previously established agricultural peoples of west-central Europe.)

“History” in today’s western culture, is entirely about the struggles of

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agricultural and pastoral peoples – all peoples who depended on agricultural lands for survival. All the wars and conquests of one people over another are over agricultural lands, even if the institutions of war and conquest are not aware of it. For example Romans conquered western Europe and Britain, but had little interest in the region they called “Germania” (south Scandinavia from the Rhine to the east Baltic) which remained in its original unorganized state of numerous independent tribes associated only through trade contacts. This is because, aside from the farming regions in the interior of what is now Germany (with whom the Romans became closely associated) the region was primarily marshes and dense forests in unfarmable acid soils.

*But the truth is that European civilization could not have developed without the appearance of professional long distance traders. Like the nomadic boat-using aboriginal peoples of northern Europe from which they arose, the long distance traders did not need land, and were no threat to farming peoples. History shows that even when regions were in the heat of war and conflict, merchants/traders could come and go easily. They lived in a separate world from the world of agricultural peoples. While they could compete among one another over command over ports, markets, and trader routes, they hardly needed any land, while providing an essential service to the warring sedentary peoples. As the politics and warring over land and material wealth went on, it was essential that the economy kept going. For example Tacitus wrote in his “**Germania**” that Romans granted the **Hermonduri** freedom of passage throughout their movements from the Jutland Peninsula to Rhaetia.*

Neither the original seasonally nomadic dugout boat peoples (archeologically first appearing as the “Maglemose Culture”) nor the long distance professional traders who continued the nomadic life carrying wares up and down Europe’s rivers and along its seacoasts could be involved with material possessions. The original hunter-gatherers kept campsite locations throughout their forest territories, and moved from one location to another in an annual cycle. They were preadapted to as similar life as long distance traders. The rivers and boats were the same, but the campsites became market sites set up in or near farming settlements. They could plan itineraries for entire years, returning to their ‘home’ location once

a year. Aside from professional traders that moved as an entire clan, including women and children, it was not uncommon that the men would travel in their rounds from market to market for about 10 months of the year and be in their 'home' location with other clans of the tribe. This practice resulted in women and children to take charge of the home settlement, and to pursue other activities such as were possible in their circumstances, such as maintaining gardens and farm animals for their own personal use, not for trade. Older men and boys might remain to harvest the nearby seas. This practice resulted in long distance trader peoples becoming matrilineal and having women take charge of the settlement. It is the reason the peoples of northern Britain before the Scots, who came to be known generally as "Picts" were matrilineal.

Because the trader peoples did not accumulate possessions, because they possessed no farmland to speak of, and because they were widely distributed over a vast region, they left little of their presence for historians to observe or today archeology to find.

Ancient texts acknowledge the Phoenicians and Greek traders who carried on long distance trade in the Mediterranean, but there is nothing about long distance traders towards the north. The ancient Greek historian could only acknowledge that "barbarians" brought tin and amber to Greece "from the ends of the earth". Ancient text do not even say much about the Phoenicians. There is some mention of the possibility the Phoenicians circumnavigated Africa, there is certainly plenty that is untold. It is possible Phoenicians may have travelled to the West Indies millenia before Columbus.

Thus in general, an enormous hidden history exists that could be even more compelling than the history of agricultural peoples. History only records bits and pieces as an aside to speaking of the wars and politics of agricultural peoples. The most notable known development was the Phoenicians taking control of the Strait of Gibraltar and preventing passage of Greek ships on their way to the British Isles. The Greek traders responded by developing routes that bypassed the Iberian Peninsula, notably by using the Rhone or Garonne.

Today archeology reveals more about the hidden story of trade, including north-south trade and trade across the northern seas. Trade can

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be inferred when goods originating in one location are found in another distant locations in small quantities – indicating the movement of the goods and not movement of peoples. (The migration of peoples to another location appears as the original culture of the destination being displaced in a comprehensive way consistent with the arrival of entire clans from another location.)

The most revealing trade goods are those goods whose origins are easily identifiable. One of the most revealing of trade goods is amber. While small quantities of amber exist naturally here and there all around Europe, the larger quantities sufficient for trade had only two sources – the southeast Baltic (being washed out of the Samland Peninsula shores), and the Jutland Peninsula. Archeologists have found amber in tombs in Babylon dating to before 3000BC and in Greece before 2000BC. Amber trade began in the north before 3000BC, as evidenced from archeologists finding amber originating from the southeast Baltic at the north end of the Baltic Sea, in the Lake Onega area, and in places along the Dneiper and Volga. As Greece became enamoured with amber, there was so much amber travelling south that archeologists can and continue to learn about the trade routes from amber dropped along the way. Archeologists can determine the Baltic origins of the amber by burning a tiny piece and observing the spectrum of the flame. Baltic amber has its unique characteristics. This method is called spectroscopic analysis. While certainly other goods, notably furs, went south by these routes too, those other goods either disintegrated in the earth or their origins were more difficult to determine. Amber thus marks most of the trade routes from the northern world to the southern civilizations. We have to infer trade routes from northwest Europe and Britain to the southern civilizations indirectly from assorted information and common sense.

Archeology has determined from dropped amber a route that began at the Jutland Peninsula, went up the Elbe, crossed the upper Danube and descended the Adige River to the northwest coast of the Adige. Besides the amber trail, archeologists have also found plenty of goods revealing continual trade contacts between what is now northern Italy and what is now Denmark (the Jutland Peninsula). When combining the archeological information with historical information, we discover that the peoples of

northern Italy were named Veneti. This fact makes it relevant that the name “Venedi” is historically associated also with the southeast Baltic. Furthermore, amber finds in ancient Babylonian tombs, as well as in graves along the Dneiper and Volga, , make the appearance of the Greek form of the name – Eneti – in Asia Minor and north of Greece (Illyria) also connectable to amber. The only “Veneti” name in historical writings that we cannot directly connect to amber are the Brittany Veneti described by Julius Caesar. But Caesar’s descriptions clearly identify them as traders constantly travelling between their base north of the mouth of the Loire and the British Isles. Herodotus’ reference to both tin and amber coming ‘from the ends of the earth’ appears to link those two commodities and hence from that point of view the name “Veneti” is appropriate in relation to the north-south movement of tin as well.

Because the ancient world of trade is very complex, including not just the major traders on the Mediterranean, but also overland traders such as the Assyrians in Asia Minor, and small scale traders who did not travel great distances but were more like gatherers of wares from their region to feed into the international systems, it is necessary that we narrow our attention to one aspect of the ancient (pre-Roman) trade world, notably the Veneti movement of amber, and especially the trade route connecting the Jutland Peninsula peoples and the Veneti of the northwest Adriatic regions.

Because history is obsessed with the politics and wars of agricultural peoples, even archeologists who can see the trade routes, cannot see the Veneti as trader. Part of the problem is that wealthy trader peoples developed prosperous cities at their marketplaces. Those who were established at the various nodes of the trade routes naturally had the opportunity to develop their settlements and sedentary way of life even as their main livelihood came from maintaining the marketplaces. The sedentary situation also promoted a need to maintain gardens and animals for personal use. We have to bear in mind that anyone who was settled – and that also includes women and children maintaining the home settlement while their men were away for long periods - will exploit their settled situation, even if the primary economy is from trade. If the settled peoples did not have opportunities for gardening, they could pursue manufacture. Similarly farming peoples with the seacoast nearby could

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develop secondary activities involving the sea. As time went on, human activities branched in many directions, and sometimes secondary activities became primary activities. For example shoemaking would begin as a household activity, then become a part-time profession, and finally in a major city there would be an entire family carrying on a fulltime profession of shoemaking.

It is therefore easy to misinterpret an ancient people if one only looked at their settled regions. Just looking at settlements – such as the “Urnfield Culture” – does not demonstrate the primary activity that drives an economy. (Today we know that a town can arise when a mine is opened up and as a consequence of the mining the town develops all kinds of services for the miners – from giving them foodstuffs to entertainment. The fact that the town is driven by the mining is invisible if we only study the town and not what a major portion of the men are doing for a living.) It is only when we identify the major activity of the people, as determined by looking behind the settlements, that we determine the true economic foundation of the people.

Scholars should have known that describing the Veneti/Eneti merely as agricultural settlement people who simply migrated to their various locations, does not explain how these people could become so widely distributed over such a long period of time. This is only possible if the various settlements are in contact with each other, such as is most likely if the settlements represented players in a broad long-distance trade network. When the Veneti are viewed as trader peoples, a great deal makes sense. The wide distribution of the Veneti/Eneti name in ancient history is most easily explained in terms of long distance trader peoples who established markets, colonies, and facilities at key locations in their trade networks. They were not merely migrating farmers, but more likely arose from a people who were like Phoenicians, except that they dominated the northern seas and major north-south river routes, while Phoenicians dominated the south Mediterranean coast, Spain and down the African coast. (Meanwhile Greek-speaking traders dominated the north Mediterranean coast, Black Sea, and probably travelled up the Rhone.)

If we identify the Veneti as traders, then all the locations where their name appears in historical records can be regarded as trade colonies, not

as farmer settlements.

The moment we begin to view the Veneti/Eneti in their many ancient locations as long distance trader peoples, suddenly it becomes clear. They do not figure into ancient writings as traders for one simple reason - they dominated the northern seas and Greek writers knew very little about the north. Julius Caesar wrote about the Brittany Veneti being in the center of a confederation of seagoing nations called Armorica, and historians since then have assumed they were all local to Brittany. But why should it be local? If the Phoenician and Greek traders spanned the entire sea from the Atlantic to the Black Sea, why should we not picture the ancient existence of a northern seatriade people spanning from Brittany to the east Baltic?

The Phoenician language was Semitic and was preserved over a wide region as a result of the contacts of long distance trade. The language of the northern sea-traders would most probably have been Finnic because the art and technology of boat-making and water travel originated from the dugout boat-using aboriginal peoples that spanned the north since the Ice Age. Therefore it would not be surprising that the name of the world of northern seagoing peoples was Armorica (Latinized). Using Estonian and Finnish, this word translates as 'mutually supportive nations/tribes' (ARMO-RIIGI) in other words 'confederation'. There is every reason to believe it included all the seagoing trader peoples under the Venetic dominance, from Brittany to the east Baltic. Archeology affirms such long distant trade connections.

By Roman times, we note the peculiar sentence by Roman historian Tacitus in Ch 45 of his **Germania** – that the Aestii of the southeast Baltic did not speak in exactly the same way as the Suebi of Germania (the unorganized geographical region from the Rhine to the Vistula – not a nation), but their language was 'closer to' that of the native British. For two millenia, scholars have puzzled over this. 'Closer to' suggests the Aestic language was similar to the Suebic language, but simply Aestic sounded more like that of native British. This means that all three languages – Aestic, Suebic, and Brittanic, were basically of the same language family. What family? From farming peoples like Indo-European Germanic, Celtic, Slavic? When we consider the new archeological data that shows North Europe containing dugout boat using nomadic hunter-gatherers, it seems

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obvious that any seagoing trader peoples had to come from the vast expanse of original boat-peoples and not from immigrant farming peoples. Thus by viewing all three – the Aestic, Suebic, and Brittanic languages – to be dialects of Finnic seatrader lingua franca, makes much sense. Furthermore, archeology identified the earliest boat-using hunter-gatherer people covering exactly the same range – from Britain to the east Baltic. Archeology has called it the “Maglemose” culture. This culture endured through millenia wherever the land was wet and farmer immigrants found useless. Any Indo-European immigrant farmers into Europe endured only in the farmable highlands of the interior of Europe- and left the coastal marshlands alone. It was in the fertile interior lands that the Germanic and Celtic farming cultures were preserved.

In general, archeological discoveries in the past century or half century have offered us a great deal of information for revising deeply entrenched theories about northern Europe, distribution of cultures, migrations, etc

But deeply entrenched theories are not easily displaced. despite new information and a new interpretation of information from the point of view of trade, Those who have invested much of their lives pursuing the old entrenched theories will resist change, and for that reason incorrect beliefs about early Europe may persist for some time and the following interpretation of accumulated information will be challenged..

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from evidence. (For example a rotten fallen tree on the forest floor suggests that at an earlier time it fell.)

Unfortunately the academic world contains many who lack scientific objectivity and if historians do not speak of it, they assume nothing happened.

This is the case for not just prehistoric aboriginal peoples but later trading peoples. Just as aboriginal peoples tend to be dismissed as if they were merely part of the animals of the forest, so too are the ancient traders ignored. Even today our news pays constant attention to politics and war, and yet we know from our daily life that in reality the world runs on industry, trade, and commerce. The establishing of an American fast food chain in China, has a far far greater impact on how China and the world evolves than any political actions between the two countries. It is as if “history” is not about the real past, but it is the drama or politics and war. From that point of view, the traders, and other players in the economic systems are part of the woodwork, and taken for granted, in much the same way we take for granted the electricity, plumbing, and heating of our houses. It is the most important facet of our lives and yet when it works, we pay no attention to it.

Nonetheless to some extent historians have taken note of activities in trade, industry and commerce where it manifests something worth noting. It is like taking note of electricity when the power goes out.

But for historians to observe events in the realm of trade, industry and commerce, they have to be there to observe it and then be able and wanting to write it down for future generations. Thus ancient Greek historians have given some information about the long distance traders in the Mediterranean – the Phoenicians along the south coast, and Greek-speaking traders along the north coast. Even if there was nobody to record events towards the north, would it not be logical that similar large scale long distance traders were active across the northern seas. Furthermore with so many large rivers reaching down to southern civilizations, there certainly were traders carrying northern wares south. Is there a justification for thinking that the trade along the major rivers was a free-for-all where anyone with a boat could jump into the game? That is inconsistent with human nature. Humans create territories, and there would have been major players who dominated the activity and made lesser players subservient. It was as it is today. Human nature changes as little as human physiology. If today we have large corporations dominating an industry as well as lesser players, then that was the case at all times in the past.

The purpose of this article is to look at the evidence in historical texts and archeology to infer the ancient presence of another major trading people, at least as widely active as the Phoenicians, about the same time – the thousand years before the rise of Rome.

In the ancient historical writings, the names *Eneti*, *Veneti*, *Venedi*, etc. have described certain peoples in many parts of ancient Europe over a large

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span of time up to the Roman Age. Then their long distance trade networks were fragmented and the original Veneti-named peoples gradually assimilated into the dominant populations in their regions – beginning with the *Veneti* of northern Italy becoming Romanized after the area became one of the first provinces of the Roman Empire.

There is no need to go into detail about all the ancient references to the *Eneti*, *Enetoi*, *Veneti*, *Venedi*, *Ouenedi*, etc, nor historic references to the post-Roman *Vindr*, *Wends*, etc as it can be found through normal sources. (For example G.B. Pellegrini and A.L. Prosdocimi offer a thorough inventory – in the original Latin or Greek – of all the ancient references to the ancient Eneti/Veneti in *La Lingua Venetica*.)

Ever since ancient times there has been a reluctance for scholars to believe that all these scattered peoples of similar names represented the same people because of the distances between them and the large time frame. But most of all, there has been a reluctance to identify them as operators of a large scale network and pursued long distance trading activity perhaps even more varied and extensive than the traders in the Mediterranean. More recently, a great debate has arisen as to whether the historic *Wends*, *Vindr*, *Vandali*, etc were related to the ancient *Veneti* or even whether they were all related to each other. For example, were some of them Slavic, others Germanic, still others Celtic?

The greatest proof that the Veneti-named peoples were tribes who maintained a large scale trade network among themselves lies in the very fact that history has identified their name in so many parts of Europe and over a very long time period. There is only one way that ancient people could have remained the same throughout many centuries in spite of the distances between them in space and time - if they formed a large scale trade network, and their language was the *lingua franca*.

If the *Eneti/Veneti*/etc were originally the long distance traders across the northern seas and north-south through the major European Rivers, then their activities would have maintained a common language throughout, varying only dialectically, but never so much that they ceased to understand each other.

Ancient texts have always described how the ancient Greek language was distributed through trade along the north Mediterranean coast, and the Phoenician language along the south Mediterranean coast. For any scientific mind, that allows that a tree can fall in a forest even if not directly observed, it follows that something similar would have existed in the north. Just because there were no ancient historians observing the north does not mean it did not exist. Common sense suggests it did exist. How could it not?

We do not need to observe events directly. We can infer the events indirectly. Archeology by its nature infers past events indirectly from the material objects it finds. If we add to out information historical texts, geographical circumstances, human behaviour, and other facts or truths to

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build a comprehensive reconstruction of the past events. Think of the tree that fell in the forest. A scientist can study everything about a rotten fallen tree, and scientifically determine how, when, and why the tree fell. It is a matter of observing the traces left by the events. It is how a detective determines what happened at the scene of a crime. It is not necessary to directly witness the event. However the more information we have to handle, the more difficult it is to make someone else understand our conclusions.

For example, can we infer that the Brittany Veneti described by Julius Caesar were active across the entire north, or just local to Brittany and Britain? Caesar wrote of the Brittany *Veneti* that they ruled *all who sailed the seas*, and throughout the last two millennia everyone has assumed he meant only the seas around Brittany, but given that ships under full sail could travel from Brittany to the east Baltic in less than a couple weeks, he may have meant ALL the northern seas. How else would the name *Venedi* be found at the southeast Baltic as well? Why would a people whose way of life covered vast distances be limited to only the seas near Brittany?

Thus we have to begin thinking of more long distance trading people at the time of ancient Greece than the Phoenicians and Greeks in the Mediterranean. What more can we infer indirectly from the information available in all sciences touching on the past, about the long distance traders in northern Europe and on the major European rivers.

BK1.1.1 Europe at the Time of the Veneti (ie, before the Roman Era)

This early period was very different from what Europe became under the Romans. Today's Europe consists of numerous large scale nations - France, Britain, Germany, Italy, Belgium, Netherlands, and so on - all of which are built on the model introduced by the Romans - that of a high level 'national' government governing a hierarchy of provinces, and smaller divisions.

Before the Roman Empire what we have today did not exist. Instead Europe consisted of hundreds of small tribal nations, who defined their territory by what they occupied, used and defended. Most of these small tribal nations were economically oriented to farming. Because farming peoples were tied to their farm fields, animals, and settlements, they were localized. Being localized and out of contact with each other, their languages would have drifted one from the other, and therefore pre-Roman Europe would have contained hundreds of dialects of several languages much like the North America as Europeans found it in the 16th century. By contrast, the nomadic peoples not tied to one place - both aboriginals and long distance traders - tended to interact enough that linguistic drifting was much less.

We know little about continental Europe from ancient writers, but they

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did describe the world of southeast Europe, especially around the east Mediterranean and Asia Minor; and we can gain some insight into the ancient order of things from that. From ancient writers like Herodotus, we see a world of tribal nations, living in city-states, each acting independently, and surrounding themselves with walls, to avoid surprises from enemies. No doubt it was the same in continental Europe, except making greater use of wood for walls and defenses.

In those ancient times larger social orders were defined by confederations, formed when a number of independent small nations needed to get together for the sake of a common purpose. In Herodotus' account of a war with Persians, a large number of small nations united against the Persians. It is fascinating to note how diverse they were in culture and appearance and presumably language. To understand the ancient world today, we only have to imagine that our modern federal and provincial governments vanished, and we lived in a world of independent cities or districts each with its own mayor and council. The mayors of cities could come together to form a council of cities which could deal with cooperative efforts. A common word for this is 'confederation'.

As the rise of Mycenaean Greece showed, a larger social order could also be loosely defined by a central power forcing the cooperation. For example the epic poem Iliad presents a situation where the king of Mycenaean demanded the Greek city states supply armies for an assault on Troy. From past experience with Mycenaean, most found it wise to obey and avoid paying for non-cooperation. Thus a forced large scale cooperation of city states or tribes could force participation in wars, payment of tributes or taxes and whatever the ruling tribe demanded.

But neither of these situations – the willing confederation or forced kingdom – was anything like the highly structured, multi-level, government introduced in the fullest manner in the Roman Empire and which formed the foundations of modern nations. Recent history has its share of kingdoms, where subject tribes were forced to cooperate with the ruling tribe and the grand chief or king at its head. But today most nations formerly with kings, have eliminated the kings, or at least removed them of any real power. Governments today aspire to the democratic model where a nation is governed by a willing council elected by the public it serves.

Unfortunately the Roman Empire kept an undesirable practice – of forcing tribes to belong to the Roman Empire, as opposed to enticing them to willingly join. Today, when any nation enlarges, it is because the new participants elect to join willingly. And conversely a nation can become smaller in the same way.

While we can find plenty of ancient writing that portrays the ancient world of independent city states, or generally independent tribes, as I said, there is little about what went on further north in Europe. But while there is little in ancient literature that describes continental Europe before the Roman Age, we can glimpse a little of it in the writing of Julius Caesar

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regarding his campaign of conquest of Gaul. His text portrays a western Europe of numerous tribal nations that he had to conquer one by one. In his account, *The Gallic Wars*, Caesar describes the region called *Gallia*, as consisting of basically three divisions – the *Belgae*, *Aquitani*, and *Celtae* (*Galli*) each defined by their own institutions, customs and language. It is clear that these three divisions were not large-scale nations in the modern sense. What Caesar was observing were trade regions shaped by geography of trade rivers and seas, and these three languages were the *lingua franca* of these three divisions. In reality, just like English today, these large scale languages were just that – languages of larger social orders. When a *lingua franca* comes to be used in everyday life, it becomes more than merely a trade language, but a regional, large scale, language. We can understand this easily when we consider the degree to which English dominates the western world not just as a language of trade, but also a language of the large scale culture. An example of large scale culture would have been Greek culture spreading beyond the limits of the Greek-speaking Aegean. The Roman Empire promoted Roman culture – such as the wearing of togas.

The division of western Europe between the three regions – the *Belgae* in the north, the *Aquitani* in the southeast and the *Celtae* in the center – demonstrates that if there was a European civilization before the Roman Empire, it was not based on political power, but on natural forces causing association through trade interactions and sharing customs.

The most important force was trade, as trade was necessary for carrying on life. It was only through the various farming small-nations sending their excess wares, or wares deliberately manufactured for trade, to markets in central locations, that different cultures and languages came into contact at these market centers – towns - and from it there developed the larger regions of the same laws, institutions and languages that Caesar described. Indeed it is possible to identify the geography associated with each division that influenced the manner in which the tribes associated with one another. The *Aquitani* tribes were united by the Garonne River, the *Belgae* were united by the lower Rhine and the north coast, and the *Celtae* were united by their situation in the central highland regions where their economic activity was land-based.

Large scale trade was a unifying force. It forced tribes to interact with each other. Without trade, each small-nation would have remained within the confines of their own small region. Towns developed to offer markets for the local settlements. In strategic locations relative to water highways and settlements, cities developed that handled international trade managed by long distance traders who traveled the coasts of the seas and up and down the major rivers.

While local markets were visited by local farmers, international trade required long-distance professional traders. The full time professional trader who may not even have owned a garden, nor even had a permanent

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home base, pursued trading full time, was engaged in procuring goods, establishing markets, shipping, and so on.

While ancient history speaks plenty about Greek and Phoenician trader peoples in the Mediterranean, there is almost no mention of who handled long distance trade up and down the Danube, Rhine, Rhone, Loire, etc or across the North and Baltic Seas. To assume that there was no organization in the trade world in the north is preposterous. Obviously there was organization in the north. We can propose there were long-distance traders across the northern seas just like the Phoenician or Greek long distance traders in the Mediterranean.

Because ancient writers did not speak of the north does not give historians the right to ignore it, or assume it did not exist.

The ancient Greek historian Herodotus wrote only of how ‘barbarians’ brought tin and amber ‘from the ends of the earth’. But who were these ‘barbarians’? Were they farmers who had mastered the art of the boat and nomadic life weeks and months away from home? Or were they derived from northern peoples who were already peadapted to a nomadic life in boats since aboriginal times? The latter of course makes more sense. And their language would have been the aboriginal language of northern Europe.

Today people look to the Saami as remnants of Europe’s aboriginals. The Saami language is a Finnic language, being most similar to Finnish. Does that mean that the early shippers-traders of ancient Europe were derived from them, and if so, did they spread a Finnic language through the waterways they dominated? That is one of the questions we will keep in the back of our mind. It does not make sense to propose that the sea or river trader peoples derived from Germanic, Celtic or Slavic peoples who were interior land-based peoples whose culture speaks of origins in farming, and carried no original skills in boat-building or navigation.

Obviously long distance traders would **not** develop out of settled farmer peoples with continued obligations to farm fields, herds, and infrastructure. It should be obvious that the northern traders emerged out of the boat-oriented nomadic aboriginal hunter-gatherer peoples indigenous to the north, and not the immigrant farmers.

BK.1.1.2 Trade Systems Defined the Larger Social Order

While history says next to nothing about the trade systems in continental Europe, the picture is clearer with respect to the trade systems in the Mediterranean and Asia Minor. I have already mentioned the Phoenicians and Greeks who traveled the south and north shores of the Mediterranean respectively. In Asia Minor, the traders were the Assyrians, who, in a region of mountains and deserts, carried out trade by long caravans of mules or camels.

Traders became the glue that united scattered city-states or settlement

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areas into a loose order long before the imposed militarily enforced large political order of later times, such as the Roman Empire.

In Asia Minor, as a result of the activities of Assyrian traders, a larger region of numerous city-states, independent small nations, each speaking their own peculiar languages and dialects, used the Assyrian language as the common language, the *lingua franca*. Even after Asia Minor was invaded by the Hittites, and the Hittites asserted power on the original indigenous small-nations, the common language continued to be Assyrian. Even the Hittites used it, not imposing their own language.

Similarly in the eastern Mediterranean the language in all the trading places became Greek, and everyone might speak two languages – their own language or dialect, and the Greek language of the larger sphere of trade and culture.

A modern equivalent of a large scale language coexisting with a very different local language might be the late Soviet Union, where the large scale language was Russian, but all the republics had their own language.

Trade, industry, and commerce was the bread-and-butter of existence, and even when the institution of military campaigns and conquests arose, the conquerors (like the Hittites I mentioned above) were careful not to disrupt the activities of the traders, their markets, the language being used, etc. Conquerors only wished to put themselves in power and not to destroy what was established and bringing in wealth. Yes, indeed, the collapse of trade was the greatest fear of conquerors. Later in history, even when the Romans took over Gaul, they allowed the traders, the merchants, privileges like freedom of movement, that no other group could enjoy. For example note later in this chapter when Tacitus speaks in his *Germania*, the freedoms of movement permitted by the Romans to the *Hermonduri*.

What we learn from ancient texts about the ancient world in southeast Europe, we can extend to early, pre-Roman, Europe as well. Even when there were many tribes and settlements, according to the highways of trade, they were still bound together into larger social orders by the consequences of interaction via trade, and not yet by any large scale political organization achieved by an additional army-enforced higher level of government.

Thus the Aquitanic, Belgic and Celtic languages mentioned by Julius Caesar, were regional languages used by the small nations within the affected region, according to their level of participation in the world of industry trade and commerce. Within these regions there could have been many local dialects especially among relatively self-sufficient farming peoples. Peoples strongly involved in the world of trade, industry and commerce, such as peoples associated with and living in cities, would have no use for two languages, and the *lingua franca* would have become their regular language as well. It is wrong to call the large scale language *lingua franca*'s because they became everyday languages too, as ancient Greek became, and indeed as English is today in those places where English is the

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regular language as well as the language of trade. Indeed, it is such large scale languages, that Caesar describes for *Aquitani*, *Belgae* and *Celtae*. The large scale language may have begun in a single people among them who became prominent in trade, industry, and/or commerce in a region, and then all other tribes or settlements drawn into it were influenced to speak the dialect or language of this dominant group.

Although it is clear that the *Celtae/Galli* language was Celtic and Indo-European since it was in the interior in farming regions, it is not clear to what linguistic family the *Belgae* and *Aquitani* languages belonged. Located in strategic locations for trade – the one in the English Channel and lower Rhine, the other in the Garonne Valley – it is possible they were both regional dialects of the trader languages of Europe in general. What other linguistics regions were there?

As one moved west from Gaul, one entered yet another linguistic region, where the language was Iberian. As one moved north from Gaul one found the native British language. As one moved east one found the geographic region the Romans knew as *Germania*. The term *Germania* defined the entire geographical region from the Rhine to the Vistula, and from the Danube to the Baltic. Aside from some political organization of the true Germans near the Rhine, it was a wild, marshy, unorganized region with independent tribes united only by interactions in trade and culture. The Roman historian Tacitus described them as the *Suebi*, and comprising most of the geographic region of *Germania*.

The ability for Romans to define these tribes under the name *Suebi*, implies they were united informally from association in much the same way as the *Belgae*, *Aquitani*, and *Celtae* mentioned above.

Tacitus does not speak about the languages in *Germania*, and so we can assume there was a common large scale language, and he simply took it for granted. Insofar as the *Suebi* region dominated *Germania*, we can conclude that the language that dominated the geographical region of *Germania* was “Suebic”. But what was the nature of this language that dominated *Germania*? What language did the peoples Romans called *Germani* speak? Because the word sounds like today’s German, academics have always assumed that the language of *Germania* was of a Germanic nature. But is that true? It seems to me that the large scale language would not come from farming peoples, such as the original true Germans were, but from the peoples dominating the trading world – those with the boats who lived in – for the most part – unfarmable regions and made a living from fishing, hunting, and fur trade. Were people who were largely fishermen, traders, or fur trappers, likely to have a language that derived from Indo-European farming traditions? No! Unless there had been a major military conquest and establishment of large scale political order, then it would be impossible for the language of peoples of farming origins to cover their language over a vast swampy region where any farming would be the exception, not the rule. Even if there were some farming settlements in various places,

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developed from traditions brought by the archeological “Corded Ware Culture”, farming peoples were inherently localized. Without large scale political order, it was impossible to spread the language. On the other hand, the aboriginal peoples, who Scandinavians came to know as “Finns”, were there for thousands of years, seasonally nomadic and moving about in boats. In constant contact with one another, the language did not greatly diverge into dialects. Farming peoples, from whenever they arrived in central Europe, were islands in a sea of a basically aboriginal northern world.

Unfortunately this argument has not been considered in the academic world, and academia has since the Roman era naively assumed that whenever the Roman texts used the word “*Germani*” that it described Germanic-speaking peoples, rather than taking this word in its true meaning as ‘people of the geographical region between Rhine, Vistula, Danube and the Baltic.

(The same ignorance has existed for the geographical region the Romans called *Gallia* – assuming it was entirely Celtic simply because the Romans also called the Celts by the name “*Galli*”)

BK.1.1.3 Influences on Venetic From North-South Trade with *Germania*?

Let us now look at southern Europe, notably at the region that is now northern Italy, where Greeks observed numerous wealthy cities of *Eneti* or *Veneti* located at the southern terminus of amber trade.

What we can say right away, is that the Venetic colonies would not have been politically organized either. They would have been independent city-states, glued together by the inevitable interactions between them. It means we should not expect there to be exact standards in the Venetic language. Each independent community would have had its own unique features – small dialectic divergences from the common culture.

If we establish from archeology that there were strong trade connections with the north, then we might expect Venetic to be influenced by peoples at the northern terminus and intermediate locations along the amber trade routes. Archeologists have discovered strong trade connections between the Veneti regions in northern Italy and the Jutland Peninsula. Archeology has also found, from dropped amber, that this was also the route by which Jutland amber came south. Ancient historians also make reference to the Eneti/Veneti as agents for amber.

Herodotus spoke of the ‘barbarians’ who brought amber from the ends of the earth, and how they called the source of the amber *Eridanus*. Other ancient writers expressed the belief that *Eridanus* was the Po River. That the Veneti can be connected to the amber trade, there is no question. There was another source of amber too – the southeast Baltic – but amber from that source tended to go more directly to its major customer, Greece. Still,

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with the growth of Rome, southeast Baltic amber began to come down the Piave valley. Southeast Baltic amber could also come down by the western route too. Jutland amber came south via the Elbe, and it is possible to go up the Oder, and cut across to the Elbe where it comes close to the Elbe.

The evidence of strong contacts with the Baltic have been considered by analysts before, and some similarities with Swedish have been perceived, but that is all. And yet academia has assumed that the Germanic language was established in the north since 500BC – that the “Suebic” language was Germanic. If true then that would imply the people at the source of the amber were Germanic, and therefore Venetic should be Germanic. And there is no evidence of this in the inscriptions.

But this assumption is based on an error carried on since Roman times, where scholars have mistakenly assumed the Roman designation of “*Germania*” was an ethnic or linguistic designation, and not simply a geographic one. If we begin by accepting that “*Germania*” was simply a geographic term (much like today’s term “Europe” or “Asia”), then it is not necessary to assume the traders at the sources of the amber were Germanic. We can assume it was something else, and that the Venetic language could have originated from this other language.

Tacitus characterized the eastern region that comprised most of *Germania* and associated with the *Suebi* peoples, as an aggregate of numerous tribes, held together, it appears, by the interactions in trade activity and the cultural developments that came along with it. There was no large nation, no German empire; just natural organization according to contacts in trade which in turn produced unification in language and culture.

Today Germanic languages, as we use the term today, span the north. They are found in Britain, through Norway, Sweden and Denmark, and south through Belgium, Netherlands, Germany, Austria, etc. Although academics agree that the Germanic languages spread from an originally smaller region, the issue is - when? And from where? Was it before the Romans, or later? Some academics want to place Germanic language in southern Sweden and the south Baltic as early as 500BC, and yet the only proof of Germanic in southern Sweden comes from writing on rune stones almost a millennium later. In my opinion the major problem with placing Germanic in Sweden before there is any large scale political organization like the Romans and later Goths created, is that farmers were localized, and their settlements were spread out. Maybe they received the services of traders who carried necessary wares between the settlements, but the language of the traders would not have been Germanic.

Nor can we assume Germanic was spoken even where there was farming taking place. It is not necessary to adopt the language of the farmers when adopting some of their practices.

The answer could come from simple logic. The northerly direction or even the Jutland Peninsula and south Baltic, did not support farming well

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on account of the cold climate and land of marshes. Thus Germanic expansion through natural population growth and migration is unlikely to have ever succeeded because the immigrant way of life - farming - would have been weak in these unfarmable swampy regions. Throughout time, when attempted, the result would always have been the immigrants assimilated into the indigenous Finnic hunting peoples, and produced a mixed culture. This would have produced new Finnic cultures (“Secondary Neolithic”) that had Germanic features in their material culture, but were actually Finnic. An example of culture that looks archeologically Germanic, but was Finnic is of course Estonians and Finns in the Viking Age and earlier.

It is impossible to determine language spoken purely from archeology (unless one also finds writing). Academics have no basis for assuming that a settlement unearthed by archeology spoke a Germanic language, no more than they have a basis for assuming Estonia and Finland were Germanic on the basis of archeology. Archeology cannot prove the nature of the soft culture (language, folklore, customs) – unless one actually finds writing!

If we now assume the Germanic language did not arrive in the Jutland Peninsula until the rise of the Roman Empire when the Adriatic Veneti were in decline, then the Germanic language will not have been spoken by the traders of the Jutland Peninsula who handled the amber trade. In other words – the expansions of the Germanic languages began only after the Roman era in Europe. In fact, in Tacitus’ description of the *Chatti* having conquered the *Cherusci*, I see the beginnings of a couple of centuries of military conquest of the Jutland Peninsula and southern Sweden.

Thus, the Germanization of northern Europe appears to have occurred between 0AD and about 300AD, copying Roman methods of obtaining power over vast areas by hierarchies of power and armies stationed to suppress resistance wherever it occurred.

What then was the language at the source of amber at the Jutland Peninsula if it was not Germanic?!!! We can call this language “Suebic” but what was the linguistic character of this language? The default, as I described above, is obviously languages descended from the indigenous aboriginal language – which we can characterize as “Finnic”.

The very fact that the *Suebi* were found within the region Romans generally called *Germania*, has prevented scholars from pursuing this obvious train of thought: that indigenous peoples adapted to the advance of civilization. They were not like animals in the forest, either primitive or civilized. We can study the evolution of Native peoples when making contact with civilization today from many examples in recent historic times – the best examples can be found in Canada, where the Algonquians were boat-using seasonally nomads just like the original indigenous peoples of northern Europe.

BK.1.1.4 Linguistic/Cultural Replacement Through Large Scale Militaristic Conquest (in Roman style)

Let us look some more how Germanic expanded. The simple explanation is that it followed the pattern established by the Romans.

We know that the Romans managed to take control of vast areas of Europe and after about four centuries had managed to change the indigenous peoples so much that today we have “Romance languages” where once there were Aquitanic, Belgic and Celtic.

While previously as I have explained, languages and cultures followed natural contact patterns in trading and socializing, usually connected to geographical configurations, suddenly the Romans established a new approach - they simply conquered peoples and established multi-level governments enforced by armies. While they did not force anyone to speak Latin or wear togas, the longer the Roman government and its institutions rules, to more originally bilingual peoples became unilingual, choosing Latin as it was most practical. It appears that Roman rule for 4-5 centuries was enough to convert vast areas to become Latinized.

The real Germans were closely allied with Rome, and copied their methods. When they began to expand militaristically they copied the Roman scheme, and as a result were able to similarly convert vast regions of northern Europe and Scandinavia to their Germanic language and culture similarly over many centuries. The key was to establish an additional layer of government high above many tribes, and from that godly position, pressuer all the tribes to change towards the culture and language of the dominating minority. Language was now governed by nationalism and was not defined by tribal association through geography and trading. The Germanization of the north in the centuries following the Roman Empire could not be achieved in the normal manner of trade, population growth and migration, but had to be achieved in the Roman manner, of conquest, political organization, and gradual conversion. That did not begin until the first millennium of the modern era. Obviously the Roman approach could not be emulated by the Goths before the Romans had demonstrated it! And that is another proof that Germanic expansion could not occur before the original “Goths” had copied the Romans both in military activity and manner of organizing the domination of conquered tribes.

To recap, the Roman approach that Goths, and other groups like Slavs and Celts, copied, took the following formula:

The way the Roman scheme of conquest operated was that a small group of Romans conquered a region of small nations and then imposed a new identity on the conquered region, in effect turning them into Romans.

Then the armies and administration was enlarged from the conquered population, and the war campaigns and conquests were repeated, this time

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with a larger army, and more officials.

With each wave, the armies and administration, taken from among the conquered, became larger and larger, until a vast region of small tribes were within a vast Roman Empire, being pressured towards abandoning their own language and culture, and towards adopting that of their conqueror. The rate of such conversion would be proportional to location and amount of involvement in the Roman institutions.

What is remarkable about this process is that the Romans originated from a small tribe at the south end of the Italic Peninsula. In about 400-500 years from the start of the campaigns of conquest, the language and culture of this originally small community at the south end of the Italic Peninsula covered most of Europe!! The later Germanic expansion, we believe occurred the same way and that the original German language/culture was actually a small region of descendants of the archeological “Corded-ware” culture in central Germany, originally a relatively small people, like the original Romans. Some surviving place names there, beginning in “Göta” can be found as remnants from the original Germanic tribe name, know in Roman times as *Chatti*.

Germanic expansion, it seems, began from emulating the Roman way. The Germans who became involved with Romans – as mercenaries, allies – learned the Roman method well, and began to do the same from about the middle Roman period.

As Tacitus revealed in his *Germania* of 98AD, in the interior of Germany there was a breakaway from the *Chatti* nation, called *Batavi*, who had assumed the role of being a mercenary army, at Rome’s bidding. Clearly it is from among such breakaways from the *Chatti*, pursuing a military agenda, from which the Romans later acquired the “Goths” as allies who, in the Gothic wars of the early centuries AD, went up against the “Ostrogoths, Huns, and *Gepidi*”⁵¹. And it is from these war-oriented allies to Rome, that the Germanic “Goths” began their own Roman-like war campaigns, using the same techniques – notably to establish a higher level government that created a multi-tribal structure and drew recruits from the natives. It resulted in the expansion of the Germanic language from an originally small region, in the style of the earlier Roman expansion.

Thus I believe that the original German language was located in a tight region in the central highlands of what is today Germany at about 100AD, as tight a region as the original Roman language was in the Italic Peninsula about 300BC.

The Romans took about 400 years (from about 300BC to 100AD) to expand from a tight region in the Italic Peninsula to the furthest extent of the Roman Empire. The real Germans, the *Chatti*, took a similar amount

⁵¹ Note: In our analysis these were Finno-Ugric fur trade interests. More about this later.

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of time to expand the Germanic language and culture, imposing it on all the indigenous small nations, to its largest reach.

Given that Romans took only 400 years, the Germanic military-political process of conquest and cultural replacement was solidly established in southern Scandinavia by about 400-500 AD (about the time of the appearance of runestones showing a Germanic language). Norway was the last conquest, converting the traders and fisher-peoples into “Norse”⁵² by about 1000AD.

Tthrough ‘governors’, ‘earls’, etc, answerable to the central government, complex multi-level governments in the Roman manner, enabled, domination of regions much larger than had previously been achieved in earlier simpler kingdom-creation approaches.

IMPLICATIONS: Because this Germanic expansion could only have been achieved using the Roman model, it could not have begun before the middle of the Roman Age. The *Chatti*, *Batavi*, and whatever else the initiators were called, needed to first be involved with the Romans, before setting out on their own campaigns of empire creation. Our view, therefore, is that we should not ascribe the northern regions, even southern Sweden and the south Baltic, to Germanic languages, until after the middle Roman Age. Nor should we view the conquest instantaneous. History suggests that the Germanization of Scandinavia was an ongoing process starting in the mid Roman period (probably with the military expansion of the *Chatti* whose beginnings are recorded by Tacitus in his *Germania*) not reaching its furthest extent until 1000AD with the final conquest of Norway.

BK.1.1.5 The Very Real Possibility of Influence on Adriatic Venetic Language from Ancient Suebic of *Germania*

What are the implications of this view of *Göta*, *Chatti*, “Gothic” expansion inspired by the Roman Empire to this study of the Venetic north-south trade?

Both archeological and historical data reveal that the Adriatic *Veneti* were strongly involved in the amber trade. Archeology has determined that there were three routes by which Baltic amber reached southern markets. One route came south from the southeast Baltic, where amber had been harvested, crafted, and traded south even before 2000BC to Asia Minor. This route, heading to the Dneiper River and Black Sea, can be viewed as the Eastern Amber Route, and does not affect the Adriatic *Veneti*. A second route went south to the vicinity of Vienna and then from there by various routes continued to Greece, and then later also Rome. This route came down to the Adriatic generally towards the east side of the north

⁵² How else could “Norse” have been such interpid sailors and traders, given that Germanic culture was originally agricultural. They were assimilated Finnic boat peoples !

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Adriatic plain. We may call this the Middle Amber Route. The third route, the route more significant with respect to the language of the Venetic inscriptions, came down via the Adige River. It came from the southwest coast of the Jutland Peninsula where the second source of amber was located, being washed up on coasts near the mouth of the Elbe. This would be the Western Amber Route.

To understand the significance of our investigation of the Suebic language, let us consider the third route, the Western Amber Route. If the amber trade was initiated from the north, then the Adriatic Venetic colonies would have been established from the north. If true then the Veneti were in fact northern traders establishing colonies and markets in the north. We cannot ignore this direction of investigation, especially when we know from ancient texts that the Phoenicians established colonies in Spain and down the African coast. Long distance traders would commonly establish colonies and marketplaces sometimes far from where they originated.

Archeology has determined that Jutland amber traveled up the Elbe, made its way across the upper Danube Valley, through the Brenner Pass in southern Austria, and down the Adige River Valley. Archeology has determined too that the region at the lower Adige was developed gradually from the north, from about 1000BC. If we combine this with the evidence of amber traveling south via the Adige, we can theorize that the lower Adige civilization developed gradually as a southern terminal of the trade route, according to the pace of growth in trade activity.

Thus the Venetic language at the south end of the route, has a high chance of reflecting the nature of the peoples at the north end of the route. It means the original language of the Jutland Peninsula amber traders could very well have been established at all markets and facilities along the route and at the terminus. It means it is possible for example that the inscriptions archeologists have found there among the Adriatic Venetic cities may be in the northern language. Drawing from later Roman references to tribes of the region, we could call the northern language at the Jutland Peninsula “Suebic”.

There is very little basis for arguing against this interpretation. Indeed, in general academics will not dispute the fact that at some point south Sweden, the Jutland Peninsula, and the south Baltic regions had non-Indo-European languages, possibly descended continuously from among the aboriginal peoples. Thus, the debate has always been about when the Germanic language expanded. Everyone accepts that before the expansion, southern Scandinavia was aboriginal, meaning “Finnic”. Unfortunately traditionally archeology has tended to assume that aboriginal people cannot adopt farming, and so has assumed any farmers there must have been Germanic. But we can prove from even modern observations, that humans are able to adopt culture and technology of another people very quickly, without adopting their language. The reason is very simple – it takes only a

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few years of imitation to learn how to farm, but much longer to learn a language – and there is no motive for learning the language just for adopting new technology. This is analogous to saying that if I buy a Japanese cellphone, I don't also have to learn Japanese to use it. Linguistic change will only occur when the speaker of one language has to interact regularly with speakers of the other language. If immigrants to North America, from Europe or Asia, come in large groups and form their own community where they can continue to speak their own language, you can find in that community many individuals who barely speak any English (the dominant language of North America) in spite of living in North America. But immigrants who come individually cannot carry on their daily life without learning the language of their indigenous neighbours.

We can apply such observations and truths to the ancient world. For example, if a foreigner entered the prosperous region of the ancient Adriatic *Veneti* and stayed, they would have to assimilate into the Venetic language from need to use that language. On the other hand, when later the *Veneti* were dominated by Roman institutions, the need to regularly use Latin, gradually promoted a change to Latin and the disappearance of the Venetic.

Scholars must reconstruct the reality and then apply human behaviour as we know it from modern observations. In North America today, Quebec is French dominated. Anyone residing there becomes French-speaking, but French Canadian communities outside of Quebec are gradually becoming Anglicized and disappearing.

What then was that language at the Jutland Peninsula, at the north end of the north-south trade between that location and the location of the *Veneti* cities at the south end? As I already said, the best candidates come from the languages of boat-peoples since trade was done via water highways. Europe was heavily forested and open ground for travel in other ways like horses was rare. Water transport used water highways and there was no need for maintenance of the highway. Nor did the boat need to be fed hay!! So why not propose that the early traders arose from the aboriginal boat peoples that archeology reveals began some ten thousand years ago in the “Maglemose” culture?

Was the Jutland Peninsula language still descendants of the “Maglemose” culture? If that language can be called Suebic, was Suebic a Finnic language?

As I said above, it is easy to adopt technology and culture from another people does not require also adopting the language, suggests that aboriginal peoples towards the south, in contact with the farming peoples, could become civilized without abandoning their language. Today two manifestations of civilized peoples who preserve a very very old linguistic tradition – Finnic – are Estonians and Finnish. But obviously in earlier times, such civilized aboriginal situations were more common.

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Circumstances similar to Estonia and Finland could have existed for example in southern Sweden – where original Finnic hunter-gatherers have adopted farming and settlements and reduced dependence on hunting and fishing. A scholar cannot automatically assume that because evidence shows civilized behaviour that the language was no longer Finnic. Language is not genetic, nor is it easily borrowed like technology.

To summarize the following holds true: 1. individual farmer immigrants entering Finnic aboriginal regions would not have been able to preserve their original language – contacts and intermarriage with the aboriginals would have forced the immigrants to join the indigenous culture; 2. if the farmer immigrants came in large groups and were immediately successful and relatively self-sufficient that would be the only circumstance in which the immigrant farming culture could have endured; 3. the Finnic aboriginal peoples could adopt any new ideas they learned about directly or indirectly from their sources, without needing to change their language or other soft culture; and 4. the Finnic aboriginal peoples would assimilate into another culture only if they found themselves in circumstances like in 1. where they were in constant contact with a strongly established farmer immigrant culture.

In the beginning, circumstances were as in item 1. above, but as the farmer cultures pushed into Europe and expanded into former aboriginal regions, the circumstances were the opposite, and as given in 4. above. As we can observe from recent history, the assimilation of indigenous peoples by aggressive immigrant cultures is not instantaneous but progresses gradually from those regions closest to the aggressive immigrants to those regions more remote. **This means the Finnic north through the entire period of contact with farmer immigrant peoples was not of a single form, but varied greatly from those who joined the farmer immigrants, to those who joined their culture as traders, to those who remained separate but borrowed some of the farming customs of the immigrants, to the most isolated who continued their primitive hunting-gathering.**

Accordingly, even though today we only find Finnic languages from Estonian northward, if we follow the historical record backward we can see that only a millennium ago, the Finnic language was found on the east Baltic coast southward to the Vistula and that two millennia ago the Suebic language of the south Baltic coast to the Jutland Peninsula was Finnic, and that perhaps even the original language of the British Isles was Finnic. Naturally if we go back even further, we may find that the Finnic language extended south on the major northern rivers. For example the *Belgae* may have originated as a branch of the “Maglemose” peoples occupying the Rhine.

Accordingly, looking at it from the point of view of the farmers – first the “Danubian” cultures, and then “Corded-ware” cultures - the north was a flooded wilderness with only boat-using nomadic hunting-gathering

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peoples, where most of the land was unsuitable for farming. But with the advance of farming technology, improvements of lands, and growth in populations, the farming peoples gradually cleared land and pushed into the formerly aboriginal wilderness. And those of the aboriginal boat-peoples with most interaction with the farmers initiated the role of professional trader to the sedentary peoples in the settlements.

Among those settlers, probably emerging from the “Corded-ware” culture, were those who came to be called “Germanic”. Scholars are clear that the south Scandinavia was not originally Germanic in nature (ie Danish, Swedish, Norwegian) and the debate has only been about when the expansion of the Germanic languages into Scandinavia occurred, from its origins in the interior highlands of what is today’s Germany. Did it occur 500BC, or later? If it occurred later, is it possible that when Roman historian Tacitus wrote about the region the Romans termed “*Germania*” that the tribe names he mentions translate meaningfully with Finnic?

If we find that Germanic expansion did not begin until well into the Roman era, and that the languages affecting north-south trade were the languages preceding Germanic at the Jutland Peninsula and south Baltic and if we know that technology and material culture is easily borrowed, and if we know that language has much inertia and cannot be changed by simply changing material culture, then there is much validity in proposing that the aboriginal languages of northern Europe were much more permanent than the material culture changes that archeology identifies. Already by these arguments we can propose that the Suebic language of southern Scandinavia and the south Baltic was still indigenous, aboriginal, and hence Finnic.

Let us look more closely at all evidence regarding the language of the *Suebi* tribes that dominated most of the region *Germania*, and hence used the language I refer to as “Suebic” which would also have been the *lingua franca* of most of *Germania*.

BK.1.1.6 Languages at Baltic Amber Sources – Suebic and Aestic Language Zones

History does not tell much about the northern regions identifiable with the *Suebi* nations, until the Roman historian Tacitus, investigated the region, and described it in his *Germania* of 98AD. What did Tacitus find? In his *Germania*, Tacitus first talks about tribes associated with the Rhine. Chances are he did not visit the regions himself, as information about these regions was available. After talking about that, he continues to describe the region of the *Suebi* nations, a region that stretched from the Jutland Peninsula to the mouth of the Vistula at the southeast Baltic. This information, we believe, he collected personally by joining a merchant ship travelling from Britain to the southeast Baltic stopping at major trade centers. It would be during those stops that he collected information about

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the peoples who came to the trade centers.

Beyond the *Suebi* region with the Suebic *lingua franca*, from the mouth of the Vistula and beyond up the east Baltic coast, began the *Aestii nations*. Unlike the ancient *Suebi* language, the ancient *Aestii* language has survived in Estonian (whose people have always known themselves as *Eesti*). While Estonian is today located some distance north of the original centre of the *Aestii* language and today the lower east Baltic coast is established with Latvian and Lithuanian (Indo-European languages related to Slavic that originated from the interior), Estonian can be viewed as the survival of an ancient situation in which an *Aestii lingua franca* extended from the mouth of the Vistula up to the Gulf of Finland, just as the *Suebi lingua franca* extended from the Jutland Peninsula to the Vistula. (In other words we have no basis for assuming the *Aestii*-speaking region was small, if the *Suebi*-speaking region was large!).

(We have to view both the Suebic and Aestic regions in the same light as we earlier looked at the *Belgae*, *Aquitani*, etc – large scale languages developed over many generations from constant orientation to trade markets serving the larger tribal communities – as opposed to small more local markets. It makes no sense to assume the *Aestii* language and culture was localized, given that they managed a very significant international market. Archeology can confirm the movement of goods between the regions near the mouth of the Vistula and as far north as the basin of the Gulf of Riga. But I leave it to archeologists and others to prove that there was a large trade zone which we could call Aestic, and that Latvian and Lithuanian represents displacement of the original Finnic coastal peoples within the last millennium or so.)

Thus, although we lack a descendant of the *Suebi* language, we do have a descendant of the *Aestii* language - modern Estonian. It did not lie at the source of Jutland amber, but it was involved with amber and its amber too did go down to the Adriati by the central route, and I believe a few Venetic inscriptions found by archeologists that date from early Roman times found in the Piave River valley are actually written in an Aestic idiom rather than a Suebic one. (For example, where vowels do not seem to be raised as much – as we will note later.)

I searched throughout all ancient resources for anything speaking of the languages. The Romans simply did not care too much about language. That is not peculiar since this was a time before nationalism. The Roman Empire may represent the very first nationalistic government structure, wherein peoples of many tribes, races, languages, professions could call themselves “Romans”. At first bicultural, those most involved with Roman institutions became fully Romanized.

Accordingly, in a world without nationalism, language was simply a practical tool. Even though a language was given to a child after birth, in maturity the practical world may require the use of another language. We get the impression that when Romans make reference to language, it is

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because it presents a peculiarity that has to be noticed. For example, why did the *Aestii* not speak in the same way as the *Suebi* tribes to the west, dominating most of the region of *Germania* even though they were similar in religious and cultural ways?

Still, the Aestic and Suebic languages were similar and not two distinct languages. It is implied by this passage:

...ergo iam dextro Suebici litore Aestiorum gentes adluuntur, quibus ritus habitusque Sueborum, lingua Britannicae proprior. Matrem deum venerantur.

..however, to the right shore of the Suebian sea, we find it washing the Aestii nations who have religious observance and demeanour of the Suebi, but a language more like to that of Britain. They worship the Mother of the gods.

(Tacitus, *Germania*, ch 45)

Tacitus does not say that the *Aestii* language was different from the Suebic, but only that it was “closer to” that of native Britain, which implies Aestic and Suebic were nonetheless similar. The difference could have been dialectic, analogous to British English vs American English.

The fact that Tacitus wrote that the *Aestii* language was similar to the language of the native British presents issues of its own – it suggests that the native British language was Finnic even in Roman times. Traditional thinking has been that the British Isles spoke a Celtic language by the time the Romans arrived, but that contradicts the reality that the language of an aggressive conquering or immigrant people does not displace the original language but that it occurs gradually. Even if *Belgae* dominated the civilized centers of the southeast corner of Britain, there was still a vast rural region towards the north where the major population spoke the original British language. If elsewhere Tacitus calls the rural people in Britain the ‘native British’ and refers to the *Belgae* who dominated the major centers as “Gauls”, then the above quote is not speaking of the Belgic language but the language of the dominant rural population.

(Similarly if the *Celtae* invaded and established some kingdoms in Ireland by Roman times, then they did not suddenly turn everybody in Ireland into Celtic speakers. Even if the Celts dominated major locations by being aggressive and enterprising, the rural population who still adhered to the original language and culture could still have dominated even in Roman times.)

. In general Tacitus essentially says that Aestic, Suebic and Britannic were all similar. This could be true if they were all Finnic trade languages, *lingua franca*'s. or large scale languages shared over a large area in general use and not just among traders. Today these regions are dominated by Germanic languages, so we cannot dismiss any proposal that before the expansion of the Germanic language, before the mid Roman era, the same regions were Finnic, that is, descended from the indigenous peoples.

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How reliable were Tacitus' observations? Tacitus made very educated observations. He knew what Celtic was like; and as the son-in-law of Britain's first Roman governor Agricola, he knew the native British language well. In his voyage along the south Baltic coast, he would have had a Suebic interpreter, and experienced the Suebic language first hand, and then he would have personally experienced the *Aestii* at their tradeport located at Elblag (formerly Elbing, formerly Truso.) Thus, he had had direct contact with all three languages. For him to feel three languages were similar, and two to be more similar, without a modern linguistic analysis, implies similarities that are clearly discernable to the ear – equivalent to Estonian versus Finnish, or Danish versus south Swedish, or north Swedish and Norwegian, or Dutch and German, or Polish and Czech, or Portuguese and Spanish.....Any pair not requiring a linguistic analysis to hear similarity.⁵³

But let's investigate Suebic further. Is it possible for us to find more direct evidence regarding Suebic? Are there any words in Suebic that we can try to interpret from a Finnic point of view to prove it was Finnic and not Germanic? Tacitus' implication that Aestic was similar to Suebic, and the view that Estonian descended from Aestic, suggests Suebic was Finnic, but can we determine it more directly?

Unfortunately no examples of Suebic sentences were ever recorded, but history has at least provided place and tribe names which presumably are examples of Suebic, although distorted a little by Latin interpretation. Since ancient names were descriptive, then these names, if Finnic, can be interpreted using Estonian. If the names, when interpreted via Estonian, have reasonable descriptive meanings relative to what they are naming, then that would add additional proof to Suebic being Finnic and related to Aestic, hence Estonian.

Luckily Tacitus *Germania*, provides a good number of tribe names in the Suebic regions, which we can analyze. There are other names too from other sources like Ptolemy. But Ptolemy's names are less reliable since he did not personally visit the region.⁵⁴

I should interject here that since academia has traditionally assumed the Suebi were Germanic speaking, there have been endless attempts to

⁵³ It should not be surprising to find that these three languages Tacitus makes reference to, should be similar. This is the region that defined the archeological "Maglemose" culture of boat-using hunter-fishers. Do we have any reason to believe that the "Maglemose" language was every replaced, as opposed to being only altered over the centuries and millennia by influences? No of course not.

⁵⁴ Ptolemy's work regarding *Germania* is messy, as he compiled his geographies from sources old and new in the scrolls in libraries in the Mediterranean. That could have resulted in the same tribe being named again and again in different ways since names would change from time to time and from source to source. Tacitus at least had more direct information pertinent only to his time.

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interpret Suebic tribe and place names with Germanic, especially with Swedish or Danish – with negligible success. So now that we propose that Suebic was not Germanic at all in mid Roman times, but Finnic, what happens if we view those same tribe and place names from a Finnic perspective, notably using Estonian, most or part of which is descended from the ancient Aestic.

In the remainder of this chapter we will investigate tribe names given by Tacitus for the geographic region Romans called *Germania*, and see if they have suitable meanings when interpreted with the insight of Estonian. The purpose in doing so is to establish that Suebic was indeed Finnic in a style closest to Estonian.

Note that looking for similarities in words of two languages is not an exact science, and your acceptance of the following interpretations may vary.. It is like determining the identity of objects in a blurry photograph: some determinations are more believable than others.

The rest of this chapter will look more closely at all names of tribes mentioned by Tacitus, to see what they reveal when viewed from a Finnic perspective. Some of the results given will be more believable than others. Our purpose is not to get believable interpretations for all the names, but simply to demonstrate that the number of believable results is much greater than any previous attempt with Germanic or any other language other than Estonian. Our only purpose here is to help affirm our view that the Germanic expansion only began in Tacitus' time, and that the south Baltic and the Jutland Peninsula language, which we call "Suebic", was, until around mid Roman times, still indigenous, still Finnic.

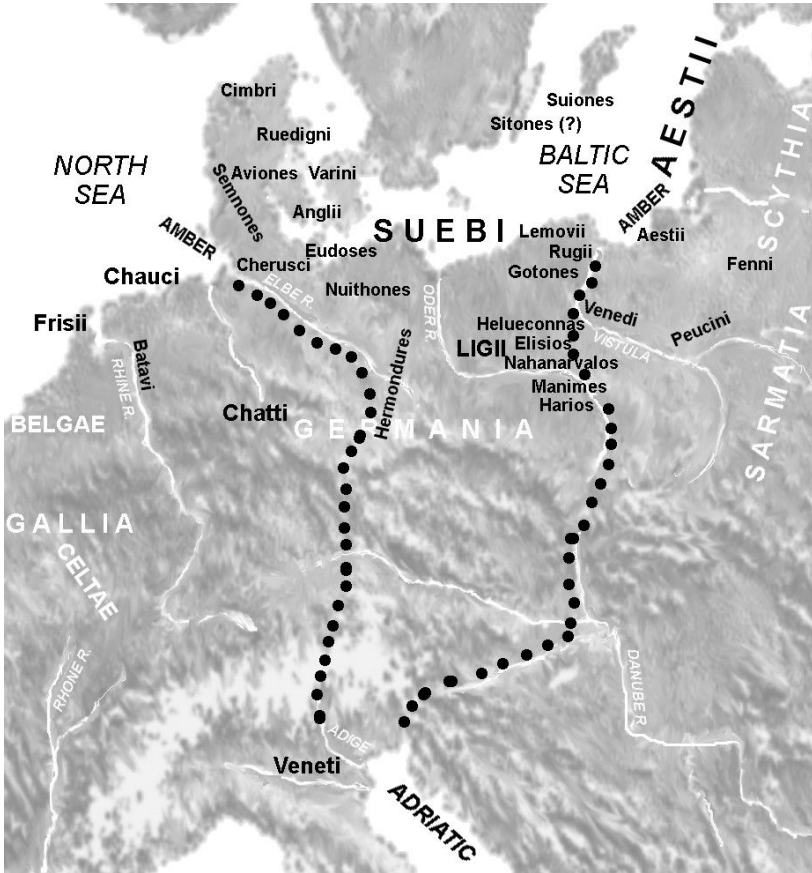
BK.1.2 Tacitus' *Germania* of the 1st Century

Much of the confusion about the language, the ethnicity, of the south Baltic region, has arisen from the fact that the Romans called the entire region from the Rhine to the Vistula by the word *Germania*. Thus texts may refer repeatedly to inhabitants of the region as "*Germani*". To the modern reader, even academics, the word that springs to mind is "German", and thus it is assumed that all of *Germania* was "German" in the modern sense. Ironically the word "*German*" itself probably has Finnic (ie Suebic) origins, and means 'people of the cultivated lands' (in Estonian *harjamaa(n)*, in Suebic probably "HERJIMEEN" (Latinized to *herminones* cited by Tacitus as the name for the interior peoples in the legends. See later for more about this.)

Although Tacitus wrote in the first century, after the Roman Empire was established, Romans had no interest in the marshy wilderness that constituted the greater part of the region they called *Germania*, and thus never sought to conquer it. Aside from some eastward shifting of *Suebi* peoples adjacent to Gaul who did not like Roman influences, most of

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Germania was still in its original state at Tacitus' time in the 1st century. Therefore Tacitus' *Germania* is valuable in giving us a picture of the *Suebi* peoples, and hopefully the nature of their language.



Tacitus' "Germania" plus my added amber routes in dotted lines. This chapter looks at Suebic tribe names and determines they were still Finnic in character in the first century AD. This is understandable given that nothing had occurred before the Chatti military expansions to displace the aboriginal languages. Note Tacitus' "Chatti" and neighbours would be the true Germanic speakers, the "Goths" and had only begun their military conquests in Tacitus' time with conquest of "Cherusci" in Roman times, meaning the expansions of Germanic Goths from the interior of Germany occurred only from about 0 AD.

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BK.1.2.1 Origins of Germanic Language?

We begin with Tacitus' description of the *Chatti* in the west, within the Roman Empire. These are in our view the perfect candidates for the true origins of the German language. Note that Tacitus makes a point in stating they had by that time begun practicing war as a designed pursuit. (The underlining for emphasis is mine to show their militaristic character.)

*Beyond these are the **Chatti**, whose territories begin at the Hercynian Forest, and consist not of such wide and marshy plains, as those of the other communities contained within the vast compass of **Germania**⁵⁵; but produce ranges of hills, such as run lofty and contiguous for a long tract, then by degrees sink and decay. . . . This people are distinguished with bodies more hardy and robust, compact limbs, stern countenances, and greater vigour of spirit. . . . They dignify chosen men, listen to such as are set over them, know how to preserve their post, to discern occasions, to rebate their own ardour and impatience; how to employ the day, how to entrench themselves by night. . . . and, what is exceeding rare,. . . they repose in the conduct of the general more assurance than in the strength of the army⁵⁶. Their whole forces consist of foot, who besides their arms carry likewise instruments of iron and their provisions. You may see other people-of-Germania proceed equipped to battle, but the **Chatti** so as to conduct a war. They rarely venture upon excursions or casual encounters.*

(Tacitus, *Germania*, ch 30)

Tacitus describes in the *Chatti*, the true Germanic origins, situated in the hills of central Germany. It is generally in this region too that archeology shows the longest continuation of the “Corded Ware Culture” that is attributed to early immigration of Indo-European farmers from the east. Judging from the glowing description Tacitus gives of the lands, this is certainly an area in which early immigrant farmers could have established enough strength in numbers to keep their social life and mating within their ethnicity and endure for a long time.⁵⁷

The name *Chatti* is so close to the *Göte*, etc associated with the term “Goths” indicating the first Germans, that we can be certain that the entire

⁵⁵ If most of *Germania* is described as ‘vast and marshy plains’ (ie not farmable) then most of *Germania* must have retained the aboriginal (Finnic) language and culture, because when there is a merging of peoples (ie farmers and aboriginals) the best way of life for the environment also determines which way the mixed race chooses language and culture.

⁵⁶ They conduct themselves militarily with great attention to their leader – much like Romans, from whom they have obviously learnt this conduct.

⁵⁷ Smaller ethnic areas would eventually have assimilated into the Finnic peoples, hence we look to very large, strong, farming areas for I-E linguistic survival.

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Germanic culture of today expanded from the interior location of the *Chatti*, just as the entire Roman Empire culture expanded from the southwest corner of the Italic Peninsula centuries earlier from a Greek colony nucleus. Note that when expansion occurs by military conquest rather than normal migration of peoples, the source people need not experience a population explosion nor migration. Furthermore if the conquests are followed by multilevel government as pursued by the Romans, a conversion of vast populations could be achieved by the initiatives of a very small original army and leader. As described earlier, the Roman militaristic approach could bring vast regions into a large multi-level empire or kingdom within only a few centuries, where former conquest practices only managed regional single tier kingdoms or regions of power, and before militaristic governments at all people had to actually be successful and generate growing populations!!! Thus the *Chatti* originating as “Corded-ware” farmers had a hard time surviving in terms of population numbers in the interior of central Europe until they became militarily oriented, but especially when they additionally learned Roman practices.

Tacitus also notes an instance in which a part of the *Crhatti* had become full-time mercenaries of Rome. It would be a people like this who would have joined the Romans in the war with the “Ostrogoths”, *Gepidi* and Huns in eastern Europe in about the 4th century, as described by ancient writer Jordanes. Tacitus describes the *Batavi* as follows:

*Of all these nations, the **Batavi** are the most signal in bravery. They inhabit not much territory upon the Rhine, but possess an island in it. They were formerly part of the **Chatti**, and by means of feuds at home removed to these dwellings; whence they might become a portion of the Roman Empire. With them this honour still remains, as also the memorials of their ancient association with us: for they are not under the contempt of paying tribute, nor subject to be squeezed by the farmers of the revenue. Free from all impositions and payments, and only set apart for the purposes of fighting, they are reserved wholly for the wars, in the same manner as a magazine of weapons and armour. (Tacitus, *Germania*, ch 29)*

Some of the neighbouring tribes to the *Chatti* could also have been true Germanic-speaking, and in general the interior of the west side of the region of *Germania* was clearly true Germanic. But that is where we stop. All coastal, marshy, cold, and marginal lands of *Germania* logically must have been Finnic even if it was a mixed culture that included some farming. The argument is this - when there is a mixing of peoples of different languages and cultures, the language and culture that assumes dominance is the one most appropriate for the environment and way of life.

The first peoples mentioned by Tacitus who are very likely Finnic, and probably living the lives of traders, are the *Chauci*. He describes them:

Hitherto, I have been describing Germania towards the west. To the northward, it winds away with an immense compass. And first of all occurs the nation of the Chauci: who though they begin immediately at the confines of the Frisii, and occupy part of the shore, extend so far as to border upon all the several people whom I have already recounted; till at last, by a circuit, they reach quite to the boundaries of the Chatti. A region so vast, the Chauci do not only possess but fill;. . .

(Tacitus, *Germania*, ch 35)

The only way a single people (ie a single language and culture) can occupy the vast region Tacitus describes, greater than even the *Chatti*, without political organization, is if they were boat-users, and traders, interacting with each other over a wide area. Settled farmers tend to be localized and produce numerous dialects rather than a single one. Thus the *Chauci* probably handled trade with the *Chatti* and fed wares into the long distance trade system that went south via the Rhine or Elbe.

From a Finnic standpoint⁵⁸ if the word *Chauci* was Finnic, then a good possibility is that it has some sort of relationship to a word which survives in modern Estonian as *kauge* ‘distant’. This word is significant because there was a tradition in Estonian history of calling a journey that went beyond the Baltic as *kauge-sõit*. The fact that it has a history of use for long distance ship-travel supports the theory that *Chauci* came from the Finnic KAUGE. Perhaps they called themselves *Kauge-sõitjad* ‘Long distance journeyers’ or *Kauge-viijad*. A foreign observer would latch onto the repeated element.

The *Frisii* also appear to have been coastal and sea-oriented. This word resonates with the Venetic stem FRE- or v.i.re- and is worth remembering in our later chapters. If we look for a Finnic resonance, a good possibility is that it was connected to the north Estonian *Viru* which is first mentioned by Ptolemy as *Firaesi*. Note I am not claiming anything here – I am just offering you, the reader, some possibilities. In this methodology, we accumulate data, and make our judgements in the end – like a detective does – from the sum total of all evidence, both weak and strong. Our purpose here is to identify interesting coincidences. We will determine whether it reflects a real pattern and is not random chance, as we continue.

In addition, Tacitus continues to describe the *Chauci* with characteristics that are extremely non-Indo-European (lack of militaristic culture). Indeed such characteristics especially applied to trader peoples. Militaristic nations tended to leave trade peoples alone, as they did not wish to disrupt the systems of trade, industry, and commerce. (See later below Tacitus’ description of the *Hermonduri* as well)

⁵⁸ Note that interpreting the Latin versions have two levels of distortion, one being the dialect of the natives, and the other being the Latinization of the sound.

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[the Chauci] a people of all the peoples of Germania the most noble, such as would rather maintain their grandeur by justice than violence. They live in repose, retired from broils abroad, void of avidity to possess more, free from a spirit of domineering over others. They provoke no wars, they ravage no countries, they pursue no plunder. Of their bravery and power, the chief evidence arises from hence, that, without wronging or oppressing others, they are come to be superior to all. Yet they are all ready to arm, and if an exigency require, armies are presently raised, powerful and abounding as they are in men and horses; and even when they are quiet and their weapons laid aside, their credit and name continue equally high.

(Tacitus, *Germania*, ch 35)

This description tends to suggest a non-Indo-European people which in this northern context suggests were Finnic. Non-Indo-Europeans saw war as an abnormal yet sometimes necessary action, whereas traditional Indo-European cultures saw war as the normal state, a way of life.⁵⁹ Sadly the earlier non-Indo-European societies whose normal state was peace, would eventually be conquered by the Indo-European societies for which life was constantly about war and conquest. Non-Indo-European peoples were not weak, and defended themselves as needed. They simply did not have the culture of war and conquest that seems to have arisen from Indo-European traditions, dating back to Asia Minor, and which by Tacitus' time was well established among Romans, Celts and Germans (ie Goths)

Otherwise, the identity of the Chauci remains mysterious. Without more data, I cannot even tell exactly where they were located. It is however possible they were on the coast of southern Norway as that location was traditionally always a stopping place for long distance shipping between Britain and the east Baltic.

Tacitus continues. Writing in the first century AD, he appears to be describing the very first step in the expansion of the Germans northward into the original Finnic Scandinavia. I underline the passage that tells of *Chatti* having conquered them.

Along the side of the Chauci and Chatti dwell the Cherusci; a people who finding no enemy to rouse them, were enfeebled by a peace ever lasting and uniform, but such as they failed not to nourish. . . . Thus the Cherusci, they who formerly bore the character of good and upright, are now called cowards and fools; and the fortune of the Chatti who subdued them, grew immediately to be wisdom. In the ruin of the Cherusci, the

⁵⁹ This war mentality can still be felt in modern Western society that has arisen in the Indo-European mentality, where everything is about war, conquest, winning, giving rise even to such terms as 'the war on hunger', 'conquering cancer', etc.

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Fosi, also their neighbours, were involved; and in their calamities bore an equal share, though in their prosperity they had been weaker and less considered.

(Tacitus, *Germania*, ch 36)

I will later advance the highly believable theory that the war with the *Cherusci* caused refugee flights by boat to the southeast Baltic where the *Aestii* or coastal *Venedi* nations were located – as evidenced by archeology that indicates the arrival of west Baltic inhumation burials less than a century before Tacitus. It also explains changes that caused the coastal *Venedae* races of Ptolemy to now be called *Aestii* nations by Tacitus. The conquest of the *Cherusci* by the *Chatti* could actually document the beginning of the Germanic expansions that only a couple centuries later had conquered the Jutland Peninsula, and continued from there until Scandinavia and Britain were Germanized by 500AD

Could the *Cherusci* have been Finnic? If we pursue that path, the name *Cherusci*, might resonate with a Finnic word analogous to Estonian *korja* ‘gather (something together)’. The word *Cherusci* specifically may be analogous to Estonian *korjuse* ‘people of the gathering together’, applied in a meaning related to trade: people who gathered trade goods from the interior sedentary peoples, and then transferred them to the shippers. But as always, I merely point out coincidences. We will not come to any conclusions until we have completed our observations of coincidences with Finnic language. Note that we have already established from Tacitus’ statement that implies Aestic and Suebic were similar, to already suggest Suebic may have been close enough to ancient Estonian that modern Estonian can detect the patterns and meanings.

The *Fosi* name similarly might resonate with what in modern Estonian would be *veese* ‘water-people’. If the word were *vesi*, ‘of water’, the sound is even closer. Here too the *vesi* word, from repetition would have been isolated by foreign ears. They may have called themselves *Vesi-mehed* ‘water-men’. A name is chosen usually to distinguish themselves from others. If these peoples lived by the sea, as fishers or traders, and their neighbours were land-oriented, the identity as ‘water-people’ was a suitable one. Maybe we can view them as shippers with a port associated with the *Cherusci*.

Tacitus gives us the fact that the Germanic *Chatti* had just conquered the *Cherusci* and *Fosi*. In the practice of cultural-replacement, this means simply that *Chatti* established their people in positions of power and caused an expansion of their Germanic kingdom, following the Roman pattern described above. It is now possible to project into the future, as it is impossible to imagine the *Chatti* stopped there!! They would have continued through the second and third centuries with military campaigns, and in Roman fashion replace the situation described by Tacitus in the Jutland Peninsula with a Germanic kingdom.

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It is important the reader place this information in the context of subsequent history. Do these events predict what we know will come. It is for example difficult to imagine the Chatti would say ‘We have conquered the Cherusci and Fosi, and now we will stop.’ NO WAY. It is easy to see that in the century after Tacitus maybe three more Jutland Peninsula tribes were conquered. And in the third century practically all of the original Suebic tribes under *Chatti* (Göta) central rule with a king at the command acting much like the emperor at Rome.

Tacitus’ text also shows the first steps in another development – the expansion of Slavs into eastern Europe through the conversion of *Venedi*. Later I will show how Tacitus found the *Venedi* of the Vistula appeared to be adopting Sarmatian ways (becoming Slavic) which documents the beginning of the conversion of the interior Vistula *Venedi* into Slavic. I also point out how the coastal *Venedi* were now called *Aestii* by Tacitus, but that would be consistent with the influx of refugees from the west Baltic and their language and culture influencing the use of “*Aestii*” in the coastal regions where the refugees settled.

Invasions cause part of the population to flee in refugee movements. Thus it is an interesting coincidence that Polish archeology has discovered that in the early part of the first century shortly before Tacitus arrived, there was a large influx of peoples with west-Baltic material culture into the *Aestii* nations region at the mouth of the Vistula. They did not displace the original material culture there; therefore they were received willingly by the amber coast *Venedi-Aestii* nations there. Thus in Tacitus’ writing we have an opportunity to identify the origins of the influx in *Cherusci* and/or *Fosi*. Sea people will flee by sea. Whether we can make this connection between *Chatti* conquest of the *Cherusci* and *Fosi*, or not, this immigration that Polish archeology has identified, changed the character of the southeast Baltic to some extent, including the change in the historic name of the Baltic amber coast people from *Venedi* (per Ptolemy and others) to *Aestii* (per Tacitus and later) by which we can assume that *Aestii* was the name, in the Suebic language, that the refugees called the amber merchant peoples there at the Vistula mouth. (We will identify the meaning of “*Aestii*” later, below.)

BK.1.2.2 Higher Vowel Tone

One thing we will sometimes notice in our interpretation of Suebic tribe names is that the vowels have a higher tone than our Estonian interpretations. Shifting of vowel tone is the easiest development in dialects or accents. It is like someone saying HIPPY DEI instead of HAPPY DAY. It isn’t too significant since the human ear can process dialects, but when written down phonetically the same word may look different in two dialects.

If we take from Latin *Cherusci*, CHERUS- and assume it is in high

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vowel tones, and lower it, what do we get (bearing in mind U cannot go lower)? CHERUS- > CHARUS- > CHORUS-. Thus our suggestion of the Estonian low-vowel KORJUS(E) is improved by lowering the vowel tone. On the other hand *Fosi* sounds as-is close to the Estonian *vesi*. But let us continue, bearing in mind the mainly upward shifts in the Suebic language from tribe to tribe and region to region.

Considering, as described above, that the southeast Baltic received immigrants/refugees from the west Baltic which transformed the south Baltic into a more Suebic character, we might also look to see what happens if we assume the name *Aestii* was Suebic and then lower the vowels. Rewriting *Aestii* as ESTYI we can lower the vowel tone: ESTYI > ASTYE > OSTYA. The final form is the common Estonian/Finnish *ostja* ‘buyer’, a word suitable to designate a merchant.

Let us for the moment assume we have hit on a truth. The next question is why s people who others called *Venedi* (in Finnic *Venede*, ‘people of the boats’) were now called ‘buyer’? The *Aestii* managed an international trading port at the location today Elblag, formerly Elbing, still earlier Truso, and probably ultimately originating from Finnic TURUSE ‘Market town’ I suggest this name originates from the *Suebi* point of view. Since the scattered northern tribes brought raw goods like furs to trading posts, they would have perceived the peoples at the trading posts as ‘buyers’ of their wares. It would be analogous to similar situations in North America in recent history, in which the people at the trading posts were ‘buyers’ of their furs not ‘sellers’ of goods even though the bringers of furs got something in exchange. It is easy to see that suppliers from the surrounding territories had their goods purchased by these ‘buyers’, “ESTYI”. In turn the *Aestii* sent traders south to sell their wares in the many marketplaces there, thus becoming ‘sellers’ in the southern civilizations to peoples in the south. If the wares were carried to Rome via the *Venedi*, then the Romans would have perceived the *Venedi* arriving with wares, as ‘sellers’. The Latin word *vendo* means ‘sell’. Coincidence? We don’t think so; however *vendo* may originate closer to the roots of Latin, when Latin was developing in an environment of non-Indo-European speakers like the Etruscans, or indeed *Veneti* - who also predate the Romans..

Thus to conclude, how one perceived people handling trade goods dependent on your relationship to them. The Suebic tribes regularly went to TURUSE and merchants at the trading post or marketplace bought their furs (Note even though amber was the prized item, history records that the fur trade dominated, especially around Tacitus’ time.). The furs were then handed over to the shippers, who obtained their identity as sellers to the Greeks, Romans, Sarmatians, etc in the south and were therefore experienced as sellers and either were called ‘sellers’ by the southern language, or their own word for themselves ‘boat people’, came to be interpreted in the southern market in the meaning of ‘sellers’.

What else can we look at and see what happens if we lower the vowels?

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Tacitus identified the tribes that dominated the greater part of the geographical region of *Germania* from the Jutland Peninsula to the Vistula with the word *Suebi*. Bearing in mind that the U cannot go lower, we get SUE-IBI > SUA-EBE > SUO-ABA. The last form reveals itself via Finnic to be in the meaning ‘estuary of the marshes’, and in my opinion may have signified the region at the mouth of the Oder where there are marshes and where there would have been a trade market for the South Baltic trade zone. Historic text from later in history identify the presence of a market at the mouth of the Oder, so that suggests there may have been a market there earlier too.

The most interesting result from lowering vowels from words given by Tacitus relate to Tacitus’ account of the legend of origins he found among the peoples of *Germania* (not to be confused with “Germans” who have not yet expanded!)

In their old ballads (which amongst them are the only sort of registers and history) they celebrate Tuisto, a God sprung from the earth, and Mannus his son, as the fathers and founders of the nation. To Mannus they assign three sons, after whose names so many people are called; the Ingaevones, dwelling next the ocean; the Herminones, in the middle country; and all the rest, Istaevones.

(Tacitus, *Germania*, ch 2)

Aside from the possibility of equating *Tuisto* with Estonian *tuisk* ‘blizzard’ and *Mannus* with *maa(n)* ‘of the land’, we see *Ingaevones* (rewrite as INGÄV) as the people of the coast (ie fishers); we see *Herminones* (rewrite as HERMIN) as interior peoples (ie farmers); and *Istaevones* (rewrite as ISTÄV) everywhere else (ie merchants, etc).

Let us lower the vowel levels:

INGÄV > ENGAV is close to Estonian *õngav* ‘who angle (catch fish)’

HERMIN > HARMEN brings us close to Estonian *harimaa(n)* ‘of the cultivated land’ (mentioned earlier as the real origin of “German”).

ISTÄV > ESTAV > brings us close to Estonian *ostav* ‘who purchase’ (similar to the ESTYI > ASTYE > OSTYA analysis above).

Are these examples we give above purely coincidences? At this point we will not yet make a judgement, but continue through Tacitus’ *Germania* to see what more we can find when viewing these peoples of *Germania* from the point of view of Finnic, in order to determine if the culmination of evidence seems to point to the language having been of a Finnic character.

There are many other examples in Tacitus’ *Germania*, as we will see.

Suebic, thus, is beginning to seem like Estonian but spoken with a high vowel dialect. If it is true that the Suebic language was like Aestic but with higher vowels, then naturally Tacitus would have found Suebic and Aestic to be similar - they differed mainly in the level of vowel in the dialect.

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Aestic, more shielded from influence from Indo-European language, had to rounder sounds, while Suebic, affected to various degrees by Germanic (Gothic) language, was spoken to various in a more shrill, tight-mouthed, manner.

BK.1.2.3 Tacitus Describes *Suebi* of the Jutland Peninsula

Tacitus continues in his *Germania* into the region of the *Suebi* proper that seems to encompass the Jutland Peninsula, particularly the east side, maybe southern Sweden, and the South Baltic coast. Once again the underlining is mine for emphasis.

*I must now proceed to speak of the **Suebi**, who are not, like the **Chatti** and **Tencteri**, comprehended in a single people; but divided into several nations all bearing distinct names, though in general they are called **Suebi**, and occupy the larger share of **Germania**. . . .*

(Tacitus, *Germania*, ch 38)

The implication is that the Germanic *Chatti*, etc, comprehended as a single people, are politically organized, have kingdoms that they are trying to build. But the Suebic-speaking regions are still unorganized independent tribes, united only by trade and culture.

The major people Tacitus describes among the *Suebi*, are the dominant *Semnones*, whose customs as he describes them seem to tie them to the strange practices of Jutland bog peoples being discovered by archeology.

Let us see if we can perform the lowering of vowels again, and see what will come out of it if we do. Once again our purpose is not yet to prove anything, but to generally compare the names with Finnic to see whether the resulting meanings are natural and descriptive (since in those times before writing and maps people and places were named by descriptions that are easily created, adopted and remembered. We leave our conclusions towards the end of this chapter. As we said at the start, our purpose in this chapter is to determine if the language at the sources of amber that went down to the Adriatic *Veneti* was Finnic or Germanic or something else. Since the *Veneti* there wrote down their language on hard objects we can study the language to determine the nature of the language. (My study is documented in “*THE VENETIC LANGUAGE: An Ancient Language from a New Perspective: FINAL*”)

Continuing our analysis: If we subtract the Latin ending *-ones*, we have SEMN-. Next if we lower the vowel tone (in the manner described above to make it connect better with Estonian) we arrive at SOMN-. If this is already contracted when converted to Latin or natural contraction, then we might be justified in restoring lost vowels. In that case we might be able to reconstitute SOMN to a Finnic SUOMAAN ‘of the marshland, of the bogland’. This result is remarkably valid, considering that we saw the SUO

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in *Suebi*. Indeed modern Finns call their land *Suomi* (from SUO-MAA ‘land of the marshes’). It shows that SUO- was a popular way for the Finnic indigenous people to call their boggy unfarmable northland.

It is probably that these *Semnonēs* also represent the *Suevi* in Julius Caesar’s accounts of people to the east of the Rhine, because Tacitus identifies the *Semnonēs* as being the dominant and largest people of the *Suebi* tribes.

Our interpretation with SUOMAAN is very suitable for dominant peoples in the Jutland Peninsula because the Jutland people was indeed a land of marshes and bogs. It makes much sense that tribes there would have been called ‘people of the bog-land’ They were the ones who gave offerings to deities in bogs. Archeology has found remnants of such offerings in bogs dating back to the Bronze Age.

Could the *Semnonēs* have been amber-gatherers? We mention later that the Jutland amber can be most directly connected to peoples the Romans later called *Saxones*; however that *Saxones* name does not appear in Tacitus’ account. Since all names were descriptive, such omissions are not particularly surprising, as names were descriptive and there were alternative names for tribes.

But let us bear in mind that *Semnonēs* are described as being the dominant tribe of the *Suebi* tribes, and that one basis for being dominant is the wealth derived from the amber trade.

Tacitus then continues from the *Semnonēs* to other peoples in and around the Jutland Peninsula moving west to east along the coast:

*There follow in order the **Reudigni**, and **Aviones**, and **Anglii**, and **Varini**, and **Eudoses**, and **Suardones** and **Nuithones**; all defended by rivers or forests. Nor in one of these nations does aught remarkable occur, only that they universally join in the worship of **Herthum**; that is to say, the Mother Earth. . . . Moreover this quarter of the **Suebi** stretches to the middle of **Germania**.*

(Tacitus, *Germania*, ch 40)

These people are tied together by the fact that they share in the worship of Mother Earth. If they were Finnic, we note that in modern Estonian the word for ‘mother’ *ema*, is close to the word for ‘land, earth’ *maa*. It is doubtful that these people were actually worshipping the Roman deity *Herthum*, but that they generally worshipped the *maa-ema* as modern Estonian would say. And to do this is very natural for aboriginal peoples. This fact alone suggests all these peoples were descended from the aboriginal peoples, ultimately from the archeological “Maglemose Culture”, and so the very mention of their worshipping *Herthum* is indicative of a primitiveness and a Finnic character having endured through all these swamplands since the “Maglemose Culture” times.

Can we find resonances with Finnic in the names? Although distorted twice – once by their dialect and again by Roman interpretations of the

name – we can make some sense of them via Estonian. We will do as we did with Semnones – try to reverse the contraction (mostly loss of vowels) when converted to Latinized form, and then lower the vowels. Our *defacto* assumption here is that the language we are looking at was raised, possibly palatalized, as well as somewhat contracted insofar as if one raises vowels, there is a tendency for high vowels to disappear into H's or empty stops.

Reudigni when expanded into syllables, and the vowel tone lowered would be REUDIGNI > RAUDEGNE> which could then yeild RADAKONNA 'community of the road'. (Alternative RAUDAKONNA 'community of the iron', is less probable as such specialized meanings are less likely than blatantly plain and ordinary descriptions!)

If Finnic, *Aviones* recalls AVA, ABA which describes 'bay, estuary'. *Anglii* is obviously the 'angling people'. In Estonian the word for 'hook' is *õng* and 'angling' is *õngitse*. Hence ÕNGLA 'land of angling'. The word also exists in English and presumably Germanic. But if we had to choose between Germanic and Finnic, since Germanic language originates with farmers, they are more likely to have acquired it from the boat-peoples, the fishing peoples on the coasts, which would have been Finnic.

The next is *Varini*. The stem VAR- is one found everywhere in the northern seas. For example at the southeast Baltic in the 6th century there was a confederation of sea-merchants (it seems) called *Uiduarii* or *Viduvarii*, interpretable as VIIDE-VAARI or UIDE-VAARI. If it has Finnic origins, VAR- probably originates from AVA-RA. In any event, regardless of how it originated, its meaning appears to be 'voyage'. This is an instance of a Suebic word that does not manifest solidly in Estonian, but can be derived. It entered Germanic and has survived in words like English *farer*, *ferry*. In considering its ultimate origins we again bear in mind that Germanic language originated from farming peoples, and so words relating to the sea or boats must be seen to have probable origins in Finnic.

Next *Eudoses*, looks like it may be a version of the later cited name *Jutes*. If Finnic, we may consider whether it is related to the Finnish/Estonian stem UI- 'swim, float'. If this is correct then *Eudoses* could be expressed as *Uidese* '(people) of water-gliding' (probably pronounced UIDUSE for better vowel harmony). The term "Jutland Peninsula", describing the peninsula now Denmark, originated from the name *Jutes*; thus if *Jutes* is related to *Eudoses*, then "Jutland" in Finnic language would be expressed "UIDELA" Once again I repeat that I am advancing and accumulating evidence and ideas, and not claiming anything until we have reviewed all the tribe names given by Tacitus in his *Germania* through Estonian perspectives.

The next tribe mentioned, *Suardones*, with the lowering of the vowel level, appears to contain SUO 'marsh' too, hence SUO-RADA 'path of the marsh'. This is very believable considering we have already addressed the SUO word, which survives in modern *Suomi*, which basically describes the marshy landscape across Scandinavia, much more in ancient times than

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today with all the land improvements as well as the rebounding of the lands originally depressed by Ice Age glacier ice.

The next, *Nuithones*, sounds like NUIDE ‘of the clubs’. This one is the least certain because it uses the word of an object while the other examples are more generally descriptive of a people’s land or activity.

However we cannot ignore the fact that Tacitus later mentions the *Aestii* went to war mainly with clubs. Thus there may have been other peoples who identified themselves with the goddess of the boars and used mainly clubs in war. Or they could have been a colony of the *Aestii* - we have to bear in mind that in this pre-literate, pre-political, world, names of groups were little more than popular descriptions of them, and the same people in different places could go by different descriptive names, according to the fashion of their regions.

BK.1.2.4. Traders of the *Veneti* Tradition

The next mentioned, the *Hermonduri* are interesting as they touch upon trade that went south to the valley of the Po/Adige.

*The community next adjoining, is that of the **Hermonduri**; (that I may now follow the course of the Danube, as a little before I did that of the Rhine) a people this, faithful to the Romans. So that to them alone of all the people-of-Germania, commerce is permitted⁶⁰; not barely upon the bank of the Rhine, but more extensively, and even in that glorious colony in the province of **Raetia**. They travel everywhere at their own discretion and without a guard; and when to other nations, we show no more than our arms and encampments, to this people we throw open our houses and dwellings, as to men who have no longing to possess them. In the territories of the **Hermonduri** rises the **Albis** (Elbe), a river very famous and formerly well known to us; at present we only hear it named.*

(Tacitus, *Germania*, ch 41)

Traders, merchants, were important to the economy of ancient Europe; therefore throughout history merchant peoples have often been immune to the political conflicts between nations, and allowed freedom to carry on their merchant activities even as conflicts raged.

These people, from the description, appear to be well-established, and respected, traders, traveling the trade route of the Elbe. Dominating the regions of the Elbe watershed, they are clearly identifiable with the eastern trade route that impacted the Adriatic. However by Tacitus’ time, the

⁶⁰ This illustrates why the original Venetic trade systems collapsed with the rise of the Roman Empire. Traders had to have permission to engage in commerce, that means whoever applied for permission had to be agreeable to Roman authorities such as speaking Latin, paying fees, etc.

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Adriatic *Veneti* had assimilated into the Roman Empire (having become *Venetia*), so the *Hermonduri* were now a compromised original *Veneti* trader people, adapted to the realities of Roman power.

Since Tacitus says the Elbe rises from their territory, they would be located south of today's Berlin. They would be transferring goods into the upper Elbe from the lower Oder as well as receiving goods coming up the Elbe. Tacitus mentions their commerce in *Raetia* through which trade went over the Alps into the Po/Adige valley.

Was the name Finnic? Let us consider this again. The name *Hermonduri* should be interpreted in the light of Tacitus reference (cited earlier) to *Herminones* (which we interpreted via Estonian as *harjamaa(n)* 'of the cultivate land') In the case of *Hermonduri*, there is the added *duri*, so if we do as we did with *Herminones* earlier, we can interpret it in a Finnic way as HARJA-MAAN-TURI 'of the market of the cultivated lands'. In other words, they are the people of the markets in the Germanic farmlands, to serve the needs of the interior farming peoples. If the *Hermonduri* are identifiable with the Venetic traders who originally carried on trade with the *Veneti* of northern Italy, then their involvement with Germanic farmlands may explain why in "**THE VENETIC LANGUAGE: An Ancient Language from a New Perspective: FINAL**" I found several clearly Germanic words in the Venetic inscriptions.

It is possible the *Hermonduri* represented a continuation of the Venetic north-south trade with the Jutland Peninsula regions. Since Tacitus discusses them along with the *Suebi* tribes, we can identify their language as Suebic, which now raises the possibility, considering the larger context, that Venetic may have originated from Suebic, if the Venetic colonies were established by such traders, who obviously were accustomed to initiating colonies and markets where needed. This is important information from the larger context to incorporate into the more local contexts in which we will find the objects we will study as we begin to look more closely at the Venetic objects and the writings on them.

BK.1.2.5 Interior Oder Valley League

Next Tacitus describes some tribes in the interior north of the Danube which he does not include with the *Suebi* and are not relevant. We need not speak about them. I believe he identifies them as Celtic....

We move on to the peoples in the Oder River Valley Tacitus called *Lygios*:

Of these the Lygios are most numerous and extensive, and spread into several communities. It will suffice to mention the most puissant; even the Harios, Helveconas, Manimos, Helisios, Nahanarvalos.. Amongst the Nahanarvalos is shown a grove, sacred to devotion extremely ancient. Over it a Priest presides appavelled like a woman; but according to the

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explication of the Romans, 'tis Castor and Pollux who are here worshipped. This Divinity is named Alcis. There are indeed no images here, no traces of an extraneous superstition: yet their devotion is addressed to young men and to brothers. . .

(Tacitus, *Germania*, ch 43)

From a Finnic point of view what we notice first of all is that many of these words can be interpreted with Finnic without lowering any vowels! Does that contradict anything we have established so far? Not at all. All these people are found upriver on the Oder. They were probably more isolated. If the raising of vowels and palatalization were caused by contact with Germanic, then these Oder peoples, at least at the time of Tacitus, lacked such contact, and would have retained the lower rounder vowels.

Note that the vowel level may not be very significant in actual practice. We know from English dialects that it is possible to speak in widely varying dialects of English and still be perceived to be speaking English. For example, a high vowel dialect of English might produce “Hiv ey hippy dei” for “have a happy day”.

The abovementioned tribe names can be interpreted with Estonian quite easily as follows:

Harios = HARISE ‘of cultivating’

Helveconas = HELVE-KONNA ‘HELVE-community’. The specific meaning of HELVE is unclear other than the stem HEL- signifies ‘brightness, lightness’ and was traditionally a widely used stem related to amber, the sun-god, etc. One possibility is that they handled and identified with amber, whose name used the HEL- stem, and has survived in *helmes*.

Manimos = MÄNNI-MAA ‘of the land of the pines’ The word ‘pines’ seems to appear already with Pytheas in *Mentonomon*, which describes *mände neem*, peninsula of the pines, the Hela peninsula.

Helisios = HELISE ‘of the HELI’ (see above *Helveconnas*) This name is highly likely to have a name alluding to amber (*helmes*) as it appears to be close to the amber road. (Tacitus named tribes west to east)

Nahanarvalos = NAHA-NARVA-LA ‘of the land of the water passage by which furs go’ Narva is a common ancient place name among the boat-users which signified a bottleneck region where boats were moved from one water system to another. It was not a portage in that boats were not actually carried. There would have been some kind of water channel.

The last Tacitus added worshipped a deity names *Alcis*, which from a Finnic point of view, if interpreted via modern Estonian as *Algis*, means ‘(Deity) of the Beginning’. The absence of “extraneous superstition” is characteristic of peoples of the wilderness, who tended to see spirits personified in nature, rather than inventing artificial deities and associated arbitrary ideas and customs.

The Oder River route is significant, because it proceeded to the vicinity of Vienna, like the amber route from the mouth of the Vistula (the Middle

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Amber Route). Trade reached the Adriatic by this path as well, descending on the east side.

The above easy interpretations of the names with Estonian, proves that in the 1st century this region was neither Germanic nor Slavic, but Finnic. It may later have become Slavic and/or Germanic, as a result of all the changes that occurred after the Roman Empire broke up. Unfortunately those who wish to promote a Slavic or Germanic Venedi/Wends/Vandali, etc, use data from the post Roman era, and sometimes even as late as the 16th century to project back to even before the Roman Age. The evidence is simply not there to project backwards that far, and Tacitus's *Germania* is the best evidence that we cannot go back that far and that we have to conclude that the Jutland Peninsula and south Baltic was still in its aboriginal "Maglemose Culture" character even in Tacitus's time in the first century AD. But let us continue to the end of his *Germania*, to see what more is revealed.

BK.1.2.6 Economic Confederation at Vistula Mouth

We now get close to the Vistula mouth which is part of the east Baltic zone of language, and if viewed from a Finnic perspective, all the vowel tones are low as in Estonian (other than the name *Aestii*, which we decided was a Suebic name).

Beyond the Lygios dwell the Gotones, under the rule of a King; and thence held in subjection somewhat stricter than the other Germanian nations, yet not so strict as to extinguish all their liberty.

(Tacitus, *Germania*, ch 44)

The *Gotones* often written *Gothones*, are often assumed to have been Germanic; however it is difficult to imagine that if everyone else in the region is of a Finnic character that there would be a Germanic island there for hundreds of years. A better interpretation is that the *Gotones* were Finnic, based on the word KODU 'home'. Indeed a common ordinary place name in Finnic regions has been *Kodula* 'home location' or *Koduma* 'home land'. If the region was devoted to shipping and trade, it was relevant that there was a people who maintained the permanent colony in contrast to the clans and tribes who were mobile.

To name a settlement area with KODU can be found elsewhere too. Let us digress a moment to the writing by Jordanes, monk-historian of the 6th century, who retold information set out in a vanished history of the *Geti* by a Greek historian named Cassidorius. According to Cassidorius, an original people north of Greece, the *Geti*, were original colonists there and were then joined by Indo-Europeans:

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Then Philip, the father of Alexander the Great, made alliance with the Geti and took to wife Medopa, the daughter of King Gudila, so that he might render the kingdom of Macedon more secure by the help of this marriage.

(Jordanes,X,65)

It was common in ancient times to achieve peace and union through marriage in the ruler families. From an Estonian point of view the above sentence is slightly in error. In Estonian “Gudila”, is *kodula* ‘home-land’, “Medopa” is obviously *maadepea* ‘head, chief, of the lands’. It makes more sense that the king was called *Medopa (Maadepea)* as he was ‘head of the lands’, and that the land itself was called *Kodula*, and his daughter's name was not preserved or known.⁶¹

Today in southern Macedonia there is a mountain range called (in Slavicized fashion) *Kožuf*. The name Macedonia itself is reflected in the name of a people, *macedni*, given by the ancient Greek historian Herodotus. This name that can be interpreted with Estonian *mägede/ne* ‘of the mountains, mountainous’.

There is no basis for imagining that if a KODU name is found at the terminals of trade routes, or transfer locations, that it originated with any other peoples than Finnic-speaking traders establishing trade colonies. The Suebic versions of the word, would have had the higher vowel tone. Instead of *Gota*, we find place names in the Suebic regions with *Göte* - for example *Göteborg*, Sweden. These city names in Scandinavia, obviously predate Germanization, and are not from the Germanic word for ‘good’. Many things that are currently considered Germanic in southern Scandinavia, is really the Suebic-Finnic substratum shining through.

Tacitus proceeds from the *Gotones*, to the *Rugii* and *Lemovii*:

*Immediately adjoining are the **Rugii** and **Lemovii** upon the coast of the ocean, and of these several nations the characteristics are a round shield, a short sword and kingly government.*

(Tacitus, *Germania*, ch 44)

The name *Rugii* probably relates to Est. *ruhi* ‘dugout’ which in turn comes from *rai’ju* ‘chop’. These were the ancient river boats were large oak dugouts that carried seven men or five men plus goods. The *Rugii*, then, could have been peoples for whom making them was their industry.

Because the southeast Baltic region was wealthy from amber and fur trade, tribes and clans would have specialized in their activities within the larger economic union; and so, occupation divisions according to clans and tribes, was to be expected.

⁶¹ This is only one of several examples taken from Cassiodorus where words can be interpreted with Estonian to reveal they used a language close to Estonian. This is not an isolated example!

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Lemovii is a word that eludes interpretation. Possibly it has a relationship to the origins of the Est. *laev* ‘ship’. (Maybe *Lemovii* is a corruption of something like modern Estonian *Laevamaa* ‘of the land of ships’). This one needs more evidence. The meaning has to be plain, and appropriate to a coastal seagoing people.

Next, Tacitus mentions the *Suiones*.

Next occur the communities of the Suiones, situated in the ocean itself; and besides their strength in men and arms, very powerful at sea.

(Tacitus, *Germania*, ch 44)

The *Suiones* appear to refer to the peoples of Gotland, which Estonians called *Ojamaa* ‘land of streams’. Possible SUI- is a corruption of OJA- or most likely it is another word built on SUO- ‘marsh’ concept. As in the case of *Suebi*, we would see the *Suiones* speaking in a high vowel tone. This is to be expected since peoples of Gotland would have had a strong orientation to Suebic regions with the high vowel tone in their speech.

So far our interpreting with Finnic has run into very few problems. Past attempts at interpreting names produce absurd results, and do not fit the requirement that ancient place and tribe names in the pre-literate world were obvious descriptive words that were easily remembered.

The evidence supporting the idea that *Germania* was dominated by Finnic, is remarkably strong and consistent.

The language appears to have lower vowels and has lost fewer vowels as we move further and further from the Germanic civilization in the interior farmlands south of the Jutland Peninsula.

BK.1.2.7 The East Baltic Coastal Peoples

Next Tacitus discusses the *Aestii*.

Tacitus refers to them as *Aestii nations*, which suggests the region of the *Aestii* was a large one comprising many tribes. It makes sense that if Tacitus describes the Jutland Peninsula and south Baltic tribes as *Suebi*, then his reference to *Aestii* nations, indicates not merely those specifically at the market near the Vistula mouth, but tribes further up the east coast. Archeological finds seem to confirm that peoples as far north as western Estonia were involved with the market at the mouth of the Vistula.

Traditionally academics have assumed the *Aestii* occupied a tight region, perhaps no further than the Samland Peninsula, but it makes more sense that he was speaking of everyone who visited the market, originated from up the coast, and spoke in the lower dialect that did not sound like Suebic. (I believe that Tacitus took a Suebic traders ship along the south Baltic coast, stopped at several markets, and observed what peoples came to the market and from where, using an interpreter to make inquiries. So he may not have learned much about what lay up the east Baltic coast, but

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recognized there were more tribes who spoke in the Aestic fashion from up the coast, and since he did not continue up the coast, referred to them only as *Aestii nations*.)

About the *Aestii nations*, Tacitus wrote:

. . . *the Aestii nations who have religious observance and demeanour of the Suebi, but a language more like to that of Britain. They worship the Mother of the gods. As the characteristic of their national superstition, they wear the images of wild boars. This alone serves them for arms, this is the safeguard of all, and by this every worshipper of the Goddess is secured even amidst his foes. Rare amongst them is the use of weapons of iron, but frequent that of clubs.*

(Tacitus *Germania* ch 45)

For the first time, Tacitus makes some reference to the languages of *Germania*. We can presume that there were large scale languages determined by associations in trade, shaped by large scale geography in much the same way that western Europe had, when Julius Caesar first saw it, the distinct linguistic regions of the *Aquitani*, *Belgae*, and *Celtae*. Native British has a distinct identity too. There may have been the Germanic language in the farmlands of *Germania* near the Rhine, but considering the fact that the *Hermondurii*, Tacitus said, provided the markets for the Germans, it is likely that even in the farmlands of *Germania*, the Suebic language was the *lingua franca*. The Germans had to be bilingual to be involved in the world of trade.

It is quite realistic and natural to come up with the following reality for Tacitus' time. Let us begin with native British, since Tacitus makes reference to them: the original native British language must have endured in Britain even as Belgic or Gallic entrepreneurs intruded into the commercial centers of Britain. It makes sense that as everywhere else the original language will endure in rural areas away from the commercial centers.

Secondly, the Suebic language would have demonstrated influences from Germanic, not just from association in trade, but also from intermarriages that made people closer to the descendants of the "Corded-ware Culture" more Caucasian and blonde.

Thirdly the Finnic language of the regions further from the Germanic farming regions, would have retained more of its original characteristics – less loss of vowels, and less raising of vowels in the speech.

Clearly, Tacitus does not say that the Aestic language is different from the Suebic language. He only says that the Aestic language sounded "closer to" that of the British. This statement agrees with what we will find if we assumed all three linguistic groups were of a Finnic nature. Both Aestic and native British, in their original northern isolation (Britain was isolated by the English Channel and North Sea), had retained the older

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characteristics of Finnic, while the Jutland Peninsula, south Swedish, and south Baltic coastal Finnic had been influenced by Germanic language towards raising and dropping vowels.

The notion that native British may have been Finnic in nature, is controversial because traditionally academia has assumed Britain was Celtic by the time Romans had arrived. But maybe academic thinking is off in its timing. But investigating the nature of native British takes us beyond the scope of this project.

The remainder of the quote from Tacitus, indicates the *Aestii* nations worshipped the Mother of the Gods, which to a Roman was the Goddess *Rhea*. We will refer to that in depth again in a later chapter.

Since amber is so significant in the *Veneti* north-south trading, it is wise for us to take note what Tacitus writes about amber.

of all the rest are the only people who gather amber. They call it glaseum, and find it amongst the shallows and upon the very shore.

(Tacitus, *Germania*, ch 45)

The fact that Tacitus says they find amber in shallows and on the shore, suggests that this word, *glaseum*, was the word for raw amber, as found on the shore. When viewed from a Finnic perspective it may therefore originated from something like Estonian *kallase* which means ‘bank, cliff, shore’. At a more primitive level, *kallase* would originate from *kalla* ‘to pour’, referring to water washing, pouring, as in ocean waves. Amber originated, from being washed out of the cliffs of the Samland Peninsula and then floating to the coasts. Readers may have heard that *glaesum* is regarded as Germanic and the source of the word “glass”. However wherever we find similar words in both Germanic and Finnic, and the word has to do with the sea, it is more likely Germanic got it from the Finnic. Since Germanic people lived inland and did not deal with the sea, we are right to look for a meaning for *glaesum* in Finnic. *Kallase* is my contribution to the debate.

Next Tacitus mentions the *Sitones*:

Upon the Suiones, border the people Sitones; and, agreeing with them in all other things, differ from them in one, that here the sovereignty is exercised by a woman.

(Tacitus, *Germania*, ch 45)

The *Sitones* may refer to the Estonian *Setu* peoples, who have traditionally been strongly dominated by women who wore impressive costumes with enormous chains and jewelry. They may have frequented the *Aestii* market, and Tacitus may have encountered some of them at the market and inquired about them. I believe Tacitus was limited by who he found at the market at the time of his visit. That includes people who came

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to the market (which was probably simply called *Turuse*), from up the Vistula River.

BK.1.2.8 Towards the Interior, From up the Vistula

Finally, Tacitus looks south into the interior from the *Aestii* coast.

Whether amongst the people of Sarmatia or the Germania I ought to account the Peucini, the Venedi, and the Fenni, is what I cannot determine; though the Peucini, whom some call Basstarni, speak the same language with those of Germania (ie Suebia), use the same attire, build like them, and live like them, in that dirtiness and sloth so common to all. Somewhat they are corrupted into the fashion of the Sarmatians by the inter-marriages of the principal sort with that nation: from where the Venedi too have derived very many of their customs and a great resemblance. For they are continually traversing and infesting with robberies all the forests and mountains lying between the Peucini and Fenni. Yet they are rather reckoned amongst the peoples of Germania. . . .
(Tacitus, *Germania*, ch 46)

It is peculiar that earlier records from Greek sources identified the peoples at the coast, not *Aestii* but *Venedi*, and here Tacitus places the *Venedi* inland somewhere. Discoveries by recent Polish archeology regarding the events shortly before Tacitus' time, as mentioned earlier with our theory of *Cherusci* refugees, reveal that there was a large influx of material culture from the western Baltic (implying *Seubi*) to the southeast Baltic coastal areas. But the regions around the sharp bend in the Vistula were not affected. While the coastal *Venedi* became *Aestii*, here in the interior the original *Venedi* culture remained as before⁶². The implication of it is that there was a cultural and tribal division between the original *Venedi* trader tribes, in which one tribe went directly south (ie breaking away from the Vistula and entering the upper Oder) via the famous amber road to the Adriatic, while the other tribe continued up the Vistula towards the Black Sea. The latter retained the name *Venedi*, while the former did not – at least not at the coast. At the coast the name *Aestii* came into use as a result of the influx of Suebic speakers.

Influx of Suebic refugees to the southeast Baltic, would also explain how Estonian culture acquired so much that was of a west Baltic character, without any evidence of Germanic language immigration. It is a subject that has long puzzled Estonian academics. If Scandinavia was not Germanized until after Tacitus, then clearly any carriers of west Baltic

⁶² Polish archeology gives names and regions for the various progressions of the cultures, but we do not wish to go too far into archeology. No doubt information about the archeology can be found being pursued by universities in Poland.

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culture spoke a Finnic *Suebi* language, and not Germanic. Hence *Aestii* received west Baltic culture from Suebic-speaking refugees, and this may have continued for more centuries as Germanic power was expanding and causing seafaring refugees to head across the Baltic to the east coast.

Thus, to summarize, the coastal *Venedi* were called *Aestii* according to Suebic use of it because that is where Suebic populations settled, but the *Venedi* that Tacitus found around the bend of the Vistula, untouched by immigrants, were still in their original culture, and appeared to have been carrying on mainly fur trade with the Black Sea. Fur trade? The sentence *For they are continually traversing and infesting with robberies all the forests and mountains lying between the Peucini and Fenni* suggest they hunted and trapped to obtain furs and other natural products for their trading activity. The use of the word ‘*robberies*’ comes from the translator. Clearly Tacitus meant to exploit resources from forests and mountains as opposed to purchasing from someone.

The origins of the primitive name *Fenni*, will be discussed elsewhere.

As for the *Peucini*, the name probably means ‘hunters, catchers’ based on Estonian *püügi*, ‘of the catching’. Tacitus’ description also points out a very important fact, namely that the *Peucini* and Vistula *Venedi*, as a result of their trade association with the Black Sea, were acquiring Sarmatian wives and customs. Since Tacitus’ *Germania* dates to 98AD, it stands to reason that a few centuries later, the Vistula *Venedi* could have become totally Sarmatianized, meaning Slavicized. And this is what texts from centuries later suggests. The Vistula *Venedi* were Slavic by the 5th century.

In the centuries that followed Tacitus’ description, 1) the Vistula *Venedi* became Slavicized; 2) the *Venedi* of the Amber Route, identifiable with the original *Vandali* homeland, were driven out by the Germanic expansions down the hills north of the Danube; 3) owing to strong Vistula *Venedi* now using Slavic, the trade language among all traders who passed through the regions between the Baltic, Black and Adriatic Seas assumed the common use of Slavic; and 4) the Suebic language survived in traces in the substratum of English and Scandinavian Germanic, as well as to some extent in words and grammatical options within Estonian.

BK.1.3 Conclusions

While some believe, without any linguistic evidence, that the region of ancient northern Europe the Romans called *Germania*, was speaking a Germanic language as early as 500 BC, the evidence suggests otherwise. When viewed from a Finnic perspective, the tribe names given by Tacitus in his *Germania* of 98AD yield meanings related to tribal activities or their location, as we would expect in the names of pre-literate peoples who had to remember names from their having obvious descriptive meanings. In this kind of analysis we must reject all silly naming that would not be

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shared or understood by one and all – but the Finnic perspective does not produce questionable naming. Only *Nuithones* was interpreted in a way that did not describe the tribe's activities or lands.

In short, as logic would confirm, the soggy and marshy lands of the Jutland Peninsula, southern Sweden, and southern Baltic, were not suitable for farming, and where farming did appear, it would have been the indigenous hunters, fishers, and traders borrowing farming practices for limited application in places where a little farming was possible. And one does not have to speak the language of the peoples with the farming practices to do so.

Mostly because of the nature of the lands, it seems to me that the entire region continued the archeologically defined “Maglemose Culture” of the aboriginal peoples – boat peoples who used dugouts and moved about in the flooded landscape across the north. While the arrival of farmers in the form of the “Corded-ware Culture” introduced farming practices where possible, mostly they provided opportunities to trade, and wealth could be acquired by exchanging goods from the wild for cultivated goods. Contacts also altered the genetics of both; but in order for the original “Maglemose Culture” to actually be displaced would have required the Scandinavian regions be fertile farmlands promoting a population explosion. This did not exist. The original Finnic peoples across Scandinavia and as far east as the Ural Mountains, could only continue as before, adapting to take advantage of new opportunities – such as in trade. There is absolutely no basis, nor evidence to suggest it was even possible for newcomers to displace or assimilate the original Finnic boat peoples until the Romans introduced the new approach of military conquests followed by large scale hierarchical governments policed by strong armies, as described earlier.

To me, finding that northern Europe, from Britain to the east Baltic was still rooted in its original Finnic culture should not be a surprise. Through history, the aboriginal peoples were called “Finns”, and survived in Scandinavia in the Saami (formerly Lapps) as well as countries like Finland and Estonia, the latter representing adaptations to European civilizations analogous to earlier times in southern Scandinavia.

Traditionally, because of racism, academia has ignored original peoples, as if they were merely animals in the background of development of civilization. I recall a fat coffee table book about Scandinavia, making barely a mention of the aboriginal peoples. as if they were no more than the animals of the forests.

There is no basis for such thinking. The North American experience shows that aboriginal peoples are peoples like everyone else, looking after their own self-interest, following opportunities when they appear. In Europe we see this in the development of the north-south amber route that went down to the Venetic colonies, and carried other goods too like furs. But to claim that these people could not have been derived ultimately from Europe's aboriginal peoples (“Finns” descended from the “Maglemose

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Culture”) is not just racist, but illogical. The north was not empty when farmers pushed up into Europe, nor were the aboriginal people animal-like idiots. If anything, the demands of surviving in a harsh northern landscape would have made them more adaptable, creative, perceptive and intelligent than the average overweight person benefiting from the warmer climate and wealth in the southern civilizations.

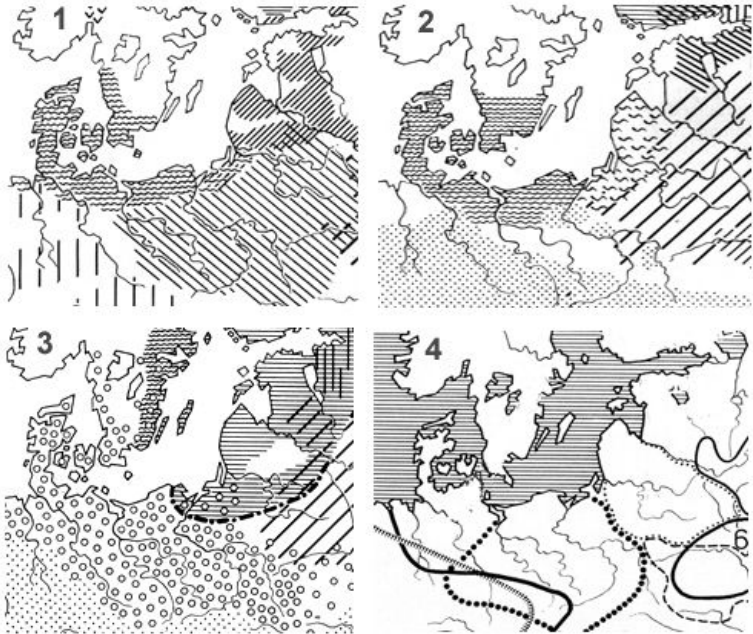
This chapter has described Europe at the peak time of the Venetic north-south trade, and revealed that it is very possible that the Venetic colonies were actually established from initiatives among Finnic speaking traders in the north. They may have created the amber routes and in doing so also the market at the southern terminus to handle it.

In due course, the southern colonies could have become wealthy and drawn surrounding peoples into it, while continuing the language. This is a context which has never been considered before but will become significant if, when interpreting the Venetic, we begin to discover remarkable parallels with a northern Finnic language like Estonian. Although the Suebic language does not survive, except perhaps in the substratum of Germanic, the Estonian language probably has a strong component from the ancient Aestic of the southeast amber source. And that being the case it is significant that Tacitus did not say Aestic was different, but ‘more like’ something else. It is possible he was speaking mostly of the dialect. He may have been perceiving the same language but spoken in a high palatalized dialect in the Suebic form, and in a lower less palatalized form in the Aestic form. If so then we can predict that if Venetic was Finnic, one will find similarities with Estonian, except for linguistic shifts mostly surrounding stronger palatalization in the Venetic.

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BK.2. BOAT PEOPLES ACROSS THE NORTH

The Obviousness of Portions of Finnic Boat Peoples Progressing into Traders



Sections of maps in Jaanits, L. et al [1982], *Eesti Esiakalugu*, Eesti Raamat, Tallinn

The above series of maps of the south Baltic region, are from a major archeological text, which shows material culture patterns among descendants of the “Maglemose” boat peoples, identifiable with the original Finnic. By map 1, around 8.000 years ago, the original “Maglemose” boat people had already spread and differentiation among them had begun. By map 4, close to 0AD, there was so much trade going on that archeologists had a hard time distinguishing material culture zones and could only show general overlapping areas using coded lines.

BK.2.1 Introduction: The Untold Story of the North

I have previously proposed that the original long distance professional traders across northern Europe and travelling the large rivers south to the southern civilizations, I suggested that this happened for one simple reason

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– continental Europe was originally heavily forested and long distance travel was most easily accomplished by travelling Europe's large rivers or coasts, by boat. Accordingly, professional long distance traders had to be derived from traditions that already used boats and traveled long distances.

They were the aboriginal peoples that emerged from the marshes, lakes and rivers.

These aboriginal people pursued their nomadic boat-oriented hunting-gathering way of life across the north for many thousands of years following the Ice Age before any arrival of farming peoples. Then when farming developed in the southern regions the northern aboriginals were preadapted to continue to use their boats and nomadism to carry wares from market to market, to serve the farmers – people who were tied to their farms and settlements and could not waste time travelling very far from home. Thus those northern aboriginals who found the opportunity to do so, formed a new kind of profession – the professional trader.

Archeology can determine when professional trading began from the enlargement of regions of similar material culture. Map 1 and 2 of the four maps above reflects material culture determined by normal social connections between clans and tribes, Map 3 shows how the regions of similar material culture enlarge 2-3 times, We see the larger region from southern Scandinavia to the southeast Baltic and the larger region covering the entire east Baltic coast and east as far as Lake Onega. Such enlargement can only occur if there are professional traders carrying wares over longer distances from one area to another. For example archeology found amber amulets and beads only close to where amber occurs naturally – at the southeast Baltic, but by around 3000BC (the period shown in Map 3), archeology has found amber at the north end of the Gulf of Bothnia and as far east as Lake Onega. These maps will be discussed in greater detail later in this chapter

Similarly archeology finds that around 3000BC there was a sudden revitalization of culture in Asia Minor, which includes Baltic amber objects in Babylonian tombs. It is about this time too that the barren islands of the Aegean suddenly came to life with craft industries to serve trade.

The southern world was interested in northern natural resources, and probably the steady commodity was furs, Amber was only a supplement as it was available from only two sources (but archeology does not find remains of furs, so the fur trade must be inferred in other ways.)

This book is probably the first to recognize the fact that north-south trade may be the origins of many things that manifested in southern civilizations, beginning with the use of the boat, and long distance trading in itself. We have focused some attention on the north-south trade between the Jutland Peninsula and the north Adriatic region of the ancient *Veneti/Eneti*. We can look at ancient Europe as a whole and propose similar developments elsewhere than the Adriatic, and through that be able to propose that all the *Veneti/Eneti* mentioned in history developed as

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colonies receiving northern trade goods in other locations as well.

Past scholars have failed to address north-south trade, but worse still, in general scholars pursuing ancient history have actually ignored northern Europe, treating the people there as animal-like primitives who could not possibly have had any involvement with civilizations to their south. And yet if we look at the circumstance in the 17th century northeastern North America, we find that the native peoples responded very strongly to French and English interest in furs from the forest, as well as their own desire for iron axes and pots. From this there were major historical repercussions as we know. Humans are the same way. They will adapt to new circumstances and look after their self-interest.

Besides the tendency for scholars to dismiss impacts on civilizations from “primitive” peoples in the north, there is also a general ignorance about prehistoric northern Europe. Who were the original peoples? What modern languages might be considered descended from them?

A general survey of possible descendant languages of original northern Europeans tends to conclude that the only languages that seem to fit are the Finno-Ugric languages. Because the languages of Estonian and Finnish is spoken today by civilized people in nations following the European pattern, the racism of scholars is unable to link Estonian and Finnish with other northern aboriginal peoples who lack the symbols of civilization. Thus one might find a scholar accepting that the Saami (formerly called “Lapps” and before that “Finns”) and yet want to exclude Estonians and Finns because the latter do not look aboriginal. And yet on closer scrutiny that scholar will discover that the language of the Saami has similarities to Finnish and that linguists agree that the Saami (“Lapp”, “Finn”, language) is Finnic.

As much as scholars want to continue to segregate aboriginal-looking peoples from “civilized” peoples, the reality is that the Saami are remnants of Finnic peoples who continued in a primitive lifestyle in their northern isolation, while Estonians and Finns are remnants of the southern portion who became involved with the farming civilization pushing up from the south. It would be this latter group – those who became involved with the farming peoples (and even intermarried with them) - that would be responsible for fostering long distance trade.

Did early north European and north-south traders have a Finnic language? What do scholars know about Finnic languages?

From comparative linguistics they belong to the “Uralic” language family, a family completely apart from the common “Indo-European” languages (Greek, Latin, Slavic, Germanic, Celtic, Lithuanian, Latvian, etc, etc.). Such an enormous separation is indicative of a linguistic branching dating as far back as the Ice Age. In other words – other than loanwords, Finnic languages like Estonian, Finnish, Livonian, Saamic, etc are completely different from the “Indo-European” languages, which arrived via farming peoples pushing westwards from around 3000BC.

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Thus if Venetic turns out to be Finnic-Uralic and not Indo-European as has been assumed, then we are in effect looking at Venetic in a completely new way compared to the traditional ignoring of the north.

In the past, scholars have barely given Finnic languages a nod, for the reason I described above that they have been considered to have come from aboriginal roots, and because there was an aversion to attributing any development in European civilization to aboriginals.

Such bias can even be found among linguists who study the Finno-Ugric language. While they are happy to connect Estonian or Finnish to the still-aboriginal peoples of central Asia, there is a great irrational resistance to connecting aboriginal peoples to civilized peoples and to attribute a role to them in the evolution of European civilization.

Accordingly any discussion of the evolution of European civilization ignores not just Finnic peoples, but generally to any peoples from the north. There has been a tendency to assume civilization developed in southeast Europe and that throughout that period all of northern Europe – including farmers! – were unaware primitives. In reality, as archeology shows, there was quite a close connection via trade, and in fact northern peoples may have been more aware of what was going on in Europe as a whole than someone in the middle of a southern civilization. For example the ancient Greek historian Herodotus puzzled over the north from which tin and amber came, brought to Greece by “barbarians”. But I believe these “barbarian” traders knew twice as much at least about Greece. But since northern peoples did not write down what they knew, we have no proof of the degree of awareness in the north. When there is no proof, then the bias of scholars takes over and assumes the point of view that serves their own biases.

In Chapter 1, we introduced the possibility that the Suebic languages of the pre-Roman period influenced the Venetic at the bottom of amber routes. The Suebic, British and Aestic cultures, as we saw, covered the same region from Britain to the east Baltic, through Scandinavia, where archeology has identified dugout boat peoples dating to the end of the Ice Age, named “Maglemose Culture” after the location in Denmark where they were first identified. It suggests the original “Maglemose” language had simply evolved and adapted to arriving farming peoples, and was not fully displaced until Roman and then Germanic military conquests and multilevel army-enforced governments.

It should be obvious that the northern language of the boat peoples would travel south constantly and everywhere at the lower ends of the routes there would be facilities and colonies to handle the activity. Where there was great success, a small colony could grow, draw other peoples into it, and acquire its own identity – this is what I believed happened with the Adriatic Veneti and earlier at other southern terminals of north-south trade. Early influences on the southern civilization was significant, and yet nowhere in any scholarly literature is any influence from the north in

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southern civilizations even considered

Partly because of the past biases and racism in European academia, the notion of strong impacts from the north, and the continuous presence of north-south trade has been completely overlooked by historical scholars, or at least dismissed from having any relevance. And yet, what I will demonstrate is that, if these north-south traders stimulated trade, industry, and commerce through their pursuit of trade, then it was in fact these northern boat peoples who transformed Europe.

The key to the transformation lies ultimately in the development of the boat. Originally created to enable hunter-gatherers in the post-glacial north to get around and survive in a flooded landscape, it later became key to creating successful long distance trade bonds that in intricate webs tied early European civilizations together, long before it was done by centralist governments, officials, and armies.

Recognition of the northern boat peoples in their impact on early European history had been generally absent, as I said. All textbooks regarding European history have in the past, as I said, treated the ancient past in Europe's north as a kind of irrelevant hinterland, which contained only aboriginals who kept to themselves. It did not help that some false theories about Finnic languages had been developed by naïve 19th century linguists which became entrenched. Archeology, a newer science, came later, and when it found little evidence to support the linguists' theory, it was too late. A false view of the past, once entrenched, is hard to displace in the general public.

It is certainly possible for there to have been an initial expansion out of the “Maglemose Culture” that reached the Urals by boat, and then after a while a secondary expansion backwards up the Volga, possibly by professional traders around 3000BC.

That professional traders arrived at that time is evidenced by the fact that the “Comb-Ceramic” and “Funnel-neck Beaker” archeological material culture definitions cover three or four times the area of previous archeologically defined material cultures (as we will show in the archeological maps –see more detailed discussion later). Such an enlargement of the region containing similar material cultures, can only be explained by the distribution of that material culture via professional traders.

BK.2.1.1 The Development of a Water-Oriented Hunter Gatherer

The most important thing about the original culture in the north was not that they were nomadic hunter-gatherers as that is not new, but that they had the boat. The boat allowed them to move great distances easily by gliding along waterways. Not only did it make human travel passable in a flooded, marshy, landscape but it allowed travel five or more times faster or further than previous pedestrian hunter-gatherers had been able to do.

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Humans are not naturally inclined to move about on water. We are pedestrian. We prefer dry ground. If we go on water, we prefer a very large raft so that it feels like we are on an island of land and certainly waters were crossed going back as much as 50,000 years ago when circumstances required it. Being in a small boat on high waves is in fact instinctively terrifying and doing it as a way of life required a complete transformation. Thus the evolution of boat-using culture and technology was a significant development and a very bold and dramatic one, compared to farming. Farming is simply based on a human helping a plant or animal reproduce better. (The only real other unnatural behaviour in human history is adopting riding on horses in one's way of life.)

Going back to the beginning, by the end of the Ice Age there were, in northern continental Europe, tribes who hunted reindeer and followed them on foot. With the warming of the climate, the reindeer herds drifted north and the reindeer hunters followed, eventually ending up in the European arctic – probably becoming, with some genetic mixing with others, the Samoyeds and Reindeer Saami of today.

Not all reindeer hunters were as lucky. Towards western Europe, the reindeer could not continue northward as they were blocked by the sea. Among these tribes, those in northern continental Europe, below the glaciers (which were centered on the mountains of Norway) were affected by the rapid melting of the glaciers of the Ice Age from around 10,000 years ago, that left the whole region nothing but marshes lakes and rivers. The ocean level rose as well, submerging previous lowlands. This new environment of water made traditional hunting and survival difficult.

While today we imagine that the solution was easy – to invent boats to make it possible to move about in wetlands– this was not an easy step. While one could fashion a raft and go on water temporarily for short times, humans naturally preferred to be on land and to walk. Thus the original development of the dugout boat, before any other human beings had done so, and the practice of being on the water for hours on end had to develop in many generations from environmental and competitive pressures. The very development of a boat not to mention how to use it, was something that needed a slow process of trial and error.

Thus the boat peoples arose from those reindeer hunters of the central regions whose reindeer herds were unable to move north owing to the glaciers and the seas blocking them towards the west. Eventually these boat peoples, the “Maglemose Culture” and developments from it, spread across Greater Europe from Britain to the Ural Mountains. Once in the Volga River system, the boat peoples could follow the Volga River all the way to the Caspian Sea, or turn north on the Kama. In the east boat peoples could also go north towards the White Sea and in both cases of progressing in the northerly direction, some of them came into contact again after six millennia with their distant cousins who had remained with the reindeer.

The early duality in the north, then, was between the pedestrian

reindeer hunters and the water-gliding hunter-gatherers on the water highways. Picture yourself in that world. The reindeer hunters would have from time to time, seen strange people sitting in dugout canoes, gliding along on the water. What a strange sight. People who glided on top of water! Because the two groups followed completely different ways of life, they were not competitive and co-mingled well and languages converged to a degree. To distinguish between the reindeer hunters and those with the boats, one simple way was to call one ‘people who step’ and the other ‘people who ride on the water’. And that may be what happened, at least on the Finnic side. It may explain how the enduring common name today of the reindeer peoples, *Samoyed*, sounds remarkably similar to modern Estonian *sammujad* ‘people who step’.⁶³ (The origins of the word “Samoyed” has been a mystery; now here is an explanation – but whether the word has an ancient origin or is a recent label applied by speakers of Finnic language near the Samoyeds remains unknown).

What about the other word – the word that meant ‘people who glide on water’? It would be quite appropriate if it turned out that the word “Finn” actually originates from a word meaning “people who ride on water”. In my interpreting it may have begun with the sound UI. It endures in Estonian and Finnish as *ui-/uj-* ‘swimming, floating’. The antiquity of the stem might be seen in the fact that it exists in the Inuit language of arctic North America, in a word like *uijjaqtuq* ‘water spins’.

Adding -N to UI, (UIN) made the word possessive – ‘of the swimming, floating’. Applied as a descriptive term to people, produced the idea ‘a people of floating’ or ‘a people of the riding-on-water’. The stem UIN, could be varied in terms of vowel tone, such as assuming the form AIN instead, but the most important effect when using this word was that the initial vowel was strongly emphasized and in the emphasizing, a consonantal feature, not necessarily recognized by a foreign observer’s language, was produced. Let us allow this consonantal launch feature to be represented by an apostrophe as in ’UIN- or ’AIN-. Then a group of Finnic speakers could say ’AIN- and it would sound to the foreign ear like “BHAIN-” Perhaps this is what Tacitus heard when he wrote down *Fenni*. We know that the later Norse language had a tendency to raise the vowel level, so they would have interpreted the same word as *Finn*.

Another variation of ’UIN- or ’AIN- was found among Finns of the rivers joining the Gulf of Bothnia to Norway, who history called *Cwens* (in Anglo-Saxon) or *Quan* (in Swedish). The acknowledged Finnish name was *Kainu*, so the aforementioned foreign interpretations suggest it was

⁶³ Analysis: Estonian *astu* ‘step’ is obviously related to *asu* ‘settle down’. So that (using the inessive-relative dicotomy) *asu* is to step down, and *astu* to pull back up. The second part involves *ma* a derivational suffix meaning something like ‘state, condition’. Thus we have ASU-MA ‘state of stepping down’. With emphasis it is verbalized ASUMA> ASUMMA> SAMMU

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actually spoken “KHAINU”. Meanwhile far to the east, in the lower Ob River we find the Finno-Ugric *Khanti* peoples. Perhaps we can interpret *Khanti* with an abbreviating of the plural “KHAI-N-IT”. It suggests there was a common name across the entire north with the most primitive dialect favouring an initial “KH.” Further south the Finnic language was influenced by contacts with other languages which gave different expressing of this word.

We may thus be speaking of one word, with variations in dialect affecting the initial consonantal feature. And the word “Finn” would be only one of several ways of expressing it.

The variations are mostly about what the initial consonantal feature sounded like in a particular dialect. Was it “KH” or “BH” ? Perhaps in some locations the initial sound was even “WH”. Thus we could have one word –’**AINI** or ’**UINI** that appeared in the historical literature in many ways *Venn, Fenn, Cwen, Finn*, etc. The meaning of them all would be ultimately ‘people who float, ride on water’ We may now wonder if the word *Venedi*, would be a plural of it. The -D,-T is the marker for the plural in Finnic. This plural marker is very old as it endures even as far away as the Inuit language.

Perhaps the initial consonantal feature could diminish too and leave us with a more pure initial vowel. Looking at boat-oriented peoples beyond the Finno-Ugric, we can find the word *Innu* ‘person’ in arctic North America, and in Algonquian languages. INI appears in Estonian too – *inimene* ‘person’. Did it once have the form UINU-MENE ? AINU-MENE? A variation on the same thing?

While the term “Finno-Ugric” was invented by linguists the word “Finn” is probably original because both Tacitus (*Fenni*) and Scandinavians (*Finn*) used it. And yet the word “Finn” is foreign to Estonian and Finnish ears because their languages do not have the “F” sound. The “F” sound must have been introduced by the foreigners, interpreting what they had heard spoken. In general these words moved towards VENE among trader peoples, influenced by other languages, and in that form traveled south with the traders. Pluralized we get VENED Bearing in mind that Greek said *Eneti*, while Romans used *Veneti* except that the original Roman language “V” character was pronounced like “W”, we see again that the initial consonantal feature was quite fluid, adapting to the aesthetics of the foreign language. In other words, the initial consonantlike feature was originally only a paralinguistic feature arising from the strong stress on the initial vowel.

BK.2.1.2 The Inventing of the Boat & Contributing to Civilization

As obvious it may be that the first regular use of boats occurred in northern Europe in the flooded landscape, there are people who believe

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that humans could have invented a boat anywhere. Yes, they could have, just as one can invent a toy, but to embrace it entirely in a way of life is another matter. New inventions need time to be adopted and a new way of life built around the inventions. But once established, other peoples could copy it easily. But it is not just about copying the boat, but the entire way of life. It is similar to hunting peoples adopting farming. You cannot simply try out a horse and plow and cultivate a field. You have to adopt the entire way of life, from seeding to harvesting to storing. And the first practice of farming may have thousands of years of development and refinement behind it too. But when it has all been invented and developed, another people can observe what is being done and copy it within a generation or two.

A practice is not adopted even if it is possible and even if someone invents it as a toy. The invention has to fit into the way of life that already exists. In North America, theoretically the Natives could have developed the practice of riding on the backs of elk, or using bison like oxen, but it never developed. North American Natives did not ride any animals, but within a few generations after seeing Spaniards riding horses, the Natives of the plains were all riding around on horses. Thus it is not just about simply jumping on the back of an animal and having a thrill. It is about the practice of using the horse as a whole – how handled, how fed, how used, etc. It is only when one people, pushed along by environmental pressures, over many generations, develops a practice that another people can now observe this wholistic solution and adopt it all within a generation.

The truth is that while humans have the ingenuity to invent – anyone could have floated a basket in water, and understood the concept of a boat – the fact is that unless their way of life had a great need for the invention, it remained a toy. An invention had to find a place within a society. For example the modern automobile would not have developed had its uses not already developed in the horse-drawn wagon which had been evolving already many thousands of years ago. The automobile replaced the Victorian institution of the horse-drawn carriages and wagons, and was even originally called ‘horseless carriage’. And going back to the beginning, it is possible that it all began with humans dragging a boat over land, and putting logs under it to serve as wheels. One development rests on the shoulders of another.

The dugout canoe obviously began with people going out onto water by straddling a log. Starting with riding a log, the first boats were born from logs with cavities in it where a person could sit. Eventually these logs with cavities developed into dugouts of thin walls and streamlined shape. In turn, the skin boat needed the dugout as a prototype. Rock carvings of the Scandinavian arctic, showing natural size moose-head prows, suggest that the first skin boats were in fact dugouts made from a moose carcass!!!

When these hunter peoples achieved the boat, they were suddenly able to not only travel through the watery environment, but also travel some 5

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times further or faster than even walking the same distance on flat ground. Furthermore, the boat suddenly gave them access to animals in marshes and under the water, that had previously been inaccessible.

With the continued warming of the climate and the explosion of wildlife, these boat-people would have themselves experienced a population explosion. As I have already said, archeology suggests that such boat-people expanded rapidly across northern Europe from Britain to the Urals. It is now generally believed that this expansion established the base for the subsequent Finno-Ugric speaking cultures in which boat-related mythology and symbolism is still deep. There may have been some internal movements within this vast region of boat-using hunter-fishers, as well as dialectic separation of the eastern Ugric and western Finnic tribes, but generally there is no other explanation for the origins of the Finno-Ugric cultures/languages. They were all distributed as we would expect according to water systems. (Finno-Ugric language subdivisions can be defined according to water basins!)

Seasonally nomadic hunter-fisher aboriginal clans or bands would possess over 5 camps, and move from one campsite to another through the year, arriving back at the same place only a year later. Several bands would, by agreement, meet at one location suitable for a large congregating, and there they would all socialize in a period of several weeks and define the larger tribal social unit.

Within this annual cycle, groups of men could also break away from the annual routines and make long journeys of 1000 km to trade and socialize with neighbours. (This indeed happened in Canada as observed in colonial times, where men on the east side of the Great Lakes would make long journeys of over 1000km to meet with related peoples at the west side of the Great Lakes, or indeed during the times of the fur trade make 1000km journeys to Montreal with furs to trade.) Thus, in prehistoric eastern Europe, the Finno-Ugric groups could easily have broken away from the normal seasonal rounds of their tribe, ventured down large rivers like the Volga, Dneiper, or Danube, to arrive at the Caspian or Black Seas, where they initiated trading with early agricultural peoples.

It is clear from these descriptions that the evolution of long distance trade from the northern boat-peoples was a natural one. Philosophically speaking, hunting and fishing is already an act of trading. The hunter makes a bargain with the spirits of Nature. "If you Spirit of the Deer, grant me a deer during this hunt, I will give you ----- " Thus, the including of humans in the annual hunting-fishing rounds was not a great step from their traditional transactions with the spirits of the natural environment or with each other in the principle of sharing.

With so many river routes southward there is no question that the boat peoples had very early contacts with civilizations developing in southeast Europe. Furthermore in a new more realistic view of the northern peoples, it is common sense too that not everyone who went south returned. Young

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unattached men might remain in the south, and become part of the southern civilizations. In due course, there were boats in the Black and Mediterranean Seas, but in the light of the above facts, one cannot assume that the custom of using boats originated there. The whole concept of boat use was probably brought south and developed by those northern traders who remained in the south to exploit trade opportunities among sedentary peoples who still only had localized trade. Note that the Mediterranean had never experienced the conditions that had promoted the invention of boat use! Once witnessed, it was easily copied, in the same fashion as I explained earlier – the Plains Indians adopting the use of the horse, within generations after witnessing Spaniards doing it, and capturing a few Spanish horses.

Between the dugouts traveling south by the rivers, and skin boats eventually travelling over top of Scandinavia and then south via the Atlantic, it can be easily argued that boat use in general, including the Mediterranean, originated ultimately in the north. The exception would be certain types of boat, that can be argued to have evolved from the raft concept – the reed boat for example..

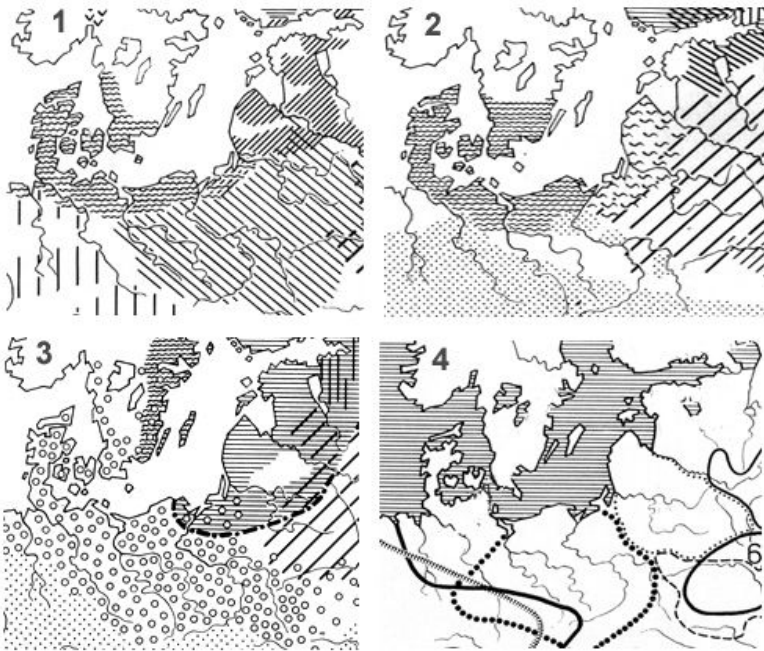
Eventually farming peoples pushed north into continental Europe. The Danube Valley was one corridor that brought farming people as early as 5000BC. Archeology knows them as the “Danubian Culture”. They preceded the Indo-Europeans which archeologists know as the “Corded Ware Culture”. The four maps and descriptions on the following two pages, tell a very simple story of a)the original nomadic hunter-gatherer tribes moving about, b)The arrival of professional traders in their midst that spread some material culture items over 3-4 times the area, and c)The related impact of the arrival of sedentary farmer peoples to the south.

We only need common sense to grasp the fact that while the northern and more isolated Finnic (Finno-Ugric) tribes remained in their primitive way of life, those who came into contact with the farming peoples, were affected by them, as discussed under the following Figure 2.1. There was borrowing of useful farming-related practices and some intermarriage. These events changed the appearance and economy of the “Maglemose Culture” people while remaining unchanged in their soft culture (religion, folklore) and language. People who are not outright conquered and ruled, are likely to remain unchanged in their soft culture and language – and the entire “Maglemose” region was untouched by any conquests until the Romans captured Britain in the first century BC and the Germanic Goths (descendants of the “Corded-ware Culture” began campaigns of military conquest northward into the Jutland Peninsula a century later, copying the Roman methods. (As discussed in Chapter 1)

Although archeologists give new names to the “Maglemose Culture” regions, such as “Funnel-neck Beaker Culture” (Map 3 small circles area), there is nothing to indicate that the soft culture and language has changed at all, nor even their basic way of life harvesting the waters.

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Figure BK2.1



maps from from figures in
 Jaanits, L. et al [1982], *Eesti Esiakalugu*, Eesti Raamat, Tallinn

These are the maps presented in the introduction to this chapter, which I will explain now in greater detail, as they are very revealing about the impact and expansions of trade.

Map 1, can be dated roughly about 8,000 years ago. The boat peoples have already expanded in the previous several millennia, using the Volga to go as far as the Urals where some met up with and interacted with reindeer people, causing the convergence that produced the Samoyed and Ugric language groups. **Map 1** basically shows the continuation of the swampland boat users of the Jutland Peninsula, south Baltic and south Sweden (wavy lines ~~~). Further up the east coast of the Baltic we see the “Kunda Culture” (hatched lines //) which appears from large harpoon heads to have adapted to hunting seals and maybe whales from extra large dugouts. Meanwhile we see inland boat peoples on the rivers south of the Baltic, away from the coast. All three probably congregated at to southeast coast to trade, share news, find mates, have festivals.

Map 2 which might date to around 5000 years ago, is most significant in that it shows the entry of farmer peoples in the grey dotted zone across the bottom of the map generally on the higher ground north of the Danube.

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The arrivals of the farmers had an impact, as the complex graphics for the east Baltic shows. The best way to interpret it is that there was trade going up and down the Dneiper and goods were being transferred between the Dneiper peoples and those along the Baltic coast. Note the use of different graphics does not signify a very great change. We are still looking at basically the same peoples and same language. What is affected is adjustments to contacts with farmer technology and the development of trading behaviour mainly towards goods going down the Dneiper.

Map 3 now shows the impact of the farmers in the grey zoned area of Map 2 on the coastal peoples. Because of the adopting of some farming habits and lively trade between the coastal and farming peoples, the character of the original “Maglemose” culture changes enough to show the zone in small circles instead of the previous wavy lines. Archeologists have called it the “Funnel-neck Beaker Culture” after a common artifact. It would be at this time that the interaction between the coastal peoples and inland peoples (or to use terminology cited by Tacitus – the Ingaevones and Herminones) that there was genetic mixing as well, resulting in the dark, short, original peoples and tall Caucasian farmers, producing the typical Germanic type of person that Tacitus described. But language is not genetic and people continue to use the language of their geographic and economic region – coastal people using the original language (Finnic) and the interior peoples where sufficiently isolated continuing to use the farmer language (of the “Corded-ware Culture”) Note the regions of material culture as found by archeologists are now some 3-4 times larger. This is indicative of the development of trading. Trading spreads material culture. Thus the “Funnelneck Beaker” zone is now 3 times larger than the original wavy lines of Maps 1-2. Similarly the east Baltic is now superimposed by the “Comb-ceramic Culture” which is many times larger than the original “Kunda Culture” It indicates the development of professional traders, markets, and long distance shipping.

This development of professional traders coincides with dramatic developments in the southern world as well, where, for example the islands of the Aegean, originally barren rock, now come alive with manufacturing and trade. It also marks the time of the earliest finds of Baltic amber in tombs in Babylon. If we were to find ‘barbarian’ traders (to use Herodotus’ term for people who brought amber and tin from the ends of the earth) in the southern world – at the Black Sea, in Babylon, in Greece – then map 3 tells the story of their origins – both the original “Maglemose” cultures of the south Baltic, and the “Kunda” culture of the east Baltic became involved in north south trade around 5000 years ago.

Map 4 unfortunately does not reveal very much. By Roman times, there was so much trading that archeology cannot easily define material culture zones. They have used lines to designate overlapping areas. My purpose in including this map is to show how the more trade there is, the less it is possible to define peoples by archeological findings.

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The picture that emerges is that the “Maglemose Culture” boat peoples developed according to contacts with farmers and civilizations pushing up from the south and southeast – but only where the contacts occurred. There were always those who remained in their original hunting-gathering way of life towards the north or deep in inaccessible marshes and forests – the latter being historically called “Fenni” or “Finni” while those in contact with civilization develop their dialect closer to the phonetic ways of the civilized peoples.

Traditional thinking, as I have already stated, has tended to completely segregate the aboriginal realities from the actions from civilized farming peoples, as if the one could not adapt to the other without completely losing their identity. While it may be true that often aboriginal peoples are swallowed up by civilized peoples, sometimes aboriginal peoples simply adapt – particularly if they are of mixed race exploiting the best features of both. It all depends on how strong the impact. The further north the aboriginal peoples, the more gentle the influences, and the more time they have to adapt to new ideas and technology without compromising what they already possessed. For example in North America today, the Inuit language and culture in the arctic has survived more strongly than aboriginal languages and cultures towards the south in North America – most of which are now extinct. With little impact from civilization in the past centuries, the Inuit have adapted to snowmobiles, rifles, and other modern technological conveniences, while their language and culture endures. Further south, some of the aboriginal peoples of the northern forests have also adapted to civilization while preserving their original identity quite well. But still further south, the language and soft culture have disappeared under the influence of the English speaking North American immigrant cultures. Thus North America of the past couple centuries is a laboratory for understanding how the Finnic aboriginals were affected by the arrival of farming civilization. Anyone who is aware of this pattern realizes that just because no Finnic languages survive in southern Scandinavia or the South Baltic, or Britain for that matter, does not mean it never existed. To believe that one also has to claim that the North American “Indian” languages of the United States that no longer exist, never existed. I hope nobody who is reading this is that stupid as not to see that the Finnic language of the Saami (Lapps, “Finns”) or Finnish, Estonian, or other remnant Finno-Ugric languages across northern Russia (Karelian, Votic, Mari, Permian, Ugrian, etc etc) is basically remnants of the aboriginal languages of ancient and prehistoric Europe.

Thus, if we think it all through with common sense, it is likely the archeologically defined “Maglemose Culture” that covered the entire north from Britain to the east Baltic, and continued up the east Baltic a little modified for sea-hunting in the “Kunda Culture”, through history simply developed and adapted to farming and trading as required as it manifested to their south, and the language and soft culture was extinguished only

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gradually according to the advance of civilization towards the north.

This would then agree with Tacitus – see Chapter 1 – stating indirectly that the Aestic, Suebic and Britanice languages were similar. The “Maglemose” language of the aboriginal boat peoples had simply evolved!! Then with a new militaristic conquest approach Latin was forced into Britain, followed by the military campaigns of the “Goths”, forcing Scandinavia into a Germanic character over the period of about 5 centuries from the mid Roman Age.

Thus, from common sense alone – if you have peoples from “Maglemose” origins who have mastered creating sleek dugout canoes for rapidly moving through the landscape along waterways, and are used to travelling long distances from one hunting area to another in their original nomadic way of life, then it is inevitable that some of those boats will venture southward, especially when several major rivers flowed southward! Once it is understood that it is possible to obtain exotic goods in the south for northern resources, then that will promote groups specialized in making these trips. When it is understood that profit can be made by taking goods that are cheap in one location to another location where they are valuable to the people there, then that promotes professional traders – clans or even tribes who do it all the time. (Resulting in the dramatic increase in size of the archeologically defined material cultural regions we saw in Map 3)

Even at the most primitive stages, it is impossible to imagine that boat peoples did not travel south on the Danube, or travel south on the Vistula or Dneiper, or even follow the Volga to the Caspian Sea, and its west coast to Babylon. Boat people could float with the river. They only had to camp on shore and procure food from the forest. along the way. Here again we can discover patterns of behaviour of boat-using peoples from studying North America when Europeans first observed them in the 17th century – the canoe using Algonquians had no problem making long journeys just like today people do with their automobiles. Humans will use whatever capabilities their technologies allow, even motivated by curiosity and nothing more – if they have free time. .

Another southward-flowing river was the Rhine. It could be accessed from the Rhine, and even from the Loire. The Po and Adige Rivers of northern Italy flowed into the Adriatic Sea, but they too could be accessed once one found some passes to get over the Alps.

To summarize, the idea that some groups of northern peoples of the Finnic “Maglemose” origins would become, over time, professional north-south traders, is not merely a possibility, it is a certainty from merely studying the geography and climate and anticipating human behaviour. Besides adapting to the farming peoples, and adopting farming methods that were useful here and there, an awareness of southern civilizations inspired continued trade journeys southward. By about 3000BC, there were professional traders in the Baltic and the North Sea –as proven by the

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enlargement of regions of similar material culture in Map 3, and travelling down the major rivers. As I have already said earlier, Baltic amber has been found in Babylonian tombs dating to before 3000BC, 5000 years ago.. Also it is about that time that the formerly barren islands of the Aegean Sea came alive with manufacturing and trade. Someone had introduced trade!!!

Originally trading may have been no more than local, but with boats, distant locations were connected and that enlivened markets and promoted consumerism of crafted goods. Is it possible that the northern boat peoples without realizing it, set in motion industries created specifically to create products for trade? Ancient Greek historian Herodotus wrote around 500BC that Greece had begun with people named *Pelagii*. Were they traders of the Danube? Did they establish a trade market at Athens and promote trading, and in turn promote craft industries.

There are many modern examples of the desire among a given people to obtain certain goods, actually beginning the production of crafts specifically for trade in order to obtain the goods they sought. For example in North America, the natives began to create wicker baskets, mats and canoes specifically for trading with the Europeans. Did Europeans begin industries for deliberately creating objects for trade already over 5000 years ago?

Although ultimately originating from the reindeer hunters in the Ice Age, obviously one cannot view the entire ancient Finnic north as one kind of people. While all used boats, they adapted to their own geographical conditions. For example the “Maglemose” culture extension that became the “Kunda Culture” of the east Baltic coast, obviously – from their large harpoons - created extra large dugouts and harvested the sea. It follows that Baltic and White Sea seagoing peoples developed from them, and they may have been instrumental in long distance trade more than any other “Maglemose” subdivision because they extended boat use into the open seas.

Then after farming peoples arrived, the aboriginal boat peoples adapted to these new people, exploiting their presence for trade and borrowing. But only if they had sufficient contact. The aboriginal way of life, indeed their genetic makeup from intermarriage, depended on how much they had become involved with the farmer peoples. Needless to say, those who lived too far north to come into continued contact with the farmers, remained in their primitive state. For example, even after Tacitus described the advanced *Aestii*, his description of the *Fenni* in the last chapter of his *Germania*, pictures a still-primitive people who we can imagine were still in the “Maglemose” state, and perhaps only came from time to time to the *Aestii* marketplace with furs to obtain a few goods they desired – in a manner very similar to North American Cree natives visiting Hudson Bay trading posts in the 17th-18th centuries.

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BK.2.1.3 Connections Between “Finn” and “Eneti/Veneti” names?

We discuss the historic Eneti/Veneti at length because we believe they originated from the north, from the development of north-south trade in Europe. I have already above proposed that the word “Finn” originated from Finnic, and that the word Veneti (from Finnic VENEDE) did too. Let us look at this more closely.

Given that modern Finnic uses the word *vene* for ‘boat’ and its plural is *venet* or *vened* we can see that a plural of *vene* is a simpler explanation than our proposal above that the name began simply the concept of floating or gliding on water – ‘UINI, ‘AINI. However we can propose that the word for ‘boat’ came from it, since ‘UIN is in a genitive and therefore can also mean ‘(object) of floating-on-water’ and then we can produce the plural meaning ‘(objects) of the floating-on-water’ and then making it genitive again (as in VENEDE(N)) we get ‘(people of) (objects of) the floating-on-water’.

The word for ‘water’ in modern Estonian and Finnish is *vee*. Thus we can approach the same thing in another way – by first forming the word for ‘water’ and then the boat becomes ‘(object of) the water’ and pluralize it from there.

The original word was very very fluid, but as it became necessary to distinguish between different concepts, different forms emerged. While the more northerly peoples remained unchanged, those in contact with civilizations and being engaged in trading activity developed some specific derived words. Words derived from the act of carrying wares by boat on water resulted in words like (using Estonian examples) *vii* for ‘carry’ or *veda* for ‘transport’ as well as the *vene* mentioned already. The word *vene*, is today also the Estonian/Finnish word for ‘Russian’, but the reader should not assume it means the Slavs were boat people. They were farmers. The word *Vene* actually referred to the boat-using traders who traveled between Stockholm and the Black Sea via Novgorod and Dneiper in relatively recent times (Viking era). Another word for the same people was *Rus*. There is no connection between *Rus* or *Vene* and Slavs. The Slavic farmers inherited the word from the kingdom developed by the *Rus/Vene* trader powers who settled in the regions that became Russia along the trade waterways.

All V’s are made by putting the lower lip under the upper and sounding it, but what the final result is depends on how forward or backward the bottom lip is placed. The modern English and Estonian “V” puts the lower lip far back, under the teeth, but other dialects of the past could have left the lower lip more forward, sounding between the lips. The result can range from a sounded B (which we write as “BH”) to a WH or even KH. It is interesting to note that the Algonquian word for ‘water’ is *bii*, using a soft, sounded, B. The “V” sound is very changeable!

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We already discussed the phantom consonants launching an emphasized initial vowel. The initial consonants were side effects of the Finnic language emphasizing an initial vowel. We can now see why Greeks said *Eneti* or *Henetoi*, or *Ouenedi*; why Latin said *Veneti* (V=“W”), Celtic said *Gwenyd*.... And what did the Adriatic *Veneti* themselves actually say? I believe that the Venetic writings themselves present the word in the stem **.e..n.no**. The dots when interpreted as palatalization, or generally the effects of raising of the tongue (as described in detail in “*The Veneti Language*”). The dots around the initial E, seem to identify the peculiar business around an initial vowel. By our analysis later, the *Veneti* themselves would have said something like “HJEINNO” where the “HJ” and “I” attempt to reproduce the palatalization effects.

According to our theory, the deepest meaning was ‘people who ride on the water’, but when these people became the traders or Europe, the meaning would have narrowed and reduced towards something akin to ‘boat people’ or ‘shippers’.

However one looks at it, one arrives at the same place, a name with a purely generic, descriptive, meaning that, among its Finnic speaking traders with civilization would have been as generic as today “trucker” or “shipper”.

In Estonian, the *Venedi* name of the most recent history, has become established as *Võnd*, in Finnish as *Venta*. These modern era names could have been referring to the post-Roman development of historic “Vends” etc. whose ethnicity is uncertain. The important fact, though, is that the Estonians and Finns use the word *vend* to mean ‘brother’. It suggests that there was a brotherhood among the waterborne trading peoples. Meanwhile Norwegian uses *vend* to mean ‘friend’. In Swedish it has become *vänn*. These facts seem to imply that even after Scandinavia was Germanized, Finnic traders continued to operate across the northern seas, and interact with now-Germanic Scandinavia, to be regarded as ‘friends’.

Another indication that the historic word *Veneti* tended to refer to ‘shipper’ more than anything else, is that both Estonian and Finnish have a similar interesting term.

In Estonian it is *võnnuvõõras* and Finnish *ventavieras*. The meaning is ‘exceedingly, extremely, a stranger’. This is a peculiar saying until we realize that a trader might arrive at a town, do business, and then disappear for a long long time, before returning to do more business. The saying may be in the same spirit as the English saying when guest depart “Don’t be a stranger”. The trader came so infrequently, that it became a source of humour in a saying reflecting on how long a time might pass before seeing him again. The fact that the saying appears in both Estonian and Finnish is significant. For the saying to occur in both languages could mean it is a ver old expression invented with the adoption of farming and a settled life among Finnic speakers in the Baltic.

BK.2.2 The Distribution of the Language of the Northern Traders towards the South and Across the North

The aboriginal boat peoples that developed out of the reindeer peoples when the climate warmed in northern Europe was very successful and expanded in all directions where there were water highways. Identified by archeologists as “Maglemose” culture from where it was identified in a bog in Denmark, this new way of life mostly spread eastward, following the seas and then major rivers (notably the Volga), modifying a little as it went, as far as the Ural Mountains. I view the language of this culture as “Finno-Ugric”.

In the last section we also looked at the evidence that from at least 5000 years ago professional traders (those who pursued it for a living) appeared in the north, and the fact that Baltic amber has been found in tombs in Babylon dating to before 5000 years ago, tends to confirm the fact that the northern professional traders of the “Comb Ceramic” and “Funnelneck Beaker” cultures carried on trade relationships reaching down to the Black and Caspian seas.

In this section we continue the tale forward to look for evidence of this developing of both north-south and east-west trade systems as the original north-south traders become more sophisticated as millennia go by.

Since there was no documenting of history in the illiterate north, obviously all the historic references are found in the southern world, notably the texts of ancient Greek historians and travelers. It is in these ancient documents that we find the name *Eneti* or *Veneti* mentioned many times. I believe these names identify the traders descending from among the northern descendants of the “Maglemose” culture.

The ancient historian Herodotus, in describing the north shore of the Black Sea, speaks of ‘barbarians’, and these probably refer to groups of traders who came down the Dneiper River. Such traders had as their destinations, various markets to which buyers of their goods came. However, by Herodotus’ time (about the 5th century BC) according to archeology, traders making a living bringing furs and amber and other goods south, had been doing so by now at least 2000 years. (A sidenote: Polish archeologists have been finding amber bead-making workshops near the Baltic that date to as much as 4000 years ago, an indication that the amber trade from the southeast Baltic was in full swing at about that time.)

Such a long period of north-south trade first with Asia Minor and then with the region that became Greece would have resulted in the developing of their facilities, established their own markets, and even southern colonies from which to stage further distribution. Thus if we are to connect the *Eneti/Veneti* of the ancient references to the European north, it would be that the southern destinations for the traders, initially colonized from the north, began to develop independently as the colonists took their own

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initiatives, continuing the distribution of wares themselves. This is only common sense. After two millennia, disorganized behaviour would become quite organized. We can thus to some extent separate the northern origins and the southern destinations into two relatively independent developments, but held together by what they had in common – their involvement in trading activity with the north (as opposed to east-west as with Phoenician Greek traders in the Mediterranean.)

BK.2.2.1 North-south Trade and the *Eneti/Veneti* Name in Southeast Europe in Ancient History

The ancient historian Herodotus referred explicitly to the *Eneti* at the north Adriatic region, but deep in his text he made a reference also to "*Eneti of Illyria*" His reference to the 'barbarians' who brought amber and tin 'from the ends of the earth.' may not have been known as "Eneti" but would have been derived from the same broad distribution of boat-using aboriginals across the north, all speaking dialects of the "Maglemose" language which I believe survives today in Finnic (as in the Saami, Finnish, Estonian, Livonian, Votic, and a few others.)

Regardless of what name foreigners chose to call these traders coming down the rivers, such a long period of north-south trade first with Asia Minor and then with the region that became Greece would have resulted in the agents for these 'barbarians' to have greatly developed their facilities, established their own markets, and even had southern colonies from which to stage further distribution.

Regardless of the names applied to these "barbarian" traders from the north, the names *Eneti* or *Veneti* or *Venedi* appear most often in ancient documents. The wide distribution of the name, according to ancient mentions, have them located at the Black Sea, Anatolia, Illyria, Vistula, Adriatic, Brittany, and more. But note that these historic mentions are relatively recent – from about the time of Homer's *Iliad* writing (800BC) – when the southern developments among such people were quite aged by now – if we consider the beginnings around the time Baltic amber appears in Babylon. Much history had passed by the beginning of the historical record, and these people had had plenty of time to become established in many locations.

It is quite abnormal for a people to be so widely distributed, over many centuries, unless they had an ongoing connection between them – a connection such as trade. A further theory is that the *Eneti/Veneti* can be connected to the archeological "Urnfield Culture" (marked by cemeteries of cremation urns) that are similarly scattered around Europe.

The traditional thinking, which always assumes the Veneti were Indo-European farmers of some kind, imagines they were farming peoples who simply migrated a great deal. But if they were farmers, then such a migration would essentially separate each group from the other, quite

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permanently, and their language and culture should change quite rapidly from lack of contact, including changes in name. Thus the current thinking does not seem very realistic. Their behaviour does not reflect the behaviour of farming peoples. Although all peoples with some farmable land pursued farming for their own needs, it would seem more realistic that the *Veneti* were trader peoples and their colonies were nodes in trade systems that their men followed. While Mediterranean traders located their nodes along the coasts – the Phoenicians on the south coast and the Greeks on the north coast – the *Veneti* would have been people using interior rivers, and as a result the nodes are not along a coast, but at strategic locations in the networks of rivers used to carry northern goods southward. In that scenario, the name and the language would be preserved through trade contacts within their trade network, in much the same way as, say the Phoenicians preserved their name and identity across the Mediterranean.

The long distance contacts through the trade systems would produce the required contacts needed for the achievement of a rough uniformity in language and culture over long spans of time and distance.

If we begin to view the *Eneti* or *Veneti* as peoples who were fundamentally traders, and whose permanent settlements represented colonies established to serve warehousing, marketing, portaging, and accommodation needs, then everything known about the *Veneti* begins to make much more sense, and we do find them to be as puzzling. We do not have to make assumptions that somehow do not seem right.

If they were trader peoples, we might expect them to have much imagery in their language connected with journeying and trade - such as life and death being seen as journeys. This may also point towards the name *Eneti/Veneti* having a meaning connected with journeying, shipping, trading. Today the English term *shipper* or *trucker* is very common. Perhaps we can find such a meaning in the word. And indeed this is what we find when we bear in mind the origins of north-south trade such as amber trade in the Finnic north. The simplest interpretation is via Estonian *vene* ‘boat’ and plural *d,t* giving ‘the boats’ which when applied to a people becomes ‘(people of) the boats. There are more complicated approaches though, which go even back to find a common origin in the word *vene* and the historic words “*Finn*” or “*Fenni*”.for the enduring primitive boat peoples of Scandinavia.

Reference to the *Eneti* first appears in the *Iliad*, describing the fall of Troy which has been dated to about 1200BC. They are described as being lead my a man named *Pylaemenes*, coming from *Paphlagonia* (the southwest coast of the Black Sea) to the aid of Troy. But aside from an interesting coincidence that allows *Pylaemenes* somewhat resemble (if the initial P is silent) a Finnic word possibly meaning ‘over-man’ (Est. *üle-me[n]es*) and *Paphlagonia* somewhat suggesting ‘main stronghold community’ (Est. *pea-valla-konna*), there is no further information in the *Iliad*, to connect these people with the northern world.

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Let us turn our attention to what archeology has discovered.

It is important to bear in mind that the science of archeology is relatively new, and older history texts did not have the benefit of archeologically determined truths. For example the Roman historian Livy and people who took his words as truth, that pictured the Adriatic *Veneti/Eneti* being refugees from Troy, did not know that archeology would prove it false, and there was no sudden settlement at the Adriatic, but that the built up regions of the north Italic *Veneti* developed gradually from the northerly direction since about 1000BC, and quite gradually as the markets at the south ends of trade routes became increasingly successful.

The most important archeological determinations for a theory of north-south trade, is that revealed by amber, not just the paths they followed, determined from dropped amber, but also its origins and destinations. The fact that Baltic amber (Baltic source determined by spectroscopic analysis) has been found in Babylonian tombs dating to before 3000BC, means that if the *Eneti of Paphlagonia* were descended from a southern terminus of an amber trade route (such as a route that came down the Dneiper or Volga), then they were very well established by the time Homer wrote the *Iliad*.

It is likely that originally there was no organization among the traders who came down from the north with amber and other goods. It is possible that originally various northern clans simply gathered saleable resources and every once in a while sent their men south on a long journey that lasted months. Long journeys were not unusual for boat-using seasonally nomadic hunter-gatherers. We can find examples of such behaviour among recent North American boat-oriented, seasonally nomadic aboriginals, such as the Cree, who made regular visits to Hudson Bay trading posts.

What we want to find archeologically, is evidence of professional traders – clans or tribes that made their living by moving goods from locations where they were common and cheap, to locations where they were rare and valuable. For example, a professional trader who picked up amber at the southeast Baltic would not sell it locally, where people only paid for not having to pick it up from the beach themselves, but carry it to ancient civilizations of Babylon or ancient Greece, where it was so rare and exotic as to be as valuable as gold. The increase in value by making a long distance trading trip would be great enough to cover the cost of the long distance journey! Furthermore, professional traders would not have hesitated making the entire journey themselves, given that unlike horses – which have to be fed and need developed roads – boats involved little expense and they could use any river as a highway. Travelling the whole distance was nothing for peoples who were already preadapted to long distance journeys in boats, from their original aboriginal way of life across the Finnic north.

Central to long distance trade were boats and boat oriented culture but travelling around in boats is not natural to humans, who are by nature

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walkers. We cannot claim that boats could develop spontaneously anywhere. It needed a steady environmental pressure over a long period of time. Once invented, of course, humans could imitate one another. But the first implementation of unnatural behaviour needed pressures to force it to develop against human natural inclinations to remain on solid ground. We have discussed this in section 2.1.

Thus, when sedentary peoples developed, their inability to travel far from their farmfields and settlements promoted the development of professional traders from among these northern boat-oriented nomadic aboriginals. In a prehistoric Europe that was heavily forested or in the north endless swamplands, boats suddenly made it easy to travel great distances insofar as water provided highways everywhere.

Farmers pursued ideals of developing wealthy farms and were not very disposed to a nomadic life as a trader. It was easier to accept the services of the former nomadic boat-using aboriginal, now professional trader, than to cultivate an interest in long distance trade among their own and thereby to also divide their communities.

The nomadic boat peoples would show up at permanent settlements and pose no threat, since these visitors were hunters in the wild and had no desire to take any land from the settlements. Thus, the sedentary peoples, the farmers, welcomed visiting aboriginals, coming with goods to trade. Indeed this is natural behaviour because there are also examples of farming peoples, like the Hurons, who received the nomadic Algonquians arriving at their permanent towns.

From casual visits to settlements by the nomadic hunters, some groups might develop who did it all the time for a living. Professional traders would arise.

Instead of casual annual visits to farming settlements the professional traders would move between one market to another, procuring wares where inexpensive and selling wares where it was valuable, and living off the net difference. It is important when interpreting archeology to distinguish between the professional trader activity and natural trading. The professional trader was merely an agent for moving material culture around, while in natural trading tribes exchanged wares created by their own peoples. If archeology does not distinguish between them the archeological interpretation can be very off. Since professional trading began as much as 3000BC, archeological interpretations of material culture are difficult to assess correctly. Note the complicated patterns in Map 4 in the earlier set of maps. This complication comes from professional trading entering the picture.

The problem can be summed up thus: While originally material culture directly reflected a particular tribe, later with professional traders facilitating exchanges of goods over a wide geography, we cannot tell what is of original development and what is imported via trade or imitative of something learned from the imported goods or ideas that accompanied

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them.

Trading behaviour also affected language, as trade was a basis for two different peoples making contact and sharing their language as well as aspects of culture. We simply cannot ignore trade in either archeological or linguistic, or for that matter genetic interpretations!!

BK.2.2.2 East-West Trade in the North Continues to Develop.

As the millennia went by in north south trade, particularly with respect to amber, certainly the professional trading across northern Europe continued as well. Can we find evidence of it?

This is a very important question as we cannot have all this activity going on earlier, without it leaving traces in its descendants. What are the traces of the aboriginal boat peoples that arose from the “Maglemose” boat peoples in their expanded form across the north?

Since the Roman era the north has become politically organized, mainly around Germanic culture, but what was there before the Roman and then Gothic military conquests in the north?

We already looked at that question earlier, but can we add to it?

What is the evidence that a Finnic “Maglemose” language dominated northern Europe until the recent millennia? If we strip away the Roman and Germanic veneer, what do we find? What was the nature of the language in Britain, Scandinavia, Jutland Peninsula, southern Baltic during earlier times?

If I propose that the “Maglemose” culture language is the foundations of Finnic languages of the same regions down through time, then there should be remnants of such Finnic language in recent history and even today. I have already investigated the language of the Suebi tribes described by Roman historian Tacitus, and briefly of some indications native British were Finnic too. What more evidence can we add to show that manifestations of Finnic down into modern times are remnants of the original language of the aboriginal peoples of northern Europe?

There is no question that not long ago the “Finnic” peoples, both aboriginal and developed, would have been established throughout the region of the “Maglemose” culture. They represented the aboriginal legacy of northern Europe. Swedish and Norwegian historical texts speak of the “Finns”, and even named hinterlands “Finnmark” and “Finland”. Many academics assume that the word “Finn” referred to the Saami (Lapp) reindeer peoples who still exist, but in reality it referred to all the original peoples found in Scandinavia at the time the Germanic military conquests pushed northward and established domination. There were “Finns” along the coasts practicing fishing. There were “Finns” in the forests bringing furs to market. Even if we associated them with the Saami, fact is the

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Saami language too is included in the Finno-Ugric languages.⁶⁴

In addition, at the beginning of the Estonian folkloric compilation *Kalevipoeg*, which is derived from actual legends, we find implication there were peoples similar to Estonians and Finns in Norway. The *Kalevipoeg* begins by stating that the Estonian-Finnish hero, had two brothers, one who went to Russia to become a merchant and the other went to Norway to become a soldier. These references to brothers can only describe perceived related peoples at the time the legend was developed – the Viking Age. The merchant in Russia is clear, from the perspective of the *Rus/ Vene* traders of Viking times. Perhaps it referred specifically to the Finnic Votes.

But who did the soldier in Norway represent? Well history records that from 800 AD the Germanic kingdom established in Denmark pursued a campaign of conquest in Norway, attempting to subdue the tribes and clans there. This went on for two centuries before Norway was finally subdued. Thus the Estonian folklore perceived the “Finns” of Norway – presumably the south where the wars were taking place – to be a brother people, of a similar civilized character. These Norwegian brother peoples, probably had fine settlements, were engaged in fishing and trading and were the origins of the maritime technology and skills that later was appropriated under the “Norse” label.

Across from Norway, was the British Isles. While old British history assumes all the original peoples of Britain were Celtic, modern educated thinking is that the peoples known as the “Picts” were non-Indo-European. There were probably two sorts of “Picts”, the seagoing fishermen, who probably originated from the seagoing “Finns” of Norway. and the trader “Picts” who belonged in the same trade world as the traders towards the east, in Norway, and beyond into the Baltic.

I have already mentioned at the start Tacitus’s passage that comparted the language of the *Aestii* to that of native Britain. What if we view the “Picts” centuries later in northern Britain as remnants of native British? Anglo-Saxon monk-scholar Venerable Bede, describing the origins of the Picts, wrote that they came “from *Scythia* in longboats”. “*Scythia*” in those days referred to the region north of “*Sarmatia*” and east of the Baltic. In fact the east Baltic coast was known as the “*Scythian Coast*”. Thus in effect, Bede was saying that the Picts were Aestic.(ie ancient Estonians) This view probably arose from observers seeing the trader Picts receiving trader ships from the east Baltic, and speaking a similar language. Since in those times, the perception was that everyone came from somewhere else,

⁶⁴ In reality, the reindeer “Finns”, are probably a mixture of original Samoyed-type reindeer people and Finnic boat peoples who pushed into the north there to harvest the arctic waters of Norway. The disappeared coastal and forest “Finns” were probably closer to the true original Finnic boat peoples in the Maglemose tradition.

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the observer would have assumed that the Picts ultimately originated at the same place as the visiting Aestic-speaking traders.

The trader Picts probably represented, in Bede's times, the remnants of what was found more widely centuries earlier, with native British, in Tacitus' time .

There is even more evidence that will affirm that the large scale languages across North Europe before the Roman era, before the Germanic expansion, were Finnic in character. It is quite obvious this should be the case, when we consider that the people who spoke those Finnic languages were boat peoples. It is absurd to think that the ships that traveled between the east Baltic coast and Britain were built and manned by Germanic, Slavic, or Balt (Latvian, Lithuanian) speakers – descendants from farmers!! The only way to achieve Germanic or Slavic speaking sea-people is to conquer them and pressure them to speak the conqueror's language!)

We can attribute the origins of north-south traders to the "Maglemose" culture of the swamps of Denmark and south Baltic. And the origins of the sea-going trade that went east-west across the northern seas are more likely from the east Baltic coast, where a development of the "Maglemose" culture called "Kunda" culture produced seagoing peoples. (And as a result early language across the northern seas was probably quite Estonian-like)

The interior and northern Europe must have had professional trader peoples large and small if the Mediterranean had them. We cannot assume that while the Mediterranean had Phoenician and Greek long distance traders that the northern world and the major European rivers did not simply because there were no northern scholars writing about it.

Where there is no writing we can interpret archeological data and comb the little information we have about the north much more diligently and thoroughly for the evidence.

BK.2.3 Linguistic Considerations

Let us now look at language in the larger picture of the prehistoric expansions of the "Maglemose" boat cultures, and how the language might have spread to distant locations in ancient Europe through the establishing of trade networks across the north and southward via major rivers.

One of the important considerations arises from the fact that boat peoples were very mobile. Linguistic evidence exists that connects Finnic languages to languages deep into Asia and around the arctic ocean. First of all, in terms of Asia, Finnic languages find similarities with Samoyedic languages of the Tamir Peninsula. This similarity is what caused early naïve linguists to go astray. Early linguists never considered convergence – how two languages become more similar to one another from prolonged contact And that makes a great deal of linguistic pronouncements about the past, potentially quite misguided.

BK.2.3.1 The Convergence Problem and Pidgin Languages

Up until recently linguistics determined linguistic descent according to a presumption of divergence – meaning if two languages had similar words, it was assumed the two words had diverged from a common parent, rather than having been ‘borrowed’ one into the other. This approach did recognize “borrowed” words when they were obvious, but there is no way of determining how words considered original in a language were actually borrowed at an earlier time. Thus every language in contact with other languages could borrow words, and then after a number of generations those words would be fully integrated into a language. Linguistics cannot determine words that were borrowed at earlier times. For example a linguist may claim that a particular Germanic word was borrowed by Finnic, but in reality Germanic may have borrowed that word from Finnic in the first place, and therefore the Finnic word is of genetic origins not borrowed and it is actually the Germanic that borrowed it. For example the word for ‘water’ is considered Germanic, but it is possible to produce evidence and arguments that show that the Germanic word is actually ultimately Finnic. There is a growing realization that Germanic languages do not represent a pure descent from the language of the “Corded-ware” Indo-European farmers, but is filled with words adopted from the aboriginal hunter-gatherers with which they interacted.

One could argue that the early prehistoric borrowing could have occurred in both directions, but the more widely distributed language has more inertia and is less likely to be changed. Let’s say visitors to a farming settlement becomes fond of a word in the farmers’ language. Thus clan or even tribe then go and do their rounds of hunting, and when the time comes for clans or tribes to congregate, they find that these other tribes have no desire to adopt this new farmer word, and so that is the end of the borrowing – the original language remains dominant.

On the other hand the farming settlement was compact. Any linguistic fad that appeared in the settlement which becomes popular, cannot easily be challenged since by nature settlement peoples do not travel very far from their farm fields and facilities. A person who adopts a Finnic word from the hunter-gatherers who come to trade, may never encounter anyone else who has not become part of that fad.

The language of the original boat-people had a great deal of inertia from being so widely distributed and widely confirmed by the annual congregating of clans and tribes. Farmer peoples lived compactly in high population densities, and their languages could change easily either spontaneously from fads internally developing or from borrowing from peoples with which they had contact. We note for example that only a century ago, Germany was filled with countless local dialects in spite of the government having an official language. Today of course, the dialects of languages throughout Europe have been vanishing because of mass

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media. But before the modern media, farming peoples were prone to change their language easily and it was often a problem. For that reason there was an inclination to adopt the language of traders who operated on a larger scale, to serve as the common language of the wider region. In Asia Minor, scholars say, there were countless city states, but everyone respected and used the language of the Assyrian traders who crisscrossed the land, for their *lingua franca*. The Greek language was also such a large scale language. In the era of the Roman Empire it was of course Latin.

What if n both languages have an equal amount of inertia. In that case we can expect borrowings in both directions equally.

This would occur if two nomadic hunting-gathering peoples came into regular contact. This of course describes the circumstances that occur when two tribes come into regular contact in their congregating. But since it is easier to preserve the original language that both tribes know, adopt faddish changes from each other is unlikely. The purpose of language is primarily to communicate. That is why if the two tribes have the same language, the meetings will tend to preserve the language. Accordingly the same language ends up being distributed throughout a vast region.

But let us say two peoples both hunting peoples coming together from time to time to socialize or trade. In that case there is a communication problem. If there is a third language used by traders, both could adopt it and make it their common *lingua frnaca*. Without that third language both groups have to develop a common language themselves. History often speaks of the creation of a “pidgin language” that has a greatly simplified grammar that everyone can understand, and a set of word that both can easily remember.

But a “pidgin language”: itself develops over the generations. If two peoples, for example reindeer hunters vs the the boat peoples, cannot communicate with each other that is when they will find common ground and begin speaking in a simple improvised way. But if these two peoples come into contact year after year for hundreds of years, the language used for communication, the “pidgin langaage” becomes increasingly sophisticated, or rather the regular language of each adopts words and phrases from the other so that both regular language become more similar to each other.

What I describe above is what I think actually happened when a tribe of Finnic-speaking boat peoples expanded up the Kama River and across the Urals into the Ob River., The Ob River flows north into the arctic, to the base of the Tamir Peninsula of Samoyed peoples. Based on patterns of behaviour elsewhere across the northern world, both tribes would have met upj with each other near the mouth of the Ob. The Samoyed reindeer peoples of the Tamir Peninsula followed reindeer migrations, and when reindeer herds migrated south to their winter grounds that is when the Ob River boat peoples would have been able to meet upwith the Samoyed

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tribes. It is interesting that even today, Ob-Ugric peoples remember a tradition of congregating and living together at the mouth of the Ob when winter comes. Elsewhere in the northern world, tribes congregated at the height of summer when it was easy for most tribes or clans to make the journeys and live together comfortably.

As we might expect, the Samoyed languages and the Finno-Ugric languages in the Ob River have sufficient similarity that early linguists of the late 1800's decided that both languages originated from a common parent language which they called "Uralic". Since the Finnic component of the Ob River language was still evident, the linguists then assumed the language in the Kama River was descended from an ancient Ob River language, and then that the Volgic language was descended from that. Thus here we have a situation where early linguistics that only thought in terms of divergence, was unable to even conceive of the convergence between significantly different languages – languages of the reindeer hunters vs languages of the boat peoples/

This convergence thus, not only causes already similar languages to resist or reverse changes, but also it can cause dissimilar languages to gradually become more similar. If linguistics only models languages in terms of divergence from a common parent, then not only will it mistakenly claim that the Samoyed languages and Finno-Ugric languages have a common ancestor, but also construct an erroneous history for the entire Uralic language group.

Note though, that all languages had common ancestors at some stage, and the Samoyed reindeer people and the boat peoples had a common ancestor, possibly in northern continental Europe at the end of the Ice Age. Thus about 5000 years or so after the first separation, when the boat peoples encountered the Samoyed descendants again at the mouth of the Ob River, there was a meeting of distant cousins, but after 5000 years the languages would have drifted apart. Thus the meeting began a convergence where only faintly similar languages became more similar.

Convergence of languages that have earlier diverged when ignored will result in linguists dating the divergence activity wrongly. The combined convergences and divergences mean that the age of a language can be twice as long as linguists imagine purely from only divergence considerations. In other words, if divergence evidence suggests a separation from a common parent 1000 years ago, if there was an equal amount of convergence then the actual time of separation was 2000 years ago.

Linguists who make claims based ONLY on interpreting similarities according to divergence can not only produce a false tree of linguistic descent, but also produce a timing of the events that is very short. Once we also consider convergence, then we must also consider resistance to change. If two tribes have a word that is similar, and indicative of divergence since the last meeting, their meeting and need for

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communication can result in the restoring of the original word before divergence. Convergence is only about borrowing when the two words for the same meaning are not similar. For example if in English we have *farm* and in Estonian *talv*, then convergence means either *farm* or *talv* will have to be chosen. But if an Estonian and Finn come together and discover that in Estonian *talv* means ‘farm’, and in Finnish *talo* means ‘house’, the two could agree to return to an original meaning which was probably more like ‘farm-house’. The latter convergence does not eliminate one of the words as the result still remains similar to both.

Sadly linguistics has yet to determine how to distinguish between relatedness from generations of borrowing and convergence, versus divergence from a common parent⁶⁵. The methodology of analyzing divergence is clearcut that linguists are inclined to minimize the complications introduced by considering convergence. The divergence model of linguistic change only works for that period in which humanity was constantly growing in population and expanding out of Europe after the Ice Age. Because as long as tribes were not encountering peoples greatly different from themselves, there was negligible convergence. But once the expansion reached its limit, and the world climate warming leveled off, then migrations and expansions brought ancient cousin peoples in contact with one another again, causing various patterns of convergence. Linguistics thus quite reliably reconstructs the development of the major language families, but linguistics is to various degrees erroneous for periods after the recontacting with distant cousin peoples, whether from migrations, conquests or large scale trade.

Still, while we cannot determine whether a word has developed from convergence or divergence or both similarity is at least a sign of contact. We can then assess the language according to what archeological or historical information says about two peoples coming in contact with one another. Thus in terms of the boat peoples, archeology clearly shows an expansion of boat peoples eastward as far as the Ural Mountains barrier, and common sense tells us that boat peoples would sooner or later have crossed the Ural Mountains and discovered the very large Ob River system. Finding it empty of any previous boat peoples they would have settled in it, and begun travelling up and down it.

What more can archeology and history tell us that can allow us to make linguistic predictions?

If you look at the Ob River system, you will find it reaches deep south into Asia, one branch reaching the vicinity of the Altai Mountains. At some point the Silk Road developed – a corridor by which trade goods

⁶⁵ Linguists try to minimize the failure to account for convergence, but the reality is that aside from circumstances in which other sciences indicate speakers of a language are mainly diverging from their cousins and not communicating again, historical linguistics has produced false family trees

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moved east-west between southeast Europe and Asia south of the Ural Mountains. About when that east-west trade developed – in this case involving horses as beasts of burden – Ob River peoples would have been inspired to travel to places with markets along the Silk Road, to trade. Indeed modern Ob-Ugrians still speak of traditions that saw their ancestors making long trade journeys southward. This may be a relatively recent development – perhaps only 3000 years old. In any event, this is significant from the point of view of strong similarities between Finnic languages and Turkic languages. The Turkic languages are thought to have originated in the Altai Mountains, and then undergone rapid expansion only in recent millennia. But here we have a similar problem to the Uralic languages problem: that the source people had to arrive there to begin with. There was no space ship dropping them from the sky to those locations. In other words before Uralic or Altaic peoples can be involved in further migrations, they have to first arrive there in the first place from the population expansions during climatic warming at the end of the Ice Age. The similarities of Altaic languages to Finnic languages suggests that “Magemose” boat peoples eventually arrived at the Altaic mountains from the Ob River system, established markets along the Silk Road near the Altai Mountains, prospered from the growing trade along the Silk Road, and in the form of Turkic language speakers expanded dramatically westward from there, their descendants now being speakers of the Turkic languages in southeast Europe. The elegant simplicity of the Rutkic language suggests that its involvement in the multilingual environment of the Silk Road traders, promoted the simplicity. In short Turkish may be a highly evolved “pigin language”, an originally complex language, simplified to be more universal.

During that expansion at the end of the Ice Age, boat peoples continued to expand as long as they came across more rivers that were still not in the possession of others. All rivers emptying northward in Asia were originally virgin rivers, and the waves of boat peoples, ultimately of “Maglemose” origins, continued to find them and exploit them. Bear in mind that people with boats were able to travel 5 times or more further or faster than mere walkers, and so we are not speaking of plain ordinary migrations taking long periods of time. We are talking about swift movements out of northern Europe, eventually placing boats on all rivers and coasts across the entire northern world. If they entered the Ob River, why should we say that they stopped there? Some words for example among Mongolians, that resonate with Finnic, may be the result of secondary word migrations through Altaic languages. The Inuit languages of arctic North America, the Aleut languages of the Aleutians of the North Pacific, some coastal languages of the northern coasts of the Pacific, and specifically the Ainu languages, even Korean, have histories with connections to boat people expansions. But going into detail about the linguistic evidence of the expansions over several millennia of boat

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peoples originating in the “Maglemose” culture takes us far beyond the scope of these chapters, which is to explore the role of aboriginal peoples at the foundations of modern European civilization – a subject completely ignored..

Some of those tribes from among the Finnic aboriginal peoples happened to be at the north ends of major waterways reaching south to developing sedentary civilizations, and it is from among them that north-south traders slowly developed. Since they constantly traveled in dugout canoes, they referred to themselves descriptively as ‘people of the boats’ or ‘people of the waters’ and southerners interpreted their name with their own accent. From this came *Eneti* or *Veneti*.

Since these traders basically continued their highly nomadic way of life, now moving from market to market whereas previously they had moved from wilderness campground to wilderness campground, everything that applied before was still applicable. For the trader tribes, their congregating places were now shared marketplaces. For example *Ateste* in northern Italy was clearly a market shared by many Venetic tribes. It would be at *Ateste* that these people would share not just the marketplace but also other needs like social and cultural. It would be here that there would be some convergence of language resisting the different colonies diverging in their dialect.

Thus the maintenance of a single language throughout a wide network of traders, all of Finnic origins, would result in convergence just like when in prehistoric tribes they congregated among themselves.

Traders however dealt with customers speaking other languages. But whether they were affected by the language of their customers or not dependent on how strong they were. If there was a large trade network, then there was an inertia. But if the trade network was broken up and each colony in the network was separated from regular contact with other colonies and there was no large central marketplace, then the various colonies would become increasingly vulnerable to the other languages around them and among their customers.

BK.2.3.2 Different Rates of Linguistic Change

Because modern languages vary so greatly in terms of the evolutionary developments described above, it is clear that the rate of change of language is not constant like some linguists want us to believe. Generally northern aboriginal languages have changed very slowly, while languages in a hotbed of high population and fierce competition changed quickly.

Differences in rates of language change depended on what forces were at work. For example, arctic peoples who met rarely to socialize, find mates, etc would have found it advantageous not to let their dialects drift, or else when they met the other tribe every few years, they would not be able to communicate very well. As a result arctic languages cover

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thousands of square kilometers of geographical area. (The mechanism for maintaining language was simple. Mothers would be very strict to correct their children when they spoke in a wrong way.) Thus it is almost paradoxical that very infrequent but necessary contact had a much greater influence on maintaining language than frequent contact. Frequent contact allows a change to spread rapidly and be widely accepted. Rare contact means any change may take many generations to work its way through the entire sparse population, and that the practical need to communicate well when meeting exerted value in not allowing their language to drift, and to restore the original “proper” way of speaking immediately.

People who met rarely but for whom meeting was important to their way of life – such as ancient long distance traders – would tend to develop a sense of keeping the way they spoke at a constant standard. Trader peoples favoured maintaining a common language in their world of trade connections; thus a common large scale language among active traders could endure for a long time over vast geographical areas. There was always both an awareness of what was proper in the language, as well as a constant convergence to reverse any divergence that had occurred from lack of contact.

This has always been the case. We can find other examples – for example when colonists from England settled on the coast of North America in the 17th century onward, they wanted to preserve their connection to Britain, and embraced all the institutions of their homeland. They even knew their location on the North American coast as “New England”. But the reality was that initially there might be only one or two ships crossing the ocean per year. It is obvious that the New Englanders welcomed and thoroughly embraced all visitors, listened to their speech and corrected their own. They imported literature. Indeed scholars say that linguistic change was more rapid in England than in New England, and that the accent of Bostonians resembles the accent of Elizabethan England. Without even any contact by ships, everyone would have been always keen on preserving their language. “Speak in proper English!” teachers will tell their children. Thus there was a constant attentiveness to anyone speaking a little differently. Slang was frowned on. They were very much like aboriginal tribes roaming the arctic tundra. They knew that when they encountered another tribe, they would not understand any new jargon or slang. Thus there was a constant preserving the language without being aware of doing so.

By contrast, the people who did not have contact with others from the same linguistic origins, the farmers, had no great pressure to maintain a language over a wide area. Being localized, they did not have to communicate with other people far away, and could let their languages drift in whatever way they pleased, maintaining a standardization only over the local region of contacts. The farming peoples scattered in settlements around Europe could all have had some 500 dialects among them,

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especially if they were intensely localized and competitive with their neighbours.

Thus linguistic change was more likely among farming peoples, where a change could become standardized quickly through a dense, constantly interacting farming settlement region. What forces might promote linguistic change where change was easily achieved?

Where there was the struggle with competition and conflict there was a desire to be different, in terms of language and culture. This is analogous to the way species in an overpopulated jungle differentiate from one another, to create new niches, rather than compete in old ones. Thus, in dense, competitive, overpopulated areas like New Guinea, numerous languages developed within a small area; whereas at the other extreme, in remote locations like the arctic, where there was a sparse population, the same language would endure generation after generation after generation with little change over an enormous geographical area.

From a purely practical point of view, where language had to communicate more in less time, language would be reduced, simplified, to communicate in less space. This is something we can see every day – for example where “Good-bye” has become “Bye”. And “Good-bye” itself is a reduction from an even longer phrase!

The result of this unevenness of rate of linguistic evolution, is that today’s living languages vary greatly in terms of distance of ‘development’ from the common primitive origins. Some languages consist nearly entirely of arbitrary sound symbols arranged like a series of objects (like this English sentence), while others (like the language of the Inuit) are still constructed of small stems and many syllabic elements that characterized the early human languages. Indeed there are general similarities between Inuit and ancient languages like Sumerian, even though the latter existed some 8,000 years ago!!.

The Finnic languages today are a little more ‘evolved’ (or ‘degenerated’ depending on your perspective), than Inuit, but still ancient in character compared to the popular European languages - English, French, Spanish, Italian, Russian, etc. In terms of its ancient features, Estonian preserves the adding of endings, upon endings, in a fashion called “agglutinative”. It also has an extensive array of derivational suffixes that speakers could use to generate words never spoken before, but in these days of standardized language, they don’t. These derivational suffixes would at earlier stages have been regarded as case endings. A case ending is nothing more than a very commonly used suffix. But as a result of modern trends, Estonian presents some features of the more evolved languages, such as separate modifiers placed in front. Grammatically it is gradually moving in the direction of Indo-European languages. So too are Inuit and other such languages, strongly influenced by the characteristics of media-dominating languages like English.

BK.2.4 Conclusions: Aboriginals in the Story of European Civilization

To conclude the story of the boat-peoples of the north, after many millennium of only ‘people who walked’ and ‘people who rode on water’ in the north, farming developed in the south and migrated north. The fate of the European boat people took its new turn. Farmers were tied to their lands and herds, and could not travel very far, could not make contacts with people at greater distance. They welcomed the indigenous boat-using seasonally nomadic people, who appeared at their doorstep from time to time, with goods from farther away to trade.

Farmers appeared in continental Europe about 5000 BC. They came up the Danube valley and are identified archeologically as the Danubian culture. Later Indo-European speakers arrived too, and they either displaced or assimilated the Danubians. We can presume that these arrivals, marked by the archeological “Corded-ware Culture”, were Indo-European, because the central origins of the Germanic languages in central Germany was a location where the “Corded-ware Culture” endured the longest. Where a material culture endures longest, the original language would be unlikely to have been displaced. (But we really cannot tell the nature of the original Danubian language – it may have been more like Sumerian ???)

I mentioned earlier of how in the beginning the north had the pedestrian reindeer hunters and the water-gliding boat people. Wherever language needs to make a distinction, it creates the words to do so, and in that case they could call the boat people ‘people who float/glide on water’ and call the pedestrians ‘people who step’

When the farmers arrived, it was now necessary to make a new distinction. There had to be a word for ‘farmers’ too. I believe the original Maglemose-Finnic observers invented a word based on the observation that they groomed the land for planting, when they themselves roamed around in the wild. A natural Finnic way of naming them would have been ‘people who groom the land’.

Farming, in that it helped natural plants and animals to prosper, also helped humans to prosper (whereas aboriginal peoples were dependent on the conditions of natural wild Nature.) However, the development of farming did benefit the northern boat-using hunter-gatherers too, in that the demands for the services of traders grew. At the same time those of the northern boat peoples who just happened to have good farmable land near their ports, could borrow some farming practices too – which were then carried out by the women who stayed at home at the small camps and settlements.

As the maps shown earlier, the arrival of the farmers (along the bottom of the maps) had significant impact, first in introducing some new ways of

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surviving in the north, and then in getting the northern peoples involved in trade.

Originally northern trade involved the professional traders establishing annual marketplaces to which the nomadic peoples would come every year to trade. But as the numbers of permanent settlements grew, and the numbers of nomadic tribes diminished, trade became more and more about linking together permanent settlements. The professional traders would establish markets both in the middle of a settlement area to which farmers would come, as well as annual markets in the north – usually at tribal congregating places at the times of congregating. Trade systems became more complicated.

Starting out as scattered farming settlements often without any contact with one another, the farmed regions became united by systems of industry, trade, and commerce generated by trader initiatives.

Before the rise of the Roman Empire, continental Europe had not only boat-using long distance traders carrying goods between distant locations, but also many industries. The sedentary peoples were no longer only farmers. They were also miners, craftspeople, manufacturers, etc. feeding products into the trade system. The Celtic culture arose in west central Europe, stimulated by iron mines and manufacture of iron goods. Celtic goods made their way all around Europe, but it was not the Celts who distributed the goods. It was the *Veneti*.

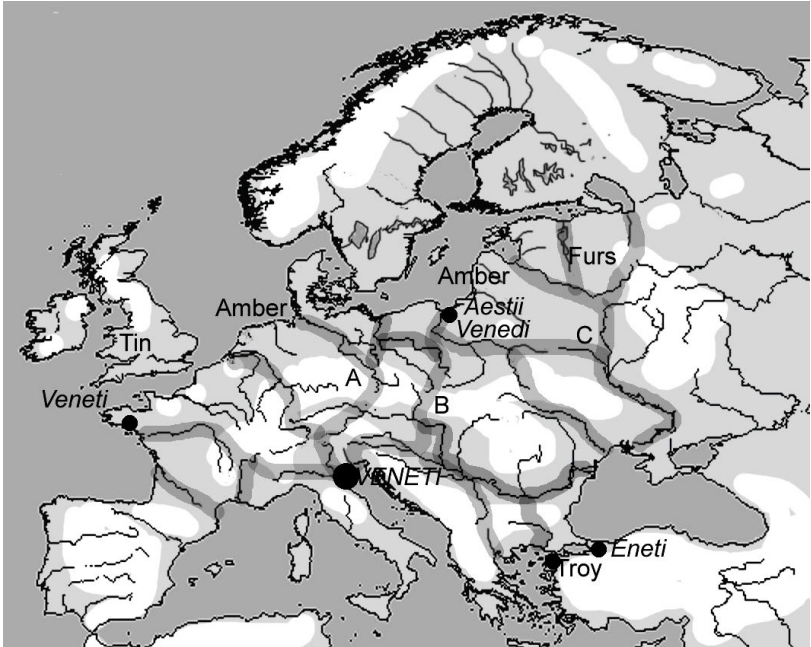
The ‘shippers’ of Europe had by now established their dominance in the world of trade within continental Europe. But history, which was being written in the Mediterranean, did not see much of what was going on in the interior of Europe. We know a great deal about the Phoenicians and Greek traders in the Mediterranean but not about the powerful trading peoples operating inside Europe and in the north.

Let us look in more detail at the amber trade. After all, it is the archeologists’ finding of trails of amber that has brought to light the ancient existence of north south trade. Both archeology and ancient texts tied the Adriatic *Eneti/Veneti* quite clearly to the amber trade and for that reason we can entertain the possibility they were of northern origin and their language was Finnic, not Latin-like as has been assumed..

Nobody has every investigated northern origins of the *Eneti/Veneti* before because, as I said earlier, academics have tended to dismiss northern aboriginals from any involvement in the progress of European civilization. But this racism towards aboriginal realities has been disappearing throughout the world since the 1980s and it is possible that at least some academics, will not react as violently to the concept as would have been the case even a couple decades ago.

What does the archeological and historical information reveal specifically about the north-south amber trade and the name of their apparent agents – the *Eneti/Veneti*?

BK.3. AMBER, FURS, AND TIN: NORTH-SOUTH TRADE IN ANCIENT EUROPE



Some of the major interior trade routes of ancient Europe (The obvious Coast-following sea routes are omitted for simplicity.) Light areas roughly show watersheds and higher grounds and mountains. Two ancient sources of amber and the three major routes south marked **A**, **B**, and **C**. The routes that reached the Adriatic Veneti were **A**, and **B**, from the Jutland Peninsula and southeast Baltic coast respectively. Long distance interior traders created colonies on their routes at the terminals and interior stations, just like the sea-traders (Phoenicians, Greeks, etc).

BK.3.1 Introduction: The Development of the “Shipper- Trader” Profession

BK.3.1.1 Introduction

There is plenty in ancient literature about the traders in the Mediterranean – mainly the Greeks and Phoenicians. Nobody has addressed the obvious truth that there must have similarly been major

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players in the long distance, large scale, trading world in the north and in the major European rivers. In this third of three chapters, we will more clearly define these major players which used a Finnic word to describe themselves that meant ‘people of the boats’ or similar.

We cannot imagine that these northern east-west and north-south traders of ancient Europe were derived from any other people than those who were descended from the archeologically defined “Maglemose” culture. And there is nothing to disagree with this – the “Maglemose” boat peoples spread across the entire north and in general northern Europe below the reindeer tundras and above farmable regions, was Finnic in nature (or “Finno-Ugric”⁶⁶).

While in this project we look at peoples called *Eneti/Veneti*, and seemingly developing out of the amber and fur trade in Eastern Europe, the *Eneti/Veneti* name being descriptive like all ancient naming, was one of many alternative descriptive names. For example such peoples could have been called by words meaning ‘traders’ or ‘transporters’.

Besides the traders of the Danube, history records the Etruscans and Ligurians. Although perhaps not carrying amber, were they of northern Finnic origins? The Etruscans, it is believed, had pre-Roman, pre-Indo-European origins, and they consisted of many independent settlements, and not any organized nation – in the typical ancient tribes/clans manner. We see them as an accumulation of more ancient trader colonies in the Italic Peninsula than those of the *Veneti* if the north Adriatic.

As I said, the Venetic regions of the lower Adige River developed only since about 1000BC (3000 years ago) and therefore is a younger development than the Atlantic seatraders, or traders who came south via the Rhine, Rhone, and Danube. The Etruscans were colonies at the south end of the Rhone route, and probably spoke the same non-Indo-European language as Ligurians and other long distance traders on then Rhone. This was possibly the earliest Finnic-type trade language of western Europe.

While trade advanced in the west, primarily for the Rhine, Rhone, and Danube traffic, there was also the development of trade in the Volga, Dneiper and Vistula Rivers. The eastern traders can be identified by trails of Baltic amber. Their markets shifted from Babylon to Greece and then further west, according to the shift in civilization, and the increasing demand for tin which was needed to produce bronze.

If Etruscan originated from the earliest northern boat peoples, could a

⁶⁶ I don’t like using “Finno-Ugric” because Ugric – languages of the Ob River and the southern displacement Hungarian – I believe is the result of a convergence between the original Finnic and original Samoyedic, that occurred as a result of association at the northward flowing Ob River. Thus “Finno-Ugric” actually creates confusion with the hyphenation. For early prehistory it is better to speak of “Finnic” boat people and “Samoyedic” reindeer people and then allow convergences to manifest where they may.

modern Finnic language still interpret the numerous Etruscan inscriptions, or detect some resonances at least? In spite of its age, might it be possible to penetrate Etruscan with modern Estonian? I found one example where the context of the inscription strongly supported what could be seen via Estonian.⁶⁷

Of all the modern languages that survive from the early western Europe is Basque, which some believe is descended from *Aquitani*. Linguists have observed that the grammatic structure of Basque is much like Estonian. When languages drift, it is usually words that change most quickly and grammar most slowly; thus similarity in grammatical structure is relevant. Still, a scan of Basque words from an Estonian perspective does produce numerous interesting word parallels too. Our scan of about 1000 common Basque words, found a great portion were obviously loanwords from Romance languages, but among the rest, many could be read with Estonian.⁶⁸

BK.3.1.2 Ancient Historical References to “*Eneti/Veneti*”

Let us now look more specifically at those peoples called by various names like *Eneti/Veneti/Venedi*. Ancient texts mention the *Eneti/Veneti* name quite often and associate them with different locations. The map at the beginning of this chapter identifies some of those locations.

The earliest written reference to “*Eneti*” was in Homer’s *Iliad*, considered to have been written around 800BC, about even earlier events in Greek mythology. A line in it describes *Eneti of Paphlagonia* coming to

⁶⁷ In order to make successful interpretations of Etruscan using Estonian, one needs older inscriptions, and written on objects where the meaning is strongly suggested by the context. For example an ale mug may say something about getting drunk, etc. The following is an Etruscan inscription that produces a remarkable result. Written on a hand mirror in Etruscan characters is MIZKITNASVEHNASVEHSNAROA which we break apart into MIZKIT NASVEH NASVEHS NAROA which to Estonian ears sounds remarkably like an Estonian-style parallel *Miskit näeva? Näevas naeru* ‘What sees (one)? One sees a smile.’ Which is totally appropriate for a hand mirror!!!!!! Later Etruscan probably is too far drifted for similar success.

⁶⁸ Examples: Basque *su* 'fire', compared to Estonian *süsi* 'coal, ember', *süüta* 'fire up'; Basque *oroï* 'thought' compared to Estonian *aru* 'understanding'; Basque *ama* 'mother' compared to Estonian *ema* 'mother'; Basque *uste* 'believe' compared to Estonian *usk* 'belief', *usu* 'believe'; Basque *ke* 'smoke' vs Estonian *kee* 'boil'; Basque *leku* 'space' vs Estonian *lage* 'wide open (place)'; Basque *hartu* 'take' vs Estonian *haara* 'grab hold'; Basque *ohar* 'warning' vs Estonian *oht* 'danger'; Basque *tira* 'pull' vs Estonian *tiri* 'pull away, pull loose'; Basque *gela* 'room' vs Estonian *küla* 'living place, abode, settlement'; Basque *lo* 'sleeping' vs Estonian *läheb looja* '(it, ie sun) sets, goes down, goes to sleep'; Basque *marrubi* 'strawberry' vs Estonian *mari* 'berry'; Basque *txotx* 'twig' vs Estonian *oks* 'branch';and twice as many more of this quality - it is beyond the scope of this study

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the aid of Troy. (*Paphlagonia* was located on the southwest coast of the Black Sea)

Other ancient texts, these from later than 800BC, locate “*Eneti*” at other locations along the south shore of the Black Sea as well – important trade ports.

One has to be careful about ancient texts, as what happens is that later historians had the tendency of trying to elaborate or embellish what a previous historian had written, and in doing so introducing misinterpretations, opinions, and even inventions.

One of the most reliable of early ancient historians is Herodotus of around the 5th century BC. His very detailed and reporter-like style suggests he did much travelling and inquiry around the Mediterranean, and made judgements on believability of what he heard. He makes a quick reference to “*Eneti*” in Illyria – that they had customs similar to the Babylonians – that instantly tells us in a few words that the “*Eneti*” had a settlement or settlements in the regions above Greece, west of the Adriatic, but also that they had some kind of connection with Babylon. This makes sense if the Illyrian colony was a node in a trade network that reached as far as Babylon.

Then there are references to the “*Eneti*” or “*Veneti*” of the north end of the Adriatic. Once again, we have to be careful as to what we consider as the truth. By Roman times there had developed a belief, thanks largely to Livy, that the heroes from the Trojan War had sailed there, and taken land from indigenous *Euganei*. Today’s archeology however does not show any original people being culturally displaced, but that the colonies of the *Eneti/Veneti* developed naturally over a long period since about 1000BC, from northern influences – exactly what we would expect from those northerly influences coming down the trade route reaching down through Germany from the Jutland Peninsula. Nonetheless, the belief that the area was settled from Trojan refugees became so strong that later Venetian families created family trees with one or another of the heroes of the *Iliad* at the origin!

As for historical references to *Eneti/Veneti/Venedi* in the north, Greeks identified the *Venedi* at the southeast Baltic. Ptolemy, creating his geographies from accumulated texts in the libraries in the Mediterranean, placed the *Venedi* at the mouth of the Vistula, and the bay itself had the name *Venedicus Bay*. Furthermore, in general, Ptolemy referred to the tribes of the entire area as *Venedae races*. The entire region around the mouth, the region that was associated with a market and the coast associated with amber, was associated with the *Venedi* name.

As one scans the historical texts one can find many more references to the “*Eneti*”, “*Veneti*”, “*Venedi*”, etc but we have to avoid texts that come from the post-Roman period, since the Roman Empire shook up all the original institutions of ancient Europe, including the original Venetic trade systems. (Not to mention those of the Phoenicians in the south.) Thus

while the Veneti name continued for a time, their various colonies assimilated into their surrounding dominant peoples, the most obvious being the assimilation of the north Italic peoples into Latin. Unfortunately where the historical texts are not clear, scholars with nationalistic motives are quick to find their own language – whether Celtic, Germanic, or Slavic – and project this ethnicity backwards in time, some even back it seems to Adam and Eve. For that reason, we limit our attention to before the Roman period.

Last but not least of the more significant pre-Roman references, historical texts make reference to the “*Veneti*” of Brittany. Julius Caesar makes considerable reference to them in his account of his conquest of western Europe and Britain in his *The Gallic Wars*.

The Brittany *Veneti* were located where Vannes is located today, and the peculiar *Vanetais* dialect of Celtic there suggests the people adopted Celtic from an earlier language and the peculiarities come from that.

In general, Caesar described the Brittany *Veneti* dominating all who sailed the seas (which could mean across the entire northern seas and not just the waters of northeast Europe!), making regular voyages to Britain (indicating trade journeys, where tin was probably the most important commodity), and heading a seagoing confederation called *Armorica*. Their location at Vannes was handy too for river shipping up the Loire. If one follows the Loire inland, one finds that it ends up close to the upper Rhone. Shipping could also continue south along the Atlantic and cross over to the Mediterranean via the Garonne River.

As you can see, when we view the references to the ancient *Eneti/Veneti/Venedi* in terms of their being nodes of trade networks, then much of the mystery about them disappears.

In general the locations of the *Eneti/Veneti/Venedi* cited in ancient texts, are close to amber routes – except that the Brittany *Veneti* appear to have been dealing with tin. Tin was very important in that it had to be added to copper to produce the harder metal, bronze. Southeast Europe had plenty of copper but little tin, and that made northwest Europe and Britain very important. Herodotus, writing around 420BC already mentions that ‘tin and amber’ was brought by ‘barbarians’ ‘from the ends of the earth’.

It appears that the original Finnic northern trade networks developed already before the Bronze Age, focussed on amber and furs, but then as the Bronze Age developed, some professional trader families saw an opportunity in also procuring and carrying tin from Britain to the same destinations. That would explain the appearance of the “*Veneti*” name in Brittany and a colony of them in a harbour at what is today Vannes, a short distance from the mouth of the Loire.

BK.3.2 Envisioning the ‘Truckers’ of Ancient Europe

BK.3.2.1 A Far-ranging Brotherhood of Shippers/Truckers

So far we have discussed in general the idea of trade and the fact that the waterways and boats were the only practical way of moving goods over long distances.

Today it is hard to imagine a world without the paved highways we have today, where most goods are now carried by trucks and the men who do so called ‘truckers’ or ‘shippers’. But aside from the fact that the shippers were actual shippers following coasts and rivers, it was similar. Long distance shippers met on the water-roads, and socialized for the short time they were gathered together at various ports. Accordingly, there was a tendency for these shippers to be actually called ‘shippers’ in the language of the trade network. Accordingly if our theory is true, that Europe’s earliest long distance shippers arose from northern Europe’s boat-oriented nomadic aboriginals, then it follows that the language of the first trade networks was from those indigenous peoples, descendants from them, and therefore since we have no other candidate, the language was Finnic. (Some may say that the Saami language in northern Norway and the non-Indo-European Basque language of northern Spain are candidates, but the fact is that the Saami language has been linguistically determined to be Finnic, and the Basque language shows parallels with Estonian that suggest a distant connection, perhaps 3000-4000 years ago.

BK.3.2.2 Origins of the Veneti Name

Therefore, it is possible that the “Eneti” or “Veneti” name could have had a description that was universally suitable to the profession. By modern Estonian, which has the word *vene* for ‘boat’, it seems like it is based on the plural for ‘boat’ *vened*, which adding a genitive as *venede* would describe ‘people of the boats’. Indeed the Finnic Livonians called the Votes by that name. Votes, also being traders, it suggests a very descriptive word. This is highly suitable, given that in later history there developed in northern Europe another name – *rus*. The “Rus” are well known to have carried on trade through the Russian rivers (from before the establishment of Slavic Russia) and that is the reason the name “Russia” developed for that region, which in Estonian is “Vene” – and the name has stuck even though Slavs were farming peasants originally and not boat peoples. (Interestingly the word *rus* is also of Finnic origins. They say it describes a large rowed boat, a substitute word for *vene*. Therefore “Rus” probably has a connection to the Estonian substitute word for *vene*, which is *ruhi*, or *ruhis*.)

It is ludicrous to think that the word “Veneti” (or “Rus” for that matter)

could have been arbitrary, meaningless. A meaningless approach would be like calling all the fishermen living on the American coast “Xuzqyx”. Who can remember to call fishermen by such a meaningless pattern of sounds? Ancient names were descriptions in the language from which they have come. A meaningless name was uncomfortable. Today we use meaningless names today because of the mixing of cultures today, where there are many foreign names in use. But the truth is all names have descriptive roots in their language of origin. Today expectant mothers read books of names, that give the meanings of the names in the language from which they originated. Official names were not needed. For example one would say “Take your shoes to the Shoemaker the Elder to get your shoes fixed.” Perhaps official naming was invented by the Romans, to register the names of all taxpayers in their empire.

Because the “Veneti” name was found in ancient documents, referring to all locations of Europe and over a couple millenia, it is unlikely that the name represented a single tribe or nation, but rather I think many tribes involved in long distant trading, who had only two things in common – that they were traders, and that their language was the same – that they spoke a common language in the trade system, a *lingua franca*. Because the “Veneti” name produces a descriptive name – ‘people of boats’ or ‘shipper-peoples’ – via Finnic, we can propose that the *lingua franca* must have been Finnic. We can allow these shippers to have had all races, and even to derive from other peoples – the constant was that they belonged to a trade network that was, above the Mediterranean, dominated by Finnic languages.

Thus in my opinion even if there were some strong colonies to which the “Veneti” name was almost official, all associated shippers could use that word too, if it was as descriptive as ‘shippers’. And just as today anyone in the English speaking world can join the profession of ‘shipper’, whether they are racially oriental, African, or European, so too the ethnicity of “Veneti” in distantly separate locations could have been racially quite different. For example Brittany “Veneti” could have been dark people, while those of Scandinavia blonde.

Let us consider in more detail the derivation of the word from Finnic.

According to Finnic languages, the ending -T,-D marks the plural. Thus we have VENE plus -T and additional vowel and possibly another -N will make it Genitive. Livonians used the term *Venede*. which for Finnic ears mean ‘(people) of the boats’. The word VENE itself, if you followed the discussion, could have ultimately originated from the UINI word meaning ‘(people) of the gliding/floating’, considering that the earlier pronunciations of VENE was WENE which is now close to UINI.

Hence we have UI-NI ‘(people, something) of the gliding, floating’

This word then can be interpreted by foreign ears as sounding like FINNI or FENNI

FENNI can then be pluralized to FENNIT or FENNET, which now can

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become WENNET and VENET, etc.

The word in the Adriatic Venetic inscriptions that seems to refer to themselves appears to have had the stem **.e..n.no**. This indicates that there was no initial consonant, but that the language, like all Finnic languages, stresses the first syllable, so that an initial vowel will tend to have a consonantal launch sound connected with it. The Venetic **.e..n.no** appears to have marked such consonantal features before an initial vowel with the dots around the vowel.

The Greeks described these people without any initial consonant, as in *Eneti*. But Greek will also write the word in the form *Henetoi*, which shows there was an initial consonantal feature which Greek ears heard mildly, and tended to overlook. The Romans added the V, but because the Roman V was originally the W sound, *Veneti* sounded like WENETI. The true sound as Veneti themselves spoke it was that **.e..n.no** probably sounded like HJENNO (In this book I approximate sounds with the standard phonetics associated with the extended Roman alphabet so commonly used in most languages today. All words written in CAPS are to be read phonetically)

BK.3.2.2 Amber Shipper-traders

The boat-using traders, thus, came to be identified less with the fact they used boats, and more with their occupation of moving goods around on the waterways - much like today's "Truckers" on today's paved highways. Imagine a Europe with no land roads - only some rough short trails kept free from overgrowth purely from being trampled by the hooves of horses or oxen..

Ancient boat use on Europe's rivers was like trucks on highways to day. Today if we want to go somewhere we will take out a road map and examine where the major arteries are, and the minor arteries, and then the local roads. If we can for a moment imagine that all the arteries on the road map are actually rivers, and the vehicles on them are boats, then we can have a sense of how an ancient European saw their world of transportation and trade.

Furthermore, just as today we might call the people who transport goods along the highway arteries "Truckers" or "Shippers", so too the settled peoples along the trade rivers would have had their favourite names for the men travelling in large river boats, originally large dugouts, according to their language. The name that became dominant would be the name most commonly heard. The most consistent name would be what the traders themselves used to refer to themselves, which would be something analogous to 'shippers' in their own language. But of course the meaning need not be the same. For example at the Italic Peninsula early Latin speakers would always experience them as sellers at markets, and that can

explain why they might interpret the Veneti word with the idea of selling, hence producing *vendo* ‘sell’.

When speaking of *Veneti*, of special interest are the amber-traders from the east Baltic or the Jutland Peninsula. As I said above, it is clear that the *Eneti/Veneti/Venedi* name developed to identify specifically the “Shippers” who carried amber – first to Babylon, then to Greece. While the word may have arisen from the idea of travelling on water in boats, their profession as shipper, or more accurately ‘carriers-by-ships/boats’, narrowed the meaning to apply specifically to those boat users engaged in the trade world.

It so happens that, looking at ancient Europe as a whole, it is not difficult to find that the historical references to *Eneti/Veneti/Venedi* position them in locations we can connect with the amber trade. They lie at the top or bottom of the amber routes. That is why it is not difficult to propose that any southern colonies associated with the name were established from the north and that their language was Finnic. (For my exploration of the Adriatic Venetic inscriptions to show that the language was Finnic, see *THE VENETIC LANGUAGE :An Ancient Language from a New Perspective: FINAL*)

So far, in the previous chapters, I have mentioned the two amber routes that went from the Jutland Peninsula and the southeast Baltic to the Adriatic; but before the amber routes to the Adriatic, amber reached the Black Sea via the Dneiper or Volga. From the Black Sea or Caspian Sea, amber could have continued to the wealthy civilization of Babylon.

Baltic amber has been found in tombs dating to before 3000BC. While some scholars dismiss the notion that the amber could have been carried by a single trader the entire way, the fact is that if our theory is correct, all traders from the Finnic north were accustomed to long journeys in boats from their normal seasonal nomadic hunter-gatherer way of life. It took a long time but these shippers were also hunters-gatherers and could continue forever, camping and hunting on shores along the way. Distance was not as great an issue as it was later when northern traders also established home-settlements where women maintained gardens.

A shorter route from the Baltic source of amber was to head from the Baltic to the Dneiper – something that could be done from anywhere along the east Baltic coast. The Dneiper could also be reached from above, from Lake Lagoda.. Traders from that direction were unlikely to carry amber, but at least they handled furs. A fur trade center developed at what is now Novgorod originating from an original similar-sounding name in German *Nogardia* which in the original trader-Finnic would have been *Nah(k)a-rada* ‘path of the furs’. The Dneiper took the traders to the Black Sea, and the traders could continue down the west coast to the location of Istanbul at the mouth of the Bosphorus, the water route connecting the Black Sea and Aegean. South of there was the location of the *Paphlagonia* where the *Eneti* were located who went to the aid of Troy in the *Iliad*.

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The tradition of traders travelling up and down the Dneiper, primarily carrying furs, lasted a long time. Professional traders who still used dugout canoes were found on the Dneiper as late as the 10th century. The following is a historical reference from that time. It could just as well describe a situation a millenia earlier when Indo-European settlement peoples would have been – instead of Slavs – the Balts (ancestors of Latvians and Lithuanians) in the north end.

The single-straked ships (monoxulos, boats made from a single tree trunk = dugouts) which come down from Russia to Constantinopol are from Novgorod, where Sviatoslav, son of Igor, Prince of Russes, had his seat, and others are from the city of Smolensk and from Teliutza [this sounds Finnic, possibly TEELE-OTSA another way of saying ‘end of the road’] and Chernigov and from Busegrad. All these come down the river Dneiper, and are collected together at the city of Kiev, also called Sambatas [this last name is Finnic and may represent the original name of a trader market at Kiev]. they bring them to the River Dneiper. They enter on to this same river, and come down to Kiev, and draw the ships along to be fitted out and sell them to the Russes (Rosseisti)

*. . .severe manner of life of these same Russes in winter time is as follows. When the month of November begins, their chiefs, together with all the Russes at once, leave Kiev and go off on the **poloudie**, which means ‘rounds’; that is, to the Slavonic (Sklabiusti) regions of the Bervians (Bermians) and Drugovichians, Krivichians, Severians (Finno-Ugric Syrenians), and the rest of the Slavs who are tributaries of the Russes. There they are maintained through the winter.*

(Porphyrogenitus, *Historica*, 945 A.D.)

The first thing we note is that there are very few Finnic tribe or settlement names. This is because Finnic tribes were not originally settlement peoples but nomadic. But the Slavs, who pushed north from the Ukraine region around five centuries earlier were agricultural – they all created settlements and cleared land for farms.

In the above quote, the first part refers to the making of large dugouts and selling to the “Russes”. It is commonly assumed that the “Rus”, from whom the word “Russia” comes, originated as “Vikings” based at Stockholm. But the word *poloudie* in the second part reveals them to be Finnic. The word *poloudie* the text says means ‘rounds’, but in Estonian it is *põllu tee* literally ‘farm-field road’, so the true meaning is ‘harvest road’ implying that the rounds for collecting wares during the winter were regarded as harvesting. If these traders were established and good, they were welcomed and accomodated everywhere, which means this was not collection of tributes, but a kind of welcome visit, involving gift exchanges and camaraderie. Forced tributes require a small army, and the visits would not have been recieved well, so it is unlikely it was the case here. Forced

tribute-making needs continual enforcement and that makes it expensive. Experience would have taught the traders making the rounds to collect wares that friendship was the best path. In this way, these visitors would have been welcomed everywhere just for their exotic stories and news of the larger world!

In the 10th century, there was more farming and permanent villages, so the above routine doesn't exactly parallel the ancient one. In ancient times, when more of the Finnic tribes were seasonal nomads, the professional traders would have sponsored markets at specific locations and times of year to which the seasonally nomadic people who had goods to trade could come, without needing to make a long journey south themselves. For example it is known there was a fur market of this nature at the White Sea during the Viking era. (For a real example, in North America in the 17th century, the nomadic hunter-gatherers made annual journeys to the fur markets set up by French, Dutch, and English.)

It is possible for us to dig up more texts that can be interpreted in the light of trade routes and shippers with those large dugouts. Let us mention some of certain or highly likely trade routes.

Traders could reach the marshes at the top of the Dneiper from the Gulf of Riga via the river today called Daugava. There was also a route that came south from Lake Peipus.

Further south the Dneiper could be reached from the Baltic via the Neemen. Most important however was for the shipper to go south on the Vistula until it came close to the Dneiper. By that route there were many ways to reach the Dneiper and the Black Sea.

The Vistula River route, if continued right to its end, also brought the traders close to the Danube. It was possible to turn westward and even reach the Adriatic in this way.

Naturally over time, the best routes were developed, and it appears that after ancient Greece rose to prominence, amber destined for Greece, came down the Danube and descended from the Belgrade area down towards Thessaly ending up going down the river Axios. Perhaps problems in this route also promoted a route that went first to the Adriatic and then down the east Adriatic coast, and then crossed over to Greece from there. Eventually there was a well developed amber route that began at the mouth of the Vistula, cut across to the upper Oder where the Vistula bends, and then via the upper Oder and another river, reached the Danube near Vienna. From the Vienna area, which was a major market, goods could go down the Danube or continue south by a few routes to the Adriatic, arriving from the east side.

The route of most interest is the one that descended to the prosperous Adriatic Venetic colonies. It began at the Jutland Peninsula and went south via the Elbe and ended with the Adige.

Last but not least, I have already mentioned the two ways in which goods from Brittany could make their way to the Mediterranean – south via

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the Loire and then into the Rhone, or south along the Atlantic and then bypassing the Iberian Peninsula by using the Garonne. But since there was no amber in Britain, amber from there would have been in transit. Britain's important commodity was tin. Since the great demand for tin began only with the discovery of bronze, we have to conclude that amber was the original driving force for north-south trade (dating to before 3000BC) and carrying tin came millenia later.

All these scenarios take place in a world without any roads usable for long distance trade (other than caravan trails of Assyrian traders through Asia Minor) In Europe from about 3000BC all navigable rivers and coasts became alive with boats used for shipping, not to mention travel. Compared to today, the rivers were the highways, and the boats were the automobiles and trucks of that time. The way water collected from tributaries, also resembled how in modern road systems local roads connect to collector roads which connect to main highways. Our modern road system mimicks many millenia of traditions using boats in river systems.

.Even after the Finnic language ceased to dominate the trade world when Europe was transformed by the Roman Empire, variations of the original *Eneti/Veneti/Venedi* name continued. However note that when a name no longer has a descriptive meaning – when the traders have changed their language - it begins to change arbitrarily. Accordingly in the post-Roman era after the various Veneti colonies around Europe assimilated into Latin, Celtic, Slavic, Germanic, etc we see the appearance in historical texts of distortions like “Wends” “Venta”. “Vindo” “Vandali” etc Soon these disappear too, because they no longer have the generic meaning the word would have if the Finnic language had been retained.

BK.3.3 Amber as a Major Driving Force for Early North-South Trade

BK.3.3.1 The Interpreting of Amber Finds in Archeology

Our interest in this study is in the amber trade, both the amber trade in general which appeared to use three major routes southward, and in particular the amber trade that specifically reached the Adriatic Venetic colonies Obviously other goods were carried. It just happens that amber does not disintegrate like furs, and other valuable northern goods. Therefore the trail of amber is not really only about amber, but generally north-south trade. Because amber survives in the ground, archeology has and is determining quite accurately the trade routes from the Baltic. This is not the case for other goods. We have to infer indirectly that there was major fur trade via the Dneiper and Volga. We also have to infer that the Brittany Veneti managed the movement of trade goods southward from the

British Isles, but we really cannot tell for sure how the goods reached the Mediterranean. There is no clear trail. We can infer from other information that maybe it went up the Loire to where the Loire came near the Rhone. Or it could have reached the Mediterranean via the Garonne.

It is therefore very useful to understanding ancient trade routes in general, to pay particular attention to amber trails, as archeologists have and are finding them.

. We have discussed the route that came down from the Jutland Peninsula and ended at the lower Adige region and from our analysis of the “Suebic” language demonstrated that there was Finnic language at all sources of amber at the time when the amber trade was at its height. It is difficult to argue that the amber traders spoke Germanic, Slavic, Celtic, or Baltic when all the historical information from ancient Greeks show Finnic tribe and place names at the south Baltic and Jutland Peninsula.

It can be argued that in general the north south trade was driven mostly by the fur trade and amber was the special commodity that gave additional strength to those who handled it. What do we know about the development of amber as a trade good?

Archeology tells us that northern “Maglemose” peoples located where amber was naturally found, were already creating amulets and necklaces out of amber for themselves, and it is likely that from earlier times when some men with amulets around their necks ventured south in their canoes, even out of adventure, they found the southern peoples had an equal fascination with amber as they did, and it immediately became a product for trade. Those northern ‘barbarian’ traders who had access to amber in its natural locations thus began to purposefully create the kinds of products that they had found was of interest to the southerners – the necklaces and amulets.

We know that professional trade in amber began very early because, as I have said earlier archeologists have found Baltic amber in Babylonian tombs dating to before 3000BC. And this amber trade was initiated from the north as demonstrated by evidence that the amber necklaces destined for trade were actually manufactured in the north. According to Polish archeology (studying sites along the southeast Baltic amber coast) remains of amber-crafting workshops have been found dating to over 4000 years ago. If there are actual workshops forming and polishing amber into necklace beads, then we know that amber trade was big business, and these items were here not created casually anymore for part-time trade expeditions southward. While it is certainly possible that later there may have been some shipments of raw amber pieces to be worked into jewelry in the south, first it was necessary for the valuing and consumption of the amber to be started, and it appears it was started by northern initiatives. Besides, it was common that the peoples with the boats and nomadic life were the mobile peoples who travelled to the sedentary, settlement, peoples. Sedentary civilizations were not naturally preadapted to making

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and using boats on long distance river journeys. The northern indigenous peoples stemming from boat-using aboriginals were.

As I said earlier, some scholars of ancient history have suggested that amber found in ancient civilizations did not arrive there by a single shipment, but came south in short hops. But that shows an ignorance among such scholars not just about the fact that the northern peoples at the sites of amber were mobile, but about the basic principle of trade. The whole idea behind trade was to carry something from a location where it was cheap because it was common, to another location where it was valuable because it was rare, trying to maximize the difference. Selling amber at a market close to where it was collected was not as wise as carrying finished amber goods to where it was most valuable – the Mediterranean. The determining factor was the expense of carrying the item a long distance relative to the expected gain when traded at the destination; and therefore the item had to be both valuable at the destination and light so that much of it could be carried. If the trader was accustomed to long journeys in river boats, what reason would they have to sell their amber at nearby markets. The short-hop concept presupposes that the amber merchants were settlement oriented and were not predisposed to travel very far from their home settlement. Farming people indeed took the initiatives to take their wares to local markets, but they left the profession of carrying some wares to more distant places to those traders who were naturally at home with long distance travel and its nomadic way of life.

Amber was light and valuable and can be regarded as *valuta*. Throughout history, items that have been successfully traded over long distances have been what is termed *valuta* – a commodity that is very valuable for its weight. For example in more recent history, spices from India. Long distance shipping of India spices would not have developed if spices didn't command a high price per weight. Other *valuta* of history include silk from China, ebony from Africa and ivory from Africa or from the north (walrus tusks). Being valuable but light, the cost of carrying it enormous distances was small. The value-to-weight ratio is still important today. While today we might import a heavy automobile from far away, we would not import a boulder of that weight.

The popular belief that history is created by politics and war can be challenged by many examples in which history was actually created by competition in trade. North America would still not have been “discovered” had the Turks not blocked the Silk Road by which silk and spices came to Europe. Seeking a sea route to the eastern world by travelling west, Europeans like Columbus encountered a continent – North America. Once North America was discovered, other resources came into play – notably beaver pelts and then lumber.

Amber too had a major impact. Going back to ancient times, amber was not just another trade item for ancient civilization. It was highly valued and popular – so popular that when Herodotus spoke about products

from the north, he singled out only two – tin and amber. The Greek traveller, Pytheas, as I explained elsewhere, was also keen on tin and amber, but appears to also have been interested in walrus products.

Civilization was generally shaped by traders and consumers, as it still is, and in reality politics and wars were side effects of this, and peripheral to them.

While northwest Europe provided walrus products and tin, northeast Europe provided furs and amber. They made it worthwhile to make long journeys south to the Black Sea. Furs could be obtained everywhere in the north and formed a mainstay for traders down through the ages. But amber was always better than furs as *valuta* if the traders had the good fortune to handle it. It was light and took up little space. Eventually it was as valuable by weight in the southern civilizations as gold. But, amber could only come from the east Baltic coast, and from the southwest coast of the Jutland Peninsula.

We will discuss Baltic amber first.

BK.3.3.2 The Eastern Amber Route to Bablyon

According to archeological findings of beads and buttons in the east Baltic, often far from amber's natural origins, amber became a trade item in the eastern Baltic already in the period of the "Comb-Ceramic" culture from around 3000 BC. (5000 B.P.) In 1939 and 1949 archeologists found along the Curonian (east Baltic) coast, an ancient village site well-preserved in mud, which included a small building outside of which was a firepit which included fragments of amber and flint pieces where amber for trade was obviously created.⁶⁹ There were some 44 pieces of trinkets and beads, 22 buttons with V-shaped holes, created by flaking in the manner of flaking flint, then sanding and polishing on coarse stone. There was also some 116 half-finished amber objects, and a pile of refuse. Refuse amber was burned. This archeological site yielded a large dugout boat⁷⁰, 15 well finished oars of ash, and fishing equipment (identifying them as Finnic coastal hunter-fishers). These people were most likely sending their men in their dugout boats on annual journeys south to amber markets.

Since then many more sites with amber crafting workshops about 4000 years old and younger have been found along the amber coast south to the Vistula.

Amber is a prehistoric resin that was washed out of the sand of cliffs of

⁶⁹ The find at Saarnate Swamp, Libau.

⁷⁰ Estonian (and Finnish) has the word *seitse* for 7 and *viis* for 5. Because these words resemble *sõiduse* 'for journeying' and *viise* 'for carrying', we have a theory that the standard ancient Finnic dugout boat had seven people when plain journeying and five when carrying goods. Seven passengers mean 14 oars. The 15th oar was for steering, when needed. 15 oars were found.

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the Samland Peninsula (originally the island of *Abalus*). Being light, the amber would then float with the waves to the beaches where natives collected it. If the collectors spoke a Finnic language, then being found in the shore, it could have been called *kallase* ‘of the banks, shores’ which then would explain one of the names that developed for it, in Latin, *glaseum*. In the south Latin also used two other words – *succinum* and *electrum* which I will analyze later.

It is easy to imagine how it began – it was a very interesting stone among all the interesting stones found on a beach, especially since it floated. Discovering it was soft enough to drill to make a hole, it was included in necklaces.

A great amount of amber objects obviously part of shipments has been unearthed in the water basin of the Gulf of Riga further to the north from the Samland Peninsula; so much of it that it is possible that at one time much amber floated onto the shores there (Only small amounts, originating in some Estonian islands, floats ashore into the Gulf of Riga today but who knows there could have been a great deal washed out in former times.).

Furthermore, archeology has found Baltic amber that had been dropped by traders along the Volga, and left in burials along the Dneiper – indications of trade in those rivers.

The Vaina River (Daugava in Latvian) was a major highway by which traders from the Gulf of Riga reached the major southward-flowing river, the Dneiper (originally in Finnic *Nistra*, meaning ‘road originating from the wetlands’). By the Vaina river, as well as the Neemen and then Vistula further south, one reached the Dneiper, and by that river traveled south to the Black Sea. We will call this Dneiper route the Eastern Amber Route. (We can also include the alternative route via the Volga with the eastern routes.)

Archeological finds tell the story of the amber jewelery at first being local to the southeast Baltic and then beginning to appear far from its origins – demonstrating the arrival of professional traders carrying it. From the enlargement of the areas of similar material culture we can tell that professional traders became established in the entire east Baltic as part of the “Comb-Ceramic” culture, even before there was trade with the Black Sea region. When the *Iliad* first mentions the *Eneti* at the Black Sea, professional trading had been going on up and down the Dneiper and Volga already for two millenia!!! With that much history, there is no question that the most successful northern trader groups would have become well established in the south, including taking marketing and further distribution into their own hands. Southern colonies acquired permanent residents that formed their own clans or tribes that continued their own independent way there. But since they still had to maintain a relationship with the sources of amber and fur, there was always a reason to maintain language and culture links with their northern cousins.

Homer in his *Iliad* mentioned the *Eneti* in the passage:

And the Paphlagonians did Pylaemenes of the shaggy beard lead from the land of the Eneti, whence is the race of wild she-mules

(Homer, *Iliad*, 2.851)

First we note that the fall of Troy (or whatever city on which it was based) occurred around 1200BC. *Paphlagonia* referred to the coast of the Black Sea east from Troy, and it is possible that Trojans were of the same linguistic and ethnic character. Indeed, Troy guarded the passage from the



Mediterranean to the Black Sea on the Mediterranean side. It was probably owned by merchant families. The name “Troy” itself follows the pattern of many cities down through time, in that it named a market. (In Estonian *turg*, *turu*-). Other examples - *Tergeste* (today Trieste) on the Adriatic, Torino Italy, Turku Finland, etc. Large market places would have been set up outside the walls of Troy.

While the *Iliad* as a whole is regarded as historical fiction, nonetheless the author drew from information that was available for him to use. The actual Trojan war may actually depict a war in southwest Turkey that occurred around 1200 BC, but the author’s description of peoples who became participants in the war were taken from the author’s own time period – around 800BC. And Troy was, as I say, a market city. It may have experienced conflict too on account of its strategic location commanding the entry to the searoute to the Black Sea, but archeologists have not found evidence of any tragic war there – which is why the actual war depicted probably occurred in ancient Lycia in the Xanthos River valley (which the *Iliad* replaces with the “Scamander” to move it to the northern location).⁷¹

Thus we can accept that the author of the *Iliad* did not make up the names, locations, and nature of the peoples he allies with the Greeks versus the Trojans. He took them from the world of his time, after having decided to locate his fictional Troy near the mouth of the Dardanelles. He therefore did not make up *Paphlagonia* or *Pylaemenes*, or the location on the coast of southwest Black Sea. The names would, however been altered by the characteristics of his Greek languages. If the *Eneti* were Finnic then we should find meaningful interpretations in these names.

The name *Paphlagonia* can be interpreted with Estonian as *pea-vallakonna* ‘main stronghold community’. The name of the leader, *Pylaemenes*,

⁷¹ See my paper *Lycia as the Location of Most of the Actions of the Trojan War of the Iliad by “Homer”*, A Pääbo, 2010

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is a mystery until we propose that the initial P is not really there, but was added as a result of the stressed initial vowel we spoke about earlier. Bearing in mind that ancient languages named people by describing them, a leader, according to modern Estonian could be described as *Üle-mees* ‘leader’ (literally -‘the above-man’) (*mees* could have been originally *menes*, especially considering that it still exists in the Estonian word *inimene*, for ‘person’)

But what is most interesting is that they are reported to be breeders of “wild she mules”. It suggests the *Eneti* were also involved in overland trade as mules were used in caravans to carry goods through the dry and mountainous Asia Minor. Thus early amber – as well as furs and other goods – would have reached the Black Sea via the Dneiper and then travelled south through Anatolia via overland caravans, whether included with established caravans of Assyrian traders, or their own caravans. It certainly answers the question of how trade goods reaching the Black Sea continued south to the wealthy civilizations of Sumeria and later Babylon. While newcomers might hand the goods over to the Assyrian traders, if the *Eneti* trade had gone on now for up to 2000 years, it would be certain that they had learned how to do it themselves – establishing their own ports, depots, caravans and even marketplaces. It is because they were so established that they actually appear in ancient texts as opposed to simply being referred to as ‘barbarians’ who came down the rivers from the north.

Amber is mentioned in Assyrian texts as *Abarumma*⁷², which resonates with the fact that later, in the 4th century BC, Pytheas called the amber island at the southeast Baltic by *Abalus*. This island was in fact the Samland Peninsula, which in the 4th century BC would have been more of an island, as the land (rebounding since the Ice Age) on the mainland side was lower and the Baltic Sea flooded the area. (Land originally under glaciers has been rising since the Ice Age, rebounding from being freed from the weight of glaciers).

The Finnic word to which Pytheas referred was ABALA, ‘place of the lagoon’. Hence, *Abalus* actually referred to the place of the lagoon area formed behind the long sand bar that runs for a great distance along the southeast Baltic coast. Since ABA elsewhere in pre-Indo-European Europe was also used for ‘estuary’, it could also have later referred to the estuary of the Vistula. Later in history the word appears as *Apulia*, and it is obvious that ultimately the word *Poland* originates from such origins.

The following are a few examples of archeological finds of Baltic amber⁷³ in southern civilizations.

Archeology has found Baltic amber in tombs of Babylon, dating to as much as 3000 BC. Beads of Baltic amber dated to 3000 BC were found in

⁷² In epic of Gilgamesh, at the time of Babylonian King Hammurabi (2067-2025BC)

⁷³ Spectroscopic analysis can identify amber having come from the Baltic

excavations of Troy in 1871-1890 by German archaeologist Heinrich Schliemann. The ancient movement of Baltic amber to Asia Minor during 3000 BC-2000 BC⁷⁴, and then to Greece before 1000 BC is also known from archeology.

BK.3.3.3 The Middle and Western Amber Routes

With the economic growth of eastern Mediterranean, Greece became the new major destination for amber, and a new more direct route was sought. If the trader group could first reach the Danube, then they could descend to Greece from the north, either via the Morava then Axios rivers to Thessaly, or to the Adriatic and south along the east coast. The Danube could be reached from the Vistula.

While early routes may have gone south via the Vistula to its end, by Roman times the “Amber Road” was established. It went south up the Vistula, then broke away where the Vistula turns sharply, and entered the upper Oder. Reaching the end of the Oder, the route broke across to the Morava, and reached the Danube near today’s Vienna. From there it took various routes to the Adriatic. Reaching the Adriatic, the trade goods followed the east coast of the Adriatic to Greece (or later in Roman times, to Rome).

If the original routes to the Black Sea are considered the Eastern Amber Route, this new route could be called the Middle Amber Route. (The third route, the Western Amber Route from the Jutland Peninsula will be discussed shortly). Naturally, the original routes via the Black Sea continued to be used, even as new routes and new markets developed.

Furs were the other valuable commodity. But furs disintegrate over time, and thus no hard evidence of them can be found by archeologists. When amber became famous in the southern markets, any source of the rare material became important. It happened that amber was also found on the west coast of the Jutland Peninsula. The people could be identifiable with early (pre-Germanized) *Saxones* since they were located on the southwest coast around the mouth of the Elbe. Also the name *Saxones* resembles the word for amber that appears in the Italic Peninsula – as we will mention in more detail below.

The route taken by Jutland amber going south to the Adriatic can be called the Western Amber Route. Archeologists have determined from amber finds along the route that the Western Amber Route went up the Elbe and, by a couple alternative paths, made its way across the upper Danube valley until it reached the Brenner Pass. From there it went down the Adige River valley to where the famous Adriatic *Eneti/Veneti* colonies

⁷⁴ For example, amber beads were found in pharaoh tombs in the Tethys pyramid, dating to 3400-2400 BC. Similarly amber has been found in tombs in Babylon dated to around 2200-2400BC.

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developed. The Adriatic *Eneti/Veneti* colonies, located on the lower Adige, were, thus, the recipients of the Jutland amber. We can therefore propose that the Adriatic *Eneti/Veneti* colonies were actually developed as a consequence of the Jutland amber trade. Accordingly, the language of the Jutland Peninsula would have affected the language of the Veneti at the southern end of the route, and therefore should show up in the inscriptions found there.

While this route was mainly for Jutland amber, Baltic amber could travel this route as well if it connected with the Elbe via a portage from the Oder, at the sharp bend in the Oder, after a journey westward along the South Baltic coast. (As I already mentioned above, the Middle Amber Route could reach the Adriatic from the northeast side, and there would have been the dialect of the southeast Baltic at the Adriatic colonies as well.

That there was a very strong trade connection between the north Italic region and the Jutland Peninsula is confirmed by archeological findings. The following text comes from a distinguished textbook that has been reprinted many times.

The author Grahame Clark (*World Prehistory*, Cambridge Univ Press) had no biases with respect to Veneti, and simply presented what archeology revealed. *The amber route formed a veritable hub around which the Early Bronze Age industry of much of Europe revolved*

The early amber route that propelled the Adriatic Veneti into such success, went up the Elbe, then made its way south to the Brenner pass by using both the Saale and upper Elbe to start. Then ... *in the second phase of the central European Bronze Age, a distinctive bronze industry, associated with tumulus burial, arose among descendants of Corded-ware folk [Indo-Europeans ancestral to the Celts or Germans] occupying the highlands of south-west Germany...* This caused the traders from Jutland to develop in their route an additional westward detour or loop to that area. Then another center of industry developed east of the Saale River by people of the same Corded-ware origins (Germanic). Clarke continues: *Another distinctive industry developed in Northern Italy adjacent to the south end of the overland route, and at its northern end the Daneswere importing bronze manufactures both from central and also from western Europe*

This information affirms the connection between activity in northern Italy and Jutland Peninsula. The “Danes” – ie the pre-Germanic, Suebic-speaking Jutlanders – were receiving bronze wares in exchange for their supplying amber to the southern civilizations.

BK.3.3.4 The Danubian Traders: *Pelasgi*?

For completeness we should make reference to trade routes further west that played a major role in the development of trade networks in early Europe..

Obviously in early times, as much as 5000 years ago, traders at and to the west of the Jutland Peninsula, found their ideal destination for long distance trade located in the lower Danube. Archeology has found wealthy culture in the regions between the lower Danube and the Aegean. The earliest apparently phonetic writing has been found near Belgrade in the archeological “Vinca Culture”. The letters are similar to Etruscan letters. Belgrade of course is a location where a river route begins that leads down to Greece from the Danube. If archeologists do not think in terms of trader activities, markets, etc then they will be unable to connect together the dots and see the trade routes and patterns. From a trader perspective, what we get is the following picture: Aboriginal boat peoples of the “Maglemose” culture began to serve the early farmers of the “Danubian Culture”. It is believed these farmers had come up the Danube, thus had a connection with southeast Europe. Archeology has found in the “Danubian Culture” necklaces that included a Mediterranean mussel shell, thus proving long distance trade connections. Since farmers had to tend to their settlements and farms they are not likely to comprise the long distance traders, but, as described earlier, the traders must have come from among the early Finnic-speaking “Maglemose” hunter-gatherers. It is easy to imagine that even before there was much traffic going up and down the Dneiper, that there were boats going up and down the Danube, and that they created a phonetic alphabet in order to be able to write down some key words in the strange languages of their customers (It is known that Phoenicians created such phrasebooks, and we can propose that all traders did, and that is the reason for the creation of phonetic writing.)

The Belgrade area became a strategic stop. A colony, market, warehouses, etc were probably established there. From here, traders could travel the rivers southward, ending up at the mouth of the Axios. The terminus of their route could have been Athens. If we lower the vowels of *Athena*, we get a word analogous to other southern terminals ODENA (compare with *Odessa* at the Black Sea, or ancient *Ateste* of the Adriatic Veneti.). The word-form vowel-T or vowel-D is a psychologically natural way of expressing the concept of ‘tip, end, terminus’, and it endures in modern Estonian, in *ots* ‘end’, or *oda* ‘spear’

The peoples involved in establishing a trade center in the Belgrade area, and at Athens, are probably identifiable with the people ancient Greek historian identifies with the word *Pelasgi*. Herodotus wrote that these people spoke a ‘barbarian’ language and that they were responsible for beginning Greece. I have read and reread everything Herodotus wrote, and from the trader perspective, it appears these people entered a region originally without any long distance trading. (Archeology will confirm that the rocky islands of the Adriatic were all uninhabited originally) By setting up the market they inspired the natives to begin to produce goods to trade. Herodotus wrote that the *Hellenes* sprung from the *Pelasgi*, but then broke away and drew all kinds of other peoples into their midst. This is easily

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interpreted as the *Hellenes* being the result of this trade stimulus, and it would be the *Hellenes* that adopted the practices introduced by the *Pelasgi*, including boat use and trade. (Archeology will confirm that the Aegean came alive with trade and manufacture, and all the formerly uninhabited islands became inhabited.) Herodotus, if properly interpreted, indicates that the *Pelasgi* began the trade, and stimulated trade and manufacture, but then the local peoples took over – perhaps initially using the Pelasgic language as a *lingua franca*. Herodotus wrote that the *Pelasgi* never really increased in number – meaning they stimulated the bustling Hellenic world, but they themselves did not propagate themselves nor had empirialistic intentions. But then Mycenea was captured by Indo-European warrior peoples who set themselves up as kings, and embarked on campaigns of conquest, starting with Crete. Crete was a major trade center and once Crete was under Greek power, the Greek language of the conquerors of Mycenea and Crete gradually became the new *lingua franca* of the Aegean.

If we analyze the timing both from archeology and ancient texts, it appears that it all generally began around 3000BC, about 5000 years ago. The farmers who moved up the Danube promoted long distance traders developing among the original Finnic-speaking “Maglemose” aboriginals. These long distance traders began to travel up and down the Danube, accessing the Aegean at about the same time that Volgic traders were accessing Babylon from the Caspian Sea. Herodotus called them *Pelasgi*, and one imagines they were local to Greece, when in reality they were probably only a southern colony, with their fellow peoples managing other major trade centers in the “Vinci Culture” and elsewhere.

What about the similarity of the alphabet of the “Vinci Culture” and the alphabet of the Etruscans? Very simple: it is easy from the regions of the “Danubian Culture” for the trader to also go south into the Rhone, instead of down the Danube. The mouth of the Rhone is located some distance up the Italic coast, and it is easy to see how trade colonies would have been established along that coast. In other words – it all occurred almost at the same time around 5000 years ago. The moment that farming peoples appeared at the upper Danube region, the boat-using nomadic hunter-gatherers were called into the service of long distance traders for the farming settlements. These farmers may have had sentimental connections with their origins in the lower Danube and welcomed traders who brought goods from their origins.

(There also exists a theory that the sudden migrations up the Danube were prompted by flooding in the Black Sea – that the outlet towards the Mediterranean had been blocked, and the elevation of the Black Sea had been lower. Then the barrier was broken, and the Mediterranean flowed into the Black Sea, flooding coastlines and driving out farmers who had become established close to the coast. The theory is that this is what caused the initial farmer migrations up the Danube. This would have occurred perhaps 6000 years ago. We should not confuse this original migration of

farmers with the later one that occurred only about 3000-4000 years ago – ie the “Corded-ware Culture” and were Indo-European in character.)

This story about the “Danubian Culture” and its trader peoples lies so far in the past that it remains as hazy as the earliest amber trade with Babylon, but it points out an interesting fact – the role of professional traders could not begin until there were people who were significantly sedentary – tied to one spot – that they could serve. It was only when a people are forced to take care of farms and settlements that they become frustrated about not being able to visit other peoples further away, to trade with them, and create a need for professional traders to connect them together.

It is easy to imagine how it began. The visiting hunter-gatherers, coming with goods to trade, would have become aware of the farmers’ interest in peoples further away, and offered an opportunity that some of these visiting hunter-gatherers could exploit by becoming full time traders to serve them. The meaningfulness of obtaining goods from distant places is something we can still appreciate today. The exchange of goods is a form of social connection, communication. We are fascinated by exotic goods from far away and other cultures. North Americans will seek out French wines even if there is a local vine as good and a lower price. Human nature thus actually promotes long-distance contacts.

This early story of the Danube trader did not produce the name *Eneti/Veneti* in ancient texts – because ancient texts do not go back more than about 1000BC. But there could have been other names. For example, let us consider the name *Pelasgi*. If we consider the fact that the *Iliad* used *Pylaemenes* for a word that could have been *üle-me (n)es* If the word *Pelasgi* was originally also a word with an explosively stressed initial vowel, then here too, the Greeks may have added the P. Maybe it was originally more like an H sound. That would then make the word HELASGI. *Hela-* is a Baltic Finnic word associated with the sun and jewels and particularly amber. The fact that the HEL- stem manifests in a great number of Finnic words suggests it is an original word, and that Greeks acquired it through the amber trade, through the mythology surrounding amber that came down from the north.

We also note that the peoples who arose from the *Pelasgi*, the *Hellenes*, have the HEL- stem in their name, which suggests that the word *Pelasi* may not even be correct and that it should indeed be HELASGI. I am not saying this name is specifically associated with amber. If we go by Estonian words, the stem is all about lightness, brightness, sunlight, beauty, etc. and that the use of the stem for jewelery or amber is secondary – jewels seen as manifestations of these qualities.

It makes sense that if they came from long distance traders travelling up and down the Danube, these HELASGI. people would have originated from the upper Danube region from the direction of the original “Maglemose” culture, namely to the west of the Jutland Peninsula,

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possibly in the marshlands at the mouth of the Rhine, and that they were a tribe who originally traveled up and down the Rhine in their annual rounds of hunting-gathering. That would have brought them into contact with the “Danubian” farmers who settled on the drier lands, and in the course of a millennium or so, some of these “Maglemose” hunter-gatherers would have assumed the roles of professional traders of the Danube as I describe above and been the source of the *Pelasgi*. Another indication that their origin was there may be the fact that out from the mouth of the Elbe we still find an island and its bay called Helgoland. Thus the whole area from the mouth of the Elbe to the mouth of the Rhine would have been their original home territory. So we can now wonder what happened to their descendants? Did something survive of these original boat-peoples down through time? What people did Julius Caesar associate with the area, and who were also boat-oriented? The *Belgae*. We cannot help noting the similarity of the word *Belgae* with *Pelasgi* or HELASGI.

We can also note that in later history other peoples called the sun god *Bel*, which seems to indicate how easily the Finnic HEL with the strong initial vowel, transforms in other languages to BEL or PEL. All this relates to a period predating perhaps even the amber trade.

As I say all these steps towards large scale trade, industry, and commerce appear to blossom all around the same time – around 3000BC.

We cannot tell if the original Danube traders carried amber, and therefore whether the name *Pelasgi* (HELASGI) was based on amber or not, but it did not need to be because the HEL- word could also have referred to sun-worship, and sundiscs of copper, etc. We know from the megaliths in southern Britain that there was at that time a considerable interest and worship of the sun.

The *Pelasgi* would have arrived before Mycenea was invaded and the Aegean area was transformed to the Greek form. This may be evidenced by some further details revealed by Herodotus. (It is beyond the scope of this book to go much further into this subject.) But by the time amber was going to Greece, the region had been transformed by now to a region that was energized and bound together by trade, and now using Greek as its *lingua franca*.

BK.3.3.5 The *Eneti/Veneti* Originate with Amber Trade?

The story of the *Eneti/Veneti* that has a more solid presence in ancient texts probably begins with the prosperity of the amber trade, beginning after the Hellenic culture of Greece has been well established. Putting it all in a time frame, perhaps the farmers expand up the Danube around 6000 years ago, interact with hunter-gathers for a millennium, and long distance professional traders develop from among these Finnic speaking “Maglemose” hunter-gatherer boat peoples around 5000 years ago, and the practice spreads everywhere, stimulating (as archeology reveals) long

distance trade practically everywhere. If it began first with the Danubian traders, then it might not have involved amber, but certainly could have involved jewelry and fancy goods which were *valuta*. Maybe copper trade played a role.

To summarize: Amber trade may have been initiated from the east Baltic, carried first to Babylon, around 5000 years ago, while at the same time the Aegean was coming alive with industry and trade. This activity at the Aegean moved the energy in the direction of Greece, and by 4000 years ago, amber was going to Greece and satisfying the appetite of the Hellenic Greeks.

But it is the traders close to the sources of amber at the east Baltic coast and Jutland Peninsula that ancient history has most strongly associated with names like *Eneti*, *Veneti*, *Venedi*. They carried amber, and amber became their source of wealth that allowed them to develop a strong presence in the south with their own colonies, markets, distribution networks, etc.

They did not originally occupy any of the locations where Greek observers saw them whether at the Black Sea, Asia Minor, Illyria of the north Adriatic region. Often the trade routes and centers were poor and needed much development. But traders did not need farmlands. They needed practical trade routes and markets. For example, consider the Veneti who became established on the north Adriatic plain. It was not a very pleasant location. Nor were the rivers descending to the Adriatic very attractive. The rivers tumbled down from the mountains and terminated in coastal swamps. Thus a route down the Adige had to be developed. Since trader peoples have rivalries too, it is possible that the normal route used by Etruscans – bringing goods down the Rhine, then along the coast or over the mountains to the Po River – was too strongly in the possession of the Etruscans, and it was advantageous for newcomers to the region to develop a new route. With the creation of portage trails and such, even a troublesome river route could be managed.

We know the route taken by the Jutland amber from archeological finds of amber dropped along the route. But there is also historical confirmation that the Adriatic *Veneti* were known for being the source of amber. By about 500BC and afterward, the *Eneti/Veneti* civilization of cities at the bottom end of the Adige, was established and recognized as being very old and involved with amber from the north. The Jutland amber route appears to have been identified in ancient times by the name *Eridanus* (my underlining below):

*. . . where the Imani and the Menori live, the River Eridanus is producing the nicest amber. . . close to the River Padus or Eridanus the Eneti live, rich and mighty people possessing no less than 50 cities*⁷⁵.

⁷⁵ Scymnus the Chief ca. 373 B.C.

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By this quote, it seems *Eridanus* referred to the Po and/or Adige. However, in Greek tradition generally, the *Eridanus* was in the north, flowing north. It suggests a little confusion between the north and south ends of the route. Herodotus addressed the confusion (about 420BC).

. . . *Of the extreme tracts of Europe towards the west I cannot speak with any certainty; for I do not allow that there is any river, to which the barbarians give the name of Eridanus, emptying itself into the northern sea, whence (as the tale goes) amber is procured; nor do I know of any islands called the Cassiterides (Tin Islands), whence the tin comes which we use. . . . Nevertheless, tin and amber do certainly come to us from the ends of the earth.*⁷⁶

Herodotus wondered about the names *Eridanus* and *Cassiterides*, but admitted that tin and amber *do* come ‘from the ends of the earth’ and therefore these names may have some basis in fact. Note that Herodotus says that the name *Eridanus* was the name given by ‘barbarians’. By ‘barbarians’ obviously he referred to Finnic trader peoples discussed here, and the word *Eridanus* can be interpreted therefore in Finnic. I suggest it parallels the Estonian *Eri-toonuse*. The prefix *eri-* means ‘alternative’. If DANUS, the Danube, was the main carrying-way, then ERI-DANUS was the ‘alternative carrying-way’. This means the ‘barbarian’ traders would have called routes cutting over the Alps to the Adriatic as ‘alternative’ to traditional routes that went down the Danube to Greek markets. The Danube is still called *Danus* in Finno-Ugric Hungarian.

The Adriatic colonies would have developed in the following way: First there would have been the *Euganei* originating as a colony in the hills to assist the traders move goods over portages. This is suggested in their name itself which reflects the Estonian *üle-kanne* ‘over-carry’⁷⁷ Then, accompanying the successful use of this route to access the Adriatic, from about 1000BC a market city would have been established at the south end of the Adige (ancient *Atesis*). A region of many trader colonies would have grown as trade grew and more traffic came down that route.

Meanwhile we bear in mind that this route, the Western Amber Route, was not the only amber route that reached the Adriatic. The one that came south from the southeast Baltic, the Middle Amber Route, came down to the Adriatic on the east side. But that road continued directly to Greece, until the Roman era, after which Rome became a major customer of amber.

⁷⁶ Herodotus (3.115)

⁷⁷ One notes a parallel in the name of a region in southwest Estonia today, *Ugandi*, a region containing the portage between the Koiva River and Lake Peipus.

BK.3.3.6 The Amber trails as revealing Markers of European Trade

We have now identified three major amber routes - The Eastern Amber Route, down the Dneiper to the Black Sea; the middle Amber Route via Vistula and Oder to the east Adriatic; and the Western Amber Route via Elbe and Adige to the Adriatic Sea. We also made reference to some grandfather trade routes – the Volga, the Danube, and the Rhone – which were major routes too, although they may not have carried amber. Note that as I said earlier, archeological finds of amber trails highlight the trails for a variety of goods, not just amber. It just happens that other goods did not leave such a clear trail (including the ability to determine the source of amber from spectroscopic analysis). Therefore our discussion of amber should not be taken to be about ancient amber trade, but north-south trade in general. But still, since amber was a valuable valuta, those who were able to carry it benefited from it, and that is why they developed and manifested strongly in the Mediterranean.

Herodotus wrote also about tin coming from Britain. Perhaps if there had been a Greek historian writing at an even earlier time, a millenium earlier, he may have spoken of the copper trade. The Pelasgi may have belonged to the Copper Age, that preceded the Bronze Age.

BK.3.3.7 Britain and the Atlantic

Since one of the manifestations of the *Eneti/Veneti* name is in the *Veneti* of Brittany mentioned by Julius Caesar, we will also have to make a quick mention of activities in northwest Europe.

The commodity of interest was tin. I consider the involvement of *Veneti* in the tin trade to be a later development that probably did not begin until the Adriatic operations were successful. It did not begin also before the Bronze Age had been well under way, since bronze was created by adding tin to copper.

From the beginning of the Bronze Age, the southeast European civilizations needed tin. While copper was plentiful in the east Mediterranean, tin was rare. From about 1000 BC *Eneti/Veneti* sought sources of tin, and evidently found it in the *Cassiterides*, which are believed to have included the British isles. This marked a new stage in the character of trade in western Europe.

Julius Caesar described the *Veneti* of Brittany at great length, telling of how they dominated other seafaring peoples, and sailed regularly to Britain. These *Veneti* were obviously trading with Britain and conveying trade goods south, either down the coast or south via the Loire. They were certainly most involved in handling tin.

How the Brittany *Veneti* were connected to the Adriatic *Veneti*, or

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other *Veneti* is uncertain; however the Brittany *Veneti* were based just north of the Loire mouth at today's Vannes, and if we follow the Loire until it ends, we find today near Lyon, two towns with revealing names - Vénissieux and Vienne. Possibly tin crossed the mountains here into the Po River valley, or went south via the Rhone. Decisions as to route were not entirely based on the physically most easy route, but also political and competitive considerations among the nations/tribes if each route. Thus we have a basis for connecting the Brittany *Veneti* to the Adriatic *Veneti* via the use of the Loire. But we should not forget that there were "Venedi" tribes at the mouth of the Vistula, and therefore there was also a possible east-west connection across the northern seas.

In any event of all the Veneti-identified locations noted in ancient historical writings, the north Adriatic region was most significant in the millennium before the rise of the Romans. If we look at the map at the start of the chapter, we can see how many trade routes converged on the north Adriatic. Clearly there was not just one route. Traders crossed the mountains in other ways too than via the Adige. The ancient name of today's Lake Constance, which was *Lacus Venetus*, suggests traders, identified with that name, used it. We bear in mind that since there was no political *Veneti* nation, that the name may only have signified Finnic-speaking 'shippers' of diverse origins, as we have noted.

The map does not show sea-traffic. Sea traffic includes of course the connections to the British Isles and across the northern seas, as well as down the Atlantic coast and along the Mediterranean coasts.

BK.3.4 On the Question of Trade Languages

BK.3.4.1 Language if a Tool, not a Genetic Quality

The previous sections show just how involved Europe became with these long distance traders – men who knew all about travelling long distances in boats. While their boat use and nomadism obviously began with the "Maglemose" hunter-gatherer origins, one may wonder if the "Maglemose" language, which all indications suggest was an early form of Finnic, endured even after those in the world of trade became separated from their northern cousins.

The fact is that people do not abandon a language unless there is another language that is more practical. Originally there was nothing nationalistic about a language. You spoke what language served your purposes best which was by default the language given you by your mother. Language is not genetic; however insofar as languages are not instantly acquired, there was considerable inertia in the language you have and a new practical language (like a *lingua franca* of trade) tended to begin as a second language. It would take many generations of a need to use the

second language for the original one, transferred from parents to children, to fade out of use. Inter-marriage will hasten it, especially if the language of the mother was relatively established in a community by then.

Thus, insofar it is difficult to learn a new language, unless those forces promoting another language are strong, a person does not easily lose their original language – the one taught to them by their mothers. That means that it was always easier to adopt new technology and ideas from others than it is to adopt their language. In other words, today it is not necessary to learn Japanese in order to purchase and use a Japanese-made automobile. Unfortunately scholars have created some very false ideas by assuming that acquisition of new artifacts from another people is accompanied by acquisition of their language. For example everywhere archeology finds farming culture the ignorant scholar assumes the people spoke the language of the farmer, as if one needed to be able to speak to the plow in the language of the people who invented it.

Genetic too operates independent of language. There are today also rather stupid scholars that use population genetics to identify the movement of language. What is often omitted in population genetics is the fact that men of roaming nomadic peoples fetched their mates to bring home to their tribe from distant locations. Thus a Finnic hunter-gatherer, visiting a tribe of reindeer peoples might take a woman from the reindeer people as a wife, and then after the celebrations take her home to his tribe a 1000 km away to live alongside his mother-in-law. Thus reindeer people mtDNA could move 1000 km away without there being any migration of an entire tribe. As in the case of other sciences, the scientists always exclude the behaviour of nomadic aboriginal peoples, or even mobile traders, and model their theories about population movements and ethnicity as if humans incestuously take mates from their own people and are unable to adopt new technological ideas without being obligated to adopt the language of the inventor of that technology.

Language must be approached as if it has an independent existence following its own dynamics. For it to appear genetic the speakers of a language must have little or no contact with speakers of any other language.

All modern scholarly claims about language/ethnicity, based on population genetics or archeological materials, are suspect. A more thorough wholistic analysis is needed to determine whether the original language disappeared or not. If there was no need for the original language to disappear from acquiring new cultures or genes, it will not disappear owing to the difficulty of learning a new language. So unless historical or prehistoric evidence shows one people in contact with another (such as militarily) for many generations we cannot assume there was any language change, and in that case the dominant language eventually wins. (Unless there are circumstances supporting bilinguality.)

It so happens that in the northern world there was really no long term

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militaristic domination of one people by another until the Roman Empire arrived. We note that it took four centuries of the Roman Empire to leave an impact of Latin on western Europe!! After the Roman Empire, military conquests became common, followed by large scale governments that pressured the conquered peoples to operate in the language of their conquerors. Considering that Gothic military conquests of southern Scandinavia took place for more than four centuries, there was plenty of time of Germanic rule in southern Scandinavia to entrench the Germanic language there, to cause a conversion of the language from a Finnic indigenous one to a Germanic one.

But what about those northern languages displaced southward with the traders? How long would a colony established in the south continue to speak the original northern language? Perhaps it depends on how large and strong the colony became. A good modern example is Hungarian. Linguists find its origins is in northern Eurasia. It was established in the south through the Volga Rive fur trade first as a colony at the Black Sea and then migrating up the Danube.. Obviously the markets their speakers established where Hungary is situated today were very successful and peoples of the surrounding regions joined it. The genes of the original traders who brought the language are now so dilute as to be undetectable by population genetics, proving that language and genetics, need not be connected at all. This should already be obvious from observing the modern world. You do not become of British origins because you speak English!!

One of the main requirements of maintaining a language is that alot of people are speaking it. It allows a large inertia. Conversely a small colony surrounded by a larger body of people speaking another language will soon be speaking that other language. But if the colony is part of a trade system, even a small colony will continue to speak the language of that trade system – its *lingua franca*. In the case of long distant traders a single language through the trade network is a practical necessity. Most likely a small trader colony/market will be bilingual – speaking both the language applicable to the local consumers and the one that is practical for dealing with traders coming and going.

There is no magic way by which we can determine from genetics, archeology, or other means which way language went. (Aside from archeology finding writing!) The best we can do is infer language from all the indirect evidence and common sense (as I have already done). Thus whenever archeology has able to find actual writing, deciphering the actual writing is the most certain way of determining language.

BK.3.4.2 European Large Scale Languages Around the Time of the Veneti

Having described the nature of the trade world, what can we say about

languages in western Europe at the time when the newcomers who handled amber and tin became strong players in trade? This is an important question because it helps to affirm our theory that the earliest long distance trade networks of Europe had a Finnic *lingua franca*. What was the nature of the language that dominated trade, industry, and commerce in continental Europe in the Bronze Age? How extensive might it have been? It is important that the reader understand that – in spite of the fact that historians and prehistorians ignore it – human society is intricately tied together by trading activity, and this trading activity is a strong determinant as to language. While yes it is true humans also congregate and associate culturally, the reality is that when humans congregate, that congregating is always exploited for practical reasons too. For example to obtain news, to find mates, to resolve boundary issues; but above all, congregating offered opportunities for groups to trade away things that they had in excess. Did the past year produce an extraordinary amount of berries? Well then a tribe could trade the excess of their dried berries to another tribe who did not live in a region where berries grew. It is not a surprise that major congregating areas attended by too many people for casual direct trading, soon included marketplaces set up for the time of the congregating, and that in the long run many of these locations, dating back to ten thousand years ago, developed into trade centers. The very institution of town or city was founded on this. The modern idea of a city being a place where humanity actually lived, did not exist. The original town or city was just a market area and it was populated only at the time of the market. Eventually the market became permanent and acquired people to maintain it. Then crafters and others who made their living only at the market, established themselves in the vicinity as well.

When we consider these truths we realize that human civilization is fundamentally based on there being a system of markets. What the boat people did was expand the system by providing long distance transportation that connected more distant markets and peoples. Had there only been pedestrian farmers, the market would have been located within walking distance from a cluster of farms, and there would not have been products from outside that region. Europe would have been more fragmentary (like North America when Europeans arrived in the 16th century.)

Therefore, it was the marketplaces providing necessities for life that served a stronger role in bringing people together and fostering a common language among them, than the social, political, or cultural purposes.

In a sentence, the reality was that you could do without culture, but you could not do without obtaining your daily food if you yourself were unable to procure everything you needed and had to trade. As a result cultural use of language went parallel to the use of language in trade. This is clear today where the marketing of consumer products in English also results in an English-speaking international culture linked to that marketing. (This

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means professional traders promoted culture along with their marketing – such as Greek object marketed in the north promoting aspects of Greek culture, and conversely amber marketed in Greece promoting in the Greek world myths connected with amber and the source of the amber – such as the myth of Leto giving birth to Apollo. But note that the transmission of cultural awareness, although also spreading a wide use of a word (for example the word for gold and ale became quite universal) did not spread a language unless that language had to be used daily. Examples can be found in the Roman Empire, where people in the Roman dominated towns might learn Latin, while those in rural areas never learned a word.

There were small towns that served the local areas and larger towns that served regions as a whole, and then even larger cities that served the international market. We cannot call the languages associated with each as only *lingua franca*'s (trade languages) because they were more than that. Like English today, usage can vary from the limited needs in an international system of trade, industry and commerce, to everyday use where it is used for all purposes. It is better to speak of large scale languages than "*lingua francas*" – languages that dominate the large world even when the local language and dialect endures. Today's Europe is like that. Although Europe has numerous languages, because English dominates the world's large scale culture, all Europeans also learn some amount of English in order to participate in this large scale culture.

To summarize: at the smallest scale, there would be a local dialect based on an ancestral language deviating locally over time. At the medium scale, there might be the ancestral language spoken in a more 'proper' way, but in reality it would be determined by the tribe who dominated the medium scale market city. At the large international scale, the language was determined by the people who dominate and operate the international market. If the large scale language is different from a local language, the people with that local language will be forced to carry two languages (For example in the ancient Greek world, Greek was the large scale language, but individual city states could each have their own dialects of Greek or even speak a completely different language locally!) If the local language became redundant, it would disappear, and soon everyone in a medium scale market region (such as people within a river system) would use the language of that market region, the language of the peoples dominating the market, as their only language. It is in this way that we arrive at the circumstances described earlier, where Julius Caesar found western Europe had several large regions with common language, laws and institutions – *Belgae*, *Celtae*, *Aquitani*, *Brittanica* – and towards the east, Tacitus found a single language which I have referred to as Suebic covering an equally larger region from the Jutland Peninsula to the southeast Baltic, as well as identifying an Aestic language at the central international market near the mouth of the Vistula, which was probably found all the way up the east Baltic coast among all peoples who, via boats, converged regularly by sea

on that market of the *Aestii* (a market probably called *Turuse*, considering in later Germanic times the name had the form *Truso*)

BK.3.4.3 Large Scale Languages Observed by Romans

Such large scale languages would not be possible without trade, and without the waterways and boats facilitating it. In ancient Asia Minor, where there were no internal waterways of any significance other than the Euphrates that connected Babylon into one, the situations were much more compact in that transportation was on foot or using camels or mules. Nonetheless, Asia Minor managed to find a large scale language in Assyrian because Assyrian traders crisscrossed Asia Minor with caravans and in that way at least established the Assyrian language as at least a *lingua franca*, if not more. Continental Europe on the other hand was forested and travel on land, such as on horses, was limited to open highlands until farming activity opened up the lands more. But in the beginning the rivers and coasts were the only highways, boats the only vehicles, and the Finnic aboriginal peoples of “Maglemose” origins the only peoples used to making and using boats over long distances and available to perform the service.

The long distance, large scale contact, achieved by Finnic boats following the rivers, tended towards standardizing language, laws, and institutions, not to mention cultural fads, around the people who dominated the trade center everyone visited.

As I mentioned earlier, the *Belgae* region was tied together by their boat use along the north coast, and down into the Rhine, and the *Aquitani* region was tied together by the Garonne River system. The *Aquitani* language was probably also the most international since the Garonne was used to reach the Mediterranean from the Atlantic and vice versa, bypassing the Iberian Peninsula and the demands of the Phoenicians who controlled trade through the Strait of Gibraltar.

The *Celtae* culture was not developed on any one river system, but for them to be seen as a significant unified presence, means they must have developed and controlled some major markets in central France. As for Britain, it should be obvious that the significant river that tied the regions together, with the international city of London (Romans called it *Londinium*), was the Thames. The Thames River reaches deep into the interior of Britain. In the region Romans called *Germania*, the *Suebi* region of language and culture was tied together mostly by the sea, from the swamplands of the Jutland Peninsula to the marshy coasts of the south Baltic and the Oder.. These people probably had a market at the mouth of the Oder and/or Elbe.. Such a market would also have drawn visitors from the Oder River system as well as the coastal lands. Last but not least, the Aestic international port near the mouth of the Vistula (where Elblag is located today), would have created a market that drew from up the coast,

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from the Vistula River and to some extent from nearby Baltic coasts and islands as well.

It is possible to predict regions of the same “language, laws and institutions” (to quote Caesar’s words) by studying the locations of major cities today and in the near past, the waterways to it, and the region affected.

As today, in the world of industry, trade and commerce, there was competition and conflict as well, and that has to be taken into consideration too.

Julius Caesar described Gaul as consisting of three general regions - *Belgae*, *Aquitani*, and *Celtae* - each with their own language, laws and institutions. These can be seen as regional languages, and the first two originating from pre-Indo-European traders.

The *Belgae* are most interesting, because the Romans identified them as the people in the lower Rhine and the coast across from Britain⁷⁸. That put them at the source end of early north-south trade south to the Mediterranean via the Rhone, and via the Danube. One is almost inclined to wonder if Venetic originated from Belgic instead of from Suebic; however all other factors considered, including the question of Ligurian and Etruscan, we believe Belgic belonged to the early west European traders, to the same world as the earlier Etruscans and Ligurians.

A good perspective is that the Etruscans were an accumulation of southern colonies of earlier north-south trade beginning at the mouth of the Rhine, and originally the Belgic and Etruscan languages were the same. (note this dated to millennia before Caesar, and that if Belgic originated from aboriginal traders on the Rhine or Elbe, by Caesar’s time the “Maglemose” Finnic character would have disappeared.

While the Eneti/Veneti began with amber trade going up the Visula and down the Dneiper, when amber was found at the Jutland Peninsula their activity moved east. According to archeology the Adriatic *Eneti/Veneti* colonies developed from northern directions after 1000 BC. They were similarly an accumulation of southern colonies but from a more easterly “Maglemose” Finnic dialect. Thus, Belgic and original Etruscan/Ligurian, by this theory were related, and later Suebic and the Venetic of the Adige valley were related.

As already mentioned earlier, the change was a gradual one. For example, archeology attests that the development of the lower Adige River area occurred gradually from about 1000BC influenced mainly from the northerly direction. This was NOT a conquest or migration. It was steady growth based on the popularity of amber, and on the success of this route. Thus, for centuries the route and the region at the south end around *Ateste* grew, the constant stream of traders traveling back and forth to and from the north, maintaining linguistic contact and convergence. Eventually it

⁷⁸ Native British is thought to have been similar to Belgic.

had a highly developed infrastructure of trails bypassing falls and rapids, overland trails between the upper reaches of the Adige and waterways to the north, stables to maintain horses, taverns where the shippers-merchants could sleep, etc. Our view is that Adriatic *Veneti* colonies were an accumulation of trader families establishing themselves at the south end of the route to handle affairs there; with settlements to handle warehousing, hosting their trader-shipper visitors, and managing the further distribution of goods. It was then as it still is today, wiser to establish your own remote facilities to maintain control, than to use the services of other peoples not under your control. Therefore there would have been enduring north-south business, social, and familial connections.⁷⁹

As counterintuitive as it may seem, infrequent but necessary contact was more likely to preserve a large scale language over a vast region than frequent contact. As I said earlier, if two peoples from the same culture are separated for long periods and yet identify with each other, they are always concerned about preserving the language so that when they meet they will not be very different. Such peoples thus value “speaking properly”. On the other hand when two peoples are in frequent contact, spontaneous changes do not really matter because the changes are quickly spread throughout the larger community. This is the case today with English: because mass media transmits a new linguistic innovation, English is now changing rapidly. It used to be that inventions were called “slang” and frowned on and dismissed in the regular speaking community. Schools taught “proper” English. But today a word is invented somewhere, and spread in electronic media, and within only a few years it is included in new editions of the English dictionary.

Time, distance, and frequency of contacts is less important than the fact that a connection existed and had to be maintained for cultural or economic reasons. We can also point out that in the 17th to 19th century in North America, cultural, business, and familial relationships were strong between the colonies and home countries of Britain and France, in spite of the fact that ocean crossings took a month. Indeed infrequent but necessary contacts tend to preserve language better than no contact or frequent contact. Infrequent contact meant that the speakers needed to resist changing their language, or else when the contact was made communication was not very easy. One of the consequences of the desire of New England colonists to preserve the home language, while the frequent contacts back in England allowed linguistic change, resulted in New England preserving characteristics of the speech of Elizabethan English, while the English language in England has changed considerably.

⁷⁹ All ancient businesses were family businesses, and on a larger scale, tribal businesses in that the tribe was a confederation of families. There could also be industries formed out of confederations of tribes functioning in interdependent capacities. Celts appear to have been manufacturers and hence sources of wares.

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Accordingly remote areas may preserve an old form of a language because of the remoteness because of having strongly established a valuing of “proper” speaking.

BK.3.5 Some Final Words about Venetic Amber

BK.3.5.1 Amber and its Name in the Ancient Texts

More can be said about this product that seems to have been responsible for the success of those trader peoples who handled it – amber. Although certainly traders coming south carried other goods too, like furs, amber was the most valuable by weight when it reached its final destination – markets in the Mediterranean. Those who carried it would be able to return with greater riches than those who did not.

In any trading activity there is always one product that energizes the activity, even if other products are also carried. Our view is that amber was what energized the *Eneti/Veneti/Venedi*.

In the Baltic sources, amber was washed out of cliffs facing the northwest, from which prevailing winds sometimes brought storms. After storms natives could wade into the water and find amber floating on the water, and scoop it up. What was missed might be found later on the beaches. I believe that one of its names, in Latin *glaesum* and surviving in Germanic as *glass*, came from the fact that it was washed out of seashore cliffs. Everyone claims this word is of Germanic origins, but what was its original source? If we believe that the language at the source of amber at the time of the ancient amber trade was Finnic, then we can propose from modern Estonian, that this word has some connection to what is today *kallase* ‘(something) of the cliff’.

While much is known about southeast Baltic amber, and its major source in the seaward-facing cliffs of the Samland Peninsula, little is known about amber in the Jutland Peninsula. If we assume a similar pattern as at the southeast Baltic, then some cliffs along the west coast of the Jutland Peninsula, when beaten by waves, released their amber which then floated to the base of the Jutland Peninsula, near the mouth of the Elbe, and was collected there. Since the sea-going people at the mouth of the Elbe were identified in Roman times as *Saxones*, it is likely the pre-Germanic *Saxones* were the collectors of the Jutland amber. Why do I propose that?

It may not be a coincidence that the modern Finnic languages prefer to use the word *Saksa* for ‘German’. A long history of association with *Saxones* in trade reaching back to pre-Germanic times? Can we wonder if the Jutland word for amber was SAKKA-, or similar, so that the actual name of the amber-collecting people of the Jutland Peninsula was probably SAKKASE, and that would be the probable origin of the word which

Romans interpreted as *Saxones*.

Proof that the Jutland name for amber was of the SAKKA form includes the fact that the Egyptian word for amber was *saccal*. In Finnic SAKKALA would mean ‘place of the SAKKA’. Interestingly in southern Estonia there was a province named *Sakala* (pronounced with strong K).

The Finnish word *sakka* today means ‘sediment, dregs’ or, in chemistry ‘precipitate’. The idea ‘sediment’ doesn’t suit as it implies the amber was heavier and fell to the bottom (like gold does) But the concept of ‘precipitate’ works better as when dirt containing amber is stirred in water, it appears floating on top. The Finnish word only describes to something emerging, being derived from (as in Estonian *saak* ‘something obtained’?) a liquid.

Note that it was not necessary to wait for storms to release the amber from the cliffs. You could mine it. The amber-bearing sand or dirt would be thrown into vats of water, and mixed. The light amber would float to the surface like a precipitate, and be scooped up. Thus we do not have to entirely picture amber appearing naturally from the washings from cliffs, but that perhaps it was mined as well in locations the waves did not reach naturally.

While the name for amber coming down the Western Amber Route was –from names like Egyptian *saccal* - something like SAKKA, the name for amber coming down the Middle Amber Route from the southeast Baltic, was based on HELE- which described the jewel aspect of it. Since the Middle Amber Route came down to the Adriatic too, let us look at it too.

This stem, HELE-, is a common stem in Estonian meaning, ‘bright, light’. It survives today in Estonian ‘jewel’ (but originally referred to amber beads) which is *helmes*. This can be broken down possibly into an ancient HELE-MA-S(E) ‘something in a bright state’ We have spoken of HEL words earlier, in reference to the word *Pelasgi*.

The HELE- stem impacted most strongly in ancient Greece. The Greek word for amber was *elektridas*, but rewriting this in the typical Finnic longer, more syllabic, fashion we could see in it HELEKEDE RIDAS ‘object that is a row of bright things’, which can be explained by the common form that trade amber took – the amber necklace, a row of beads.

We can tell what route the amber took according to what word was used at the destination. Words of the SAKKA (SOKKO, SUKKU, etc) form came via the western route from the Jutland Peninsula and those of the form HELE (‘ELE) came from the east Baltic sources. By the time Rome was a major customer of amber, it came from both destinations, because Latin has two words for amber – *sucinum* and *electrum*, the first name obviously derived from the Jutland word, and the second from the Baltic word via Greek..

BK.3.5.2 Amber: The Amber Word in the Venetic Inscriptions?

As we saw from earlier references, Greek observers identified the Adriatic Veneti as handlers of trade amber. If that is the case then the word similar to SAKKA should have occurred in the Venetic language. The Venetic language survives on inscriptions found in northern Italy and as we explore the inscriptions⁸⁰, we find some instances of what is obviously the word for amber, which in Venetic seems to have been **SOCCI**.

The following are three examples of **SOCCI**-

(A)

IVANTA SOCCINA - PVSIONI - MA

[urn-MLV-120-01, LLV-Es I]

We interpret the first two words ‘Forever, to amber’ The last two words mystery think mean ‘salute; and MA is ‘I’ (based on Finnic).

(B)

FVXSIAE - RVTILIAE - SOCCI

[urn-MLV-120-10, LLV-Es X]

Appearing in later times, these words show Latin influence. The important word is the third one **SOCCI**. It is probably nominative ‘amber’ as it has no endings. Later we interpret it to say ‘carrying – trailmen (or trails) – amber’.

(C)

FREMA RVTILIA P F SOCIACA

[urn-MLV-120-21, LLV-Es XXI]

This third example begins with **FREMA** which is best reconstructed to **VYREMA** (*v.i.rema*), a word that seems from its other locations to mean ‘most energetic’ giving ‘most energetic trailways P F (?) with amber’ We interpret **SOCIACA** as ‘with amber’ assuming an ‘along with’ meaning on the ending -CA (Other examples if Venetic inscriptions seem to support KA, KE in the meaning of ‘and, also’.)

BK.3.6 Summary

This completes our overview of Europe, the north-south trade, languages, and amber, in the pre-Roman world that existed at the time of

⁸⁰ see *THE VENETIC LANGUAGE :An Ancient Language from a New Perspective: FINAL*

the Veneti. Note that none of the discussion here deals with the peoples who evolved out of them when the Roman Empire collapsed, assimilating into Latin, Celtic, Slavic, Germanic and other languages while continuing to be merchant peoples. Today there are many nationalistic pursuits of these historic peoples, each nationality not only trying to claim another descendant group as well, but projecting backwards into the pre-Roman period and translating the Adriatic inscriptions in a way that is to various degrees dependent of the human ability to hear sentences in the sounds of the wind, chirps of birds, the clacking of train wheels, etc. Of course some scholars will try to elevate their methodology a little by trying to identify actual words and grammar. While identifying word stems and grammar would certainly elevate the work, the trouble is that nobody has been able to do so to an extent sufficiently to represent proof. (I mean, it is possible to interpret a bird's call "Cheer up!" as an imperative!) Only one analysis *THE VENETIC LANGUAGE :An Ancient Language from a New Perspective: FINAL* not only offers interpretations for 90% of the inscriptions, but also offers word stems and grammar comprehensive enough that it is possible to generate original sentences. This analysis does not force Finnic onto the Venetic inscriptions, and that may be why it enjoyed success. The Venetic language existed two millennia ago and to force a more recent language onto it will fail to get too many clear parallels, Instead the above study begins by deriving meanings to Venetic sentences directly from the Venetic objects – such as by using the context to narrow down possible meanings. For example a carton of milk with the word *Lait* on it reveals that *Lait* means 'milk'. This approach is similar to how a tourist in a foreign food market can determine what a food package says by noting where the package is found, the pictures on the package, etc. This approach allows one to get meanings to words without any prior presumption of its linguistic affiliation. Once one has a handful of solid translations in this way, a vocabulary is established which can then be used to partially translate other inscriptions. Gradually more and more words are revealed.

This methodology is not founded on a prior assumption Venetic was Finnic, even though the evidence covered in these chapters strongly suggest it probably is. But once the direct approach has revealed that it indeed looks Finnic, we can add references to Finnic as additional evidence or as confirmation. The study remarkably never proposes a Finnic interpretation for a word unless direct analysis already offers at least a rough meaning as a guide. Unfortunately *THE VENETIC LANGUAGE :An Ancient Language from a New Perspective: FINAL* faces deeply entrenched traditional beliefs that Venetic was Latin-like, as well as new highly charged nationalism that denies that the ancient pre-Roman Veneti could ever assimilate into another language, even though the evidence of the north Italic Venetic assimilating into Latin is abundant. The idiocy is similar to finding Native North Americans speaking English today, and

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then claiming they spoke English right back to their arrival over 10,000 years ago.

If we can determine that the Adriatic Venetic language was Finnic and similar to Suebic at the origins of the amber trade, can we claim that Finnic was used throughout the entire early trade system in northern and continental Europe? Aside from the abovementioned study finding some evidence in Brittany and Wales, there are no further records of peoples in Venetic regions recording their language on durable objects. All we have to go by might be geographical names that have survived down to modern times. We know from North American recent history that when European colonists arrived, they did not change the Native names of important geographic features, and so today maps of North America are absolutely filled with Native names – such as names of provinces of States (Ontario, Saskatchewan, Ohio, Missouri, etc, etc) and major waterways (Mississippi River, Lakes Ontario and Michigan, etc, etc) Any place name that had a significance when the colonists arrived more than not preserves that name.

The Romans or other foreign invaders into an area did not sit down to rename everything. In a world without writing, the name of a place was established in actual use, and even if a Roman leader decided to change the name of a place to a Latin one, the original name would continue to be used in practice. The Romans could only apply Latin names for new places they themselves established.

It would be unwise to look at modern names, because a word would have experienced around 3000 years of change since the original. But if we use names recorded by the Romans, we get closer to the original, and the original Finnic word will be more apparent.

For example Romans named what is today the Loire, *Ligera*, what is now Wesser, *Vesera*, what is now Oder, *Odra* or *Otra*, what is now Volga, *Ra*, ... The names of Rhine and Rhone, which in Roman times was *Rhennus* and *Rhodanus* help us to establish that the RA form meant ‘road’ or ‘way’. Thus for example *Ligera* resembles Estonian *liige* (‘of the moving, transporting’) plus RA for ‘way’. Or *Vesera* is simply ‘waterway’ or *Otra* is ‘terminus way’ (the river at the end of the route)

Exploring ancient place names from a Finnic perspective is a major project in itself requiring much discussion of methodologies that prevent arbitrary inventions. Toponomic analysis is another field where there is too much ‘hearing things’ analogous to hearing words in birds chirping. The best methodology recognizes that ancient peoples named places by describing them in obvious ways. Accordingly a name like TURU is more likely to be mean ‘market’ than to mean ‘Thor’ or something else that is more symbolic than descriptive.

Perhaps we will write separately on this topic another time, but there is plenty evidence in all the relic names of the ancient European trade routes to confirm that a Finnic-like trade language was found everywhere.

Unlike farmers, and pastoralists, which required an amount of land, in

the world of trade, trader interests did not have to create major settlements. Their purpose was only to establish small colonies to receive and handle their trade goods, and assist the traders with warehousing, boats, horses, etc. Nonetheless this minority had an enormous impact in terms of uniting peoples and regions by the culture carried by the goods, and the language shared among the traders and associated industries.

It is evident too that trade was so important to sedentary peoples, that every effort was made to accommodate the traders.

We saw in Tacitus' descriptions of *Germania*, how traders called *Hermonduri* had free passage through Roman territories. Traders were not part of the territorial conflicts over land. This unspoken policy of letting the traders, the merchants, to continue what they were doing undisturbed was important as the warring nations did not want the economies of the lands they possessed or were trying to conquer to collapse. Economies generated wealth. Industry, trade, and commerce had to be maintained as much as possible.

This truth can be seen in the ancient Mediterranean too. When Greek kings descended on the trade center of Mycenea, all they wanted was to displace its leaders and install themselves at the top. There was no desire to undermine the trade center and cause it to collapse. Mycenea was trading with the Cretans, so the new Greek kings of pre-Indo-European Mycenea took the liberty of taking over Crete as well in a similar way. The Greek language and culture was spread in this way through the trade system, with each conquest preserving the lively economies, and at most causing the development of a Greek *lingua franca* from the earlier language which according to Herodotus was Pelagic.

Trade centers sprung up that invited everyone wishing to buy and sell to attend. In this context a trader group of any nationality was permitted to establish their small colony, district, neighbourhood, even if the people of the group was at war with another, as long as conflicts were left outside. For example Delos, which became a religious centre to ancient Greece, originated (archeology has revealed) as a trade centre, consisting of a marketplace plus districts for traders of various different cultures (indicated archeologically by the variations in religious artifacts in various neighbourhoods).

If we take all the data about *Veneti*, both historical and archeological, together, the *Veneti* look in every way like traders and it puzzles me that encyclopedias do not stress this, but speak as if they are farmers. Certainly all peoples were gardeners and kept animals for their own use, but true farmers had large fields and produced much more than they needed to sell. Even when we look at the "Urnfield" culture as Venetic, it makes more sense that the wide distribution of this culture was the result of its spread among the long-distance traders, through contacts, and not by some hypothetical migrations of farmers. Why would farming peoples travel long distances and establish small communities in often marginal lands!!

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But if we picture colonies as nodes in a large network of movement of goods, similar to today's distribution of goods by trucks travelling our network of highways – then it all makes sense, including similarity of culture and language. A brotherhood would develop (and this may explain why in Estonian and Finnish *vend* means 'brother' while such a word in Germanic means 'friend' and in Latin it means 'sell' – the same basic word having different meaning to different peoples who dealt with the traders.

We noted earlier that if the name *Eneti/Veneti* did not name a nation as much as a profession using a Finnic language ('shippers'), then the same group could have had other names as well, hence not appeared in historical references as *Eneti/Veneti*. The only constant would have been that they were Finnic-speaking, and were professional traders. For example, western European traders were called Ligurians which as I already suggested means 'movers, transporters'. Another word stem that could be used for traders or shippers would be based on Finnic *too, tuo* 'carry, bring'. We cannot assume that the historic Teutons were not Finnic, as the word can easily be paralleled by modern Finnic *Tuode(n)* '(people)of the bringing, carrying'. The Finnic people east of Estonia, the Votes, are known by the Estonians as *Vadja*, a word that sounds remarkably like *vedaja* 'transporters'. They could be descended from the original traders that traveled the rivers between the Gulf of Finland and the Black Sea via the Dneiper. It is also possible to create a description for the concept of 'buy'. As I showed earlier, it is possible to argue that the ancient *Aestii* around the market at the mouth of the Vistula is a high vowel version of the common Finnic word for 'buyer' – *ostja*. And so we might find variations on it like OSTIDE '(people) of the purchases' (Pytheas I believe identified a name like this in the northern seas). The Greeks called the Danube *Istra*, which has basically the same structure in IST. If we view the westerly Finnic as having a high vowel dialect tendency then *Istra* means 'purchase-way'

I believe that the historic *Eneti/Veneti/Venedi* were simply the more easternly traders who just happened to be able to deal with amber, and become quite strong because of it- except that in its later period one group branched into procuring tin from Britain.

But because ancient texts have not popularized the word *Veneti* everywhere does not mean that there weren't basically the same peoples – interacting with each other in the trade routes – which happened to be recorded in different descriptive ways, or not recorded at all.

In the centre of all was that magical material, amber. From 3000 BC up to Roman times, southern civilizations were fascinated by amber, believing it to have healthgiving and magical properties. Washing up to the shores of the east Baltic coast, particularly the coast at the Samland Peninsula, it was free to the inhabitants there, and locally did not have a very high value even when crafted into necklaces, amulets and buttons. The same was true of Jutland amber. In both instances it had to be carried to Mediterranean civilizations, to acquire its maximum value. How much

the value increased after shipment to the southern civilizations? Some estimate it was more valuable by weight, than gold.

Much more can be said about amber and its role in energizing north-south trade at an early date.. If the first movements of Baltic amber occurred before 5000BC, there was plenty of time during which traders went up and down the rivers century after century, for them to entrench themselves in the southern world with their own colonies, markets, agents, etc. Meanwhile it can be argued that trading activity started by trader peoples in western Europe, those travelling up and down the Danube, may have been responsible to start large scale trade, industry, and commerce that stimulated industry, trade, and commerce in the Aegean, causing the formerly vacant Aegean islands come alive with crafting and trading. Using Herodotus as a guide, it suggests these Danube traders were the *Pelasgi*. According to him the *Hellenes* arose from them and drew other peoples into their mix who eventually used Greek in trade, and not the original Pelasgic. Meanwhile cousins of the Danubian traders also went south via the Rhone, and most likely was the cause of the establishment of the Etruscan trade colonies down the coast from the mouth of the Rhone.

But the history of the long distance trade in early Europe that stimulated a unified economic development long before there was any political organization above the original tribal nations, is vague because ancient historians were more interested in writing about settled peoples like themselves and not the nomadic, fleeting, traders who did not need to build large cities nor amass armies and who appeared not to be doing much else but showing up at markets where settled peoples could purchase exotic wares that came from afar and fired up imaginations..

