

THE ANCIENT VENETIC LANGUAGE

A DESCRIPTION OF A DIALECT OF THE
ANCIENT EUROPEAN TRADE LANGUAGE
RECORDED IN THE ANCIENT NORTH ITALIC
VENETIC INSCRIPTIONS



[image of Pa26]

pupone.i.e.gorako.i.|e.kupetaris

Let remain a duck to the Father, on-with-the journey

**by
Andres Pääbo**

THE ANCIENT VENETIC LANGUAGE
A DESCRIPTION OF THE DIALECT OF THE FINNIC EUROPEAN TRADE
LANGUAGE RECORDED IN THE ANCIENT NORTH ITALIC VENETIC
INSCRIPTIONS

by

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Credits

This work was helped by the illustrations in the work done in the 1960's by G.B. Pellegrini and A.L. Prosdocimi and presented in *La Lingua Venetica*, and by the later cataloguing and summary done by M. Lejeune in *Manuel de la Langue Vénète* in 1974. These books worked on the scholarly work that assumed Venetic was a Latin-like Indo-European. Because the present work rejects the Indo-European theory, we only used the raw information, only consulting the photos and graphics of *LLV* and the descriptions of the raw inscriptions of *MLV*, leaving any assumptions about the linguistics alone. Credit also goes to my pursuit of applied science and engineering at the University of Toronto, to understand practical scientific methodology and how to work with data and results of varying probabilities, and to use that to pursue a methodology that deciphers the inscription more through interpreting context and therefore brings more information into play than separating the sentences from their archeological context information

GUIDELINES TO READING 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 ESTONIAN AND FINNISH WORDS

1. Estonian (and Finnish) words follow the Latin pronunciation well. Thus if we give *maja*, we do not have to explain it is pronounced “MAYA”.

2. Consonant sounds: Estonian (and Finnish) present strong consonants P, T, K are actually closer in sound to “B, D, G” (example *kodu* sounds like Latin-read “GODU”) – B, D, G in turn are even softer than the normal English B, D, G. – The truly hard P, T, K in Estonian appear doubled, as in PP, TT, KK.

3. Estonian has Õ which is similar to Ö except the tongue drops instead of rises (as in English “word” as opposed to “whir”).

4. Estonian (and Finnish) also has unmarked palatalizations, emphasis, stress, is always on the first syllable.

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”. You will already know this!

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 BOLDED text - ffor example 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 (|)

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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 not in common use and presented for illustrative purposes, 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 "VIREMA"

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 or using slashes (/) - in caps, italics, etc – to show the breakdown of words into stems and endings (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 use in M. Lejeune's *Manuel de la Langue Vénète* in 1974.. 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.tj.e.s.vo.t.te.i.ii.o.s.a.ku|t.s'a.i.nate.i.re.i.tjia.i.

[ref LLV Es64]

expanded with spaces to identify words:

mego dona.s.to ka.n.tj.e.s. vo.t.te.i. ii.o.s. a.ku|t.s. s'a.i.nate.i. re.i.tjia.i.

[ref LLV Es64]

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. The visual separation with spaces is purely for us being able to read it better, since all modern languages mark word boundaries with spaces.

3.a The Venetic inscription is written in lower case 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 may have a few errors which I will point out. 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.

3.b Translations into English or other modern languages: As anyone who has learned more than one language knows, the same idea may be expressed in different ways in different languages. One language may, for example translate the idea of a man jumping over a rock, with the word sequence 'leap in past the man, rock above' and another language may express it with 'above the rock the man flies'. And so on. Therefore, the translations of the Venetic sentence **must begin with giving a literal translation of the sequence of the words which may seem strange, and only then convert it into the modern idiom of the modern language** (If needed). This is very important to know, since past interpretations of

Venetic have gone directly to the modern idiomatic translation, so that the reader cannot tell if the Venetic sentence really was as presented, rather than the analyst-translator making it up or taking liberties to make their "translation" seem believable.

In this English exploration of Venetic, for example, because English words and grammar are extremely different from the Venetic, we found, literal interpretations with English will be awkward. For example Venetic **donasto** 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. Thus **awkward English interpretations are intentional, to maintain parallelism to the Venetic and catch the intended sense, and avoid introducing new sense**. If the interpretation were to try to imitate the quality and poetry of the original, the English version would become superficial as you the reader would not be able to understand the word stems and grammar evident in the Venetic.

4. IMPORTANCE OF ASSESSING CORRECTNESS OF ALL STATEMENTS

Modern science recognizes that no data or results are ever 100% certain.

This is most important in science that quantifies things with numbers. (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'.

When one has a sound system, they say, the sound quality will not be better than the worst component in the system. This is also true in scientific argument. If one word in a sentence is a guess, then the translation of the sentence, using the guess, cannot be 100% correct. Like in a sound system, for the whole piece to be 100%, all the elements have to be 100%.

Unfortunately one of the tricks in scientific debates is to made an assumption that is actually a guess (for example "Venetic is like Chinese") and then continue as if that assumption was correct (for example, the whole Venetic sentence was Chinese')

To summarize: the whole sentence is no more true, no more correct, than the truth or correctness of the least accurate element.) Thus every claim has degrees of correctness, from guesses being only maybe correct, maybe not, to absolute correctness from direct clear evidence.

What is evidence? It is as used in a court of law – the more independent evidence points to the same conclusion, the greater the chance it is true. As in a court of law, the most probable truth lies in the "preponderance of evidence".

For example there developed some centuries ago, a that a facelike image on Mars as seen by telescopes became quite a curiosity. Fake science claimed with maybe 80% certainty that it was made by a past civilization on Mars. Scientists said that the probability of it being made by a past civilization was very small. But believers of fake science would not budge until the scientists actually arranged for a satellite to fly over that location and photograph it. It turned out to be purely natural shadows cast by a number of hills, thus proving the fake scientists were 100% wrong. Major errors, however can get perpetuated. Imagine someone expands from the idea of a civilization on Mars and writes an entire book about that civilization based only on that image of a face. The descriptions can sound very little, but we can go back to the satellite findings, and the law applies, that a theory is no better than the least reliable element in the theory. In this case if the founding idea that there was a civilization on Mars was wrong, then every idea that used this false idea was wrong.

Like in a sound system – if the sound system was not plugged in, it won't work even if all the other components work perfectly.

For example if there is nothing to support the basic premise that Venetic was Indo-European, then everything that is built on it – all the linguistic pontifications -

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cannot be correct either.

The founding ideas in any theory have to be proven correct, be very solid, or else everything built on it has little foundation. (In the traditions of trying to decipher Venetic via Latin, little attention was given to making the initial premise much more certain.) Once started, no scholar was questioning the original assumption. All that followed simply assumed what had done before had integrity and was not simply a wild assumption that everyone followed like sheep. An idea is not necessarily true because it was an established assumption. That established assumption can be false and anyone using that as a premise had an obligation to continue testing that assumption and applying a true assessment of its probability.

In this study, my feelings about the possibility of an idea being correct varied according to the amount of evidence there was supporting that idea. Thus we may have begun only having a feeling about “maybe” and when finding much supporting evidence ended up feeling quite certain. All science is like that. At first there are only some ideas of possibilities, and eventually the truth becomes clearer. This is best seen in archeology. Archeological sites can be interpreted in a particular way, but then later more archeological evidence is found that requires a revision in the original interpretation,

5. CONTENTS AND REFERENCES

As the chapter headings will show there is more organization here than before. Each chapter focusses on one aspect of the work. Once you know what aspect you are seeking, go into that chapter and follow the abundant subheadings, tables, graphics, etc to quickly get to what you are after, It is enough to give the page number for the chapter, plus a list of headings to understand the nature of the content.

As for references, outside of the work scholars have done (See MLV) in converting the inscriptions into Roman alphabet letters, and the assorted illustrations provided in LLV everything else had to be original work, because this project could not use any discussions, examples, theories, etc from the past work that assumed Venetic was Indo-European either in a Latin fashion or Slavic fashion. In analyzing Venetic as a Finnic language brought south during the ancient amber trade, we entered a completely different linguistic environment with numerous case ending, agglutinative structure, etc. All the earlier literature is useless when one completely changes from the Indo-European language family to the Finno-Ugric or Uralic language family of the northern native Europeans. The only similarities between Venetic languages and Indo-European are in borrowed words which, until the rise and expansion of Rome was actually early Latin borrowing from the established Venetic and Etruscan languages and cultures. It is only after the rise of Rome that Venetic inscriptions show as little borrowing from Latin and usually also using Roman alphabet letters.

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PREFACE

If it looks like a Duck...

LOOKING AT THE SUBJECT FROM A DIFFERENT PERSPECTIVE

The following pages represent an editing, and shortening, and further thoughts and changes to my personal project of deciphering the Venetic inscriptions found in northern Italy and dating to before the rise of the Roman Empire. Earlier booklike versions of this documentation date to, I guess, 2006. All later versions represent improvements in writing, in presentation. My approach upset numerous scholars as well as pseudo-scholars because I went against the tradition since around 1960 that Venetic was in an Indo-European language. I had returned to the original belief centuries ago that Venetic was non-Indo-European like neighbouring Etruscan. It amazes me that scholars did not build on that because when the Venetic inscriptions were made, the Etruscans dominated the Italic Peninsula and so one would imagine that a scholar would begin by exploring Etruscan or other non-Indo-European languages of Europe like ancient Basque/*Aquitani*, or Iberian, or even the Semitic language of Phoenician, or Finnic in Scandinavia.

The hard truth about the pursuit of Venetic inscriptions is that the choice of avoiding the early Non-Indo-European languages was because very little has been learned about them. On the other hand, scholars learned Greek and Latin in university, and of course their own national languages, whether Celtic, Germanic, or Slavic like Slovenian. So since lots of scholars knew Latin, when someone suggested scholars assume Venetic was an archaic Latin, there was now thousands of scholars who could try their hand at deciphering with Latin, and producing volumes of scholarly analysis, opinion, debate and article-writing trying to find Latin-like or generally Indo-European-like coincidences in the Venetic inscriptions.

Thus my theory that Venetic was NOT Indo-European but I thought Finnic in nature, generated anger. It came south with boat-oriented traders, notably carrying amber to Greece. The logic is simple. Today, if an Asian company wants to sell their products to North America, they will establish a branch office in North America, and staff it with some of their own people who will speak their Asian language but learn the North American language which is mostly English.

It all begins with the fact that the aboriginal peoples of northern Europe were adapted to long distance trade expedition in boats, which in plural genitive is *VENEDE*, and applied to a people, would mean '(people) of the boats'. These boat people originated as boat-oriented hunter-gatherers, originating from people archeologically with "Maglemose" and "Kunda" material cultures. These terms describe the boat-oriented hunter-gatherers that developed out of the reindeer hunters of the last glaciation ("Ice Age") when the world climate began to rapidly warm, and glaciers that covered continental Europe began to melt and retreat. From about 30,000 years ago, the edge of the glaciers pulled back ultimately to their origins in the mountains of Norway. Northern Europe was flooded by glacial meltwater, and since the lands under the glaciers had also been depressed by the weight of the glaciers, the north European Seas developed. The meltwater also raised the world's sea level in general.

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ADAPTING TO NORTHERN EUROPE IN THE AFTERMATH OF THE ICE AGE

In the past thousands of years, the glacial meltwater has been flowing downhill into lakes and seas. After several thousands of years, the flow has declined. At the same time the lands depressed by the weight of the glaciers have been steadily rebounding, rising. For example, Finland, which was more recently freed of the glaciers, has cliffs with rock paintings made by “Kunda” culture boat peoples from their boats. These cliffs are situated today some 20 meters above today’s sea level. Further south, the rebounding of the Baltic basin has resulted in coastal sea bottoms rising above the water, and even rising high enough to produce dry farmland. For example eastern Estonia was originally under water.

Another example is that the rebound of the glacial depression, caused the “amber island” observed by Greek traveller Pytheas around 320 BC, and which he called “*Abalus*”, to turn the island into a peninsula, today called the Samland Peninsula. As a result, “*Abalus*”, or “*Avalus*” seemed to disappear. When the authors of the legend of King Arthur wanted King Arthur to retire to it they could only leave the location of “Avalon” a mystery. As a result, thousands of scholars have been trying to locate it, not realizing that it is the Samland Peninsula when the mainland side of the Peninsula was depressed and flooded.

But the most important consequence of the sea level rise and the rebound of the Baltic basin, is that it created a completely new category of hunter-gatherer – one that did not walk from place to place, but created dugout boats from tree trunks and then used the glacier meltwater as waterways. As the original discovery of the “Kunda” culture revealed, these people harvested plants and animals in marshy environments or out on the sea, and, instead of their earlier hunting and gathering on foot, they basically moved between islands of lands higher than the marshes or seas.

NOMADIC BOAT-USING HUNTER-GATHERERS COVER VAST GEOGRAPHIC AREAS

The byproduct of this way of life was that their annual cycle of roaming from harvest location to harvest location, covered a geographic area maybe five times larger than when hunting on foot. This is obvious when today we compare how far a man in a canoe can travel, compared to a man on foot on the shores.

This category of European, were the people who actually lived with dependence on boats and water highways. Because these people covered large geographical areas of the post-glacial flooded north, their language and culture remained roughly the same across the entire northern Europe. We can get an idea of the wide distribution of the early north European Finnic languages, from the recent North American aboriginal “Algonquian” language family of the northeast quadrant of the continent. They lived the boat (birch-bark canoe) oriented nomadic hunter-gatherer way of life relatively recently, at the same latitude and similar environment. (North America in general was still in what in ancient Europe we would call the “Copper Age” where the metals used were those naturally available without metallurgy.) Extended family groups moved through the environment in their annual rounds in maybe 3-4 canoes, returning to the same place only a year later. Several such nomadic extended families or clans, would arrange to all converge at a particular time and place during the year where they might exchange news, converge in terms of language and culture, and in these ways define a tribe. Sometimes other tribes might join tribal gathering and become aware of an even

larger social order. This would spread the same language over even larger geographical areas. Archeology has revealed locations of such large scale gatherings by several similar but difference archeological material cultures overlapping in a location.

This behaviour is natural in humans, as humans are social animals, and need to find themselves within various scales of social orders. The motive for such gathering places can be simply summarized in “wanting to meet other people” but that does not seem very romantic to archeologists, so the archeologists seem to portray such sights as places of major religious worship. The cultural practices associated with gathering places were secondary, just to be part of a crowd. It is the reason humans today always find excuses for large gatherings (such as in stadiums arenas, theatres, fruit markets, etc.)

How far can a language of highly mobile boat-oriented people reach? In recent North America, the reach of the language among the Algonquian tribes, can be illustrated by the fact that the Ojibwa (*Anishnabe*) language covering the Great Lakes water basin and the related Cree language covering the entire Hudson Bay basin are close enough that there is now a language called “Oji-Cree” created to suit both speakers. (Otherwise speakers of one will laugh at some of the expressions of the other!). In original North America, the Great Lakes and Hudson Bay basin canoe-peoples encountered each other where the basins touched each other, so there was enough interaction to converge the two languages once in a while and prevent divergence. Thus, before colonists from Europe came the North America, the combination of the Great Lakes and Hudson Bay basin could cover maybe a third of North America! If we view ancient northern Europe from this point of view, it is valid to speak of Baltic Finnic languages covering most of the geography from east Britain all the way through the Oder valley marshlands, as far as the southeast Baltic in what we might call a “Maglemose” dialect, that endured later as the “Suevic” language of the tribes in the same lands. From the southeast Baltic northward, the coastal environment was dealing with prevailing winds from the Baltic and had to develop large dugout boats to handle the higher waves. This was the “Kunda” dialect of Baltic-Finnic, which survived along the east Baltic coast before the historic period as (to use Tacitus’ Latinized word) “Aestic” dialect prevailed.

(In the historic period from about the 10th century, the southeast Baltic coast was invaded and conquered by Balt, Slavic and Germanic powers. Balt is represented by Latvian and Lithuanian, which is a small language family most closely related to Slavic.)

TWO CATEGORIES OF EUROPEANS AFTER THE WITHDRAWAL OF GLACIERS

Thus for thousands of years 12,000 to 6,000 years ago there was a new category of human populations which I generally refer to as “boat-oriented hunter-gatherers”. During the same period the rest of humankind, in continental Europe south of the northern water basins, continued in their Ice Age way of life, as nomadic hunter-gatherers too, but limited by only being able to walk. Judging from cave paintings, they were adapted for thousands of years to mainly hunting large herd animals like horses and wild cattle (auroches). The reindeer herds were by now disappearing and reindeer hunters had adapted to the warmth and glacial meltwater of the region just south of the Scandinavian peninsula, and, as mentioned produced the “Maglemose” and then “Kunda” material culture.

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How was the climate change affecting the hunting peoples to the south, in the interior of continental Europe. Prevailing winds from the northwest were blowing moist air into continental Europe and causing the growth of dense forests in western continental Europe. This threatened continuation of their traditional way of life hunting herd animals that thrived in the original grassy plains. As the forests grew in the west, the grassy plains and the herd animals shifted towards the east. The most migratory animals, the horses, shifted their locations to the steppes north of the Black Sea. From there they continued into open grassy landscapes north of today's India.

Meanwhile the original cattle hunters did not follow the shifts in wild cattle herds seeking grassy meadows, perhaps because the wild cattle were more adaptable and could deal with relatively open forests, as long as there were grasses. Still, where forests grew dense, cattle hunters found the cattle populations were diminishing. What could they do?

Humans in continental Europe had to adapt to forests replacing original grassland pastures used by wild cattle (auroches). But humans were smart enough to realize that they had to assist the wild cattle to both survive and reproduce more successfully. They could drive cattle to places that had good pastureland, and they could even create pastureland by burning areas of forest. The burned areas would spring alive with grasses. They could cut the grasses and store it as fodder to give cattle. Humans could also discover that humans could cook the grass seeds into porridge; so they began to shake the seeds out of the grasses and leave the rest for the animals. Step by step, starting from simply helping their Ice Age herd animals to prosper, humans discovered not just managing cattle, but also the possibility of growing grains for human use from the seeds of the grasses grown for cattle. While farming developed most strongly in the Middle East, I don't agree that farming was an invention uniquely there and that was copied and spread. It is simply explained by the simple logic that when original grassy plains herds dwindled as a result of the grassy plains disappearing, humans took obvious measures to help these animals on which they had dependent through the Ice Age, to survive, and growing crops was a byproduct of these efforts.

The same behaviour was true among the horse-hunters towards the east. With care towards the mares and colts, and using redundant males for meat, eventually horses were semi-domesticated with humans guiding them to pastures, etc. The same trend to semi-domestication occurred eventually with arctic reindeer herds that had successfully shifted north from central Asia. The original reindeer hunters thus became reindeer herders, as they are today along the arctic coast of Eurasia.

So to summarize, there were basically two categories of human in Europe – the pedestrian hunter-gatherers on higher and warmer lands in the interior of Europe, and the boat-peoples in the flooded lands below the melting glaciers of Scandinavia. The languages of the continental European hunter-gatherers is unknown but maybe they were somewhat like the Iberian language that existing in Spain in Roman times. What is more clear is that the boat peoples in the north were Finnic. Linguistics likes to use the term “Finno-Ugric” in order to comprise the Ugric languages east of the Ural Mountains, but we are here clearly dealing with northern Europe west of the Urals. Traditional linguistics decided that there was an east-to-west expansion of people speaking the Finnic languages, but the trouble with that has always been that such a theory leaves the original language of the boat peoples a mystery. A better approach is that when the boat peoples developed, with greatest pressure closest to the flooding to the south of the Scandinavian

peninsula, the boat oriented culture spread from that origins, becoming the “Kunda” culture to spread further. Today, proof that “Finno-Ugric” languages originated with boat peoples, is that when the “Finno-Ugric” language family divides into subfamilies according to water basins in much the same way that, as mentioned above, in North America, the Great Lakes basin had the Ojibwa language and the Hudson Bay basin had the Cree language. Add archeological data, and, while it is possible for reindeer hunter genes to spread west from the Urals, since reindeer hunting was compromised, most of the reindeer hunters joined the boat peoples. The boat-oriented way of life was very strong in the postglacial warming and flooded environment. While genetics can reveal origins, humans can change everything about their way of life, but still carry within them the genetics of their origins.

DEVELOPMENT OF FARMING AND LONG DISTANCE TRADE

When farming developed, the peoples who originally were nomadic hunters on foot, settled down relatively permanently in order to tend to their farm fields and domesticated animals. The exception was nomadic herders, like those who managed horse herds, who moved their animals from pastures to pastures.

The original nomadic clans who annually gathered for a short time at an agreed upon places, simply remained together at their tribal gathering places, and that gave rise to permanent settlements. Humans in farmlands were no longer moving. Each settlement consisted of a number of extended families, clans, that farmed the lands of an area, and remained to tend their fields throughout the year. Tribal gathering were not necessary as they were always together. But it was useful to create a village in the middle for tribal functions.

In North America, a model for that is found in the Iroquoian native peoples, who created tribal settlements of this kind. Each family had their own lodge within the walls of the tribe, and a farmfield (for mainly corn/maize) in the surrounding lands. The Iroquoian farmers practiced slash-and-burn agriculture. While they did not mind wild deer from taking an advantage of the clearings, as they could hunt them for meat, the purpose of the clearing was to plant maize/corn in the ashes, tend to the growing plants, and later to harvest and store the grain. The result was that the Iroquoian farmers did not travel far from their village and farmfields.

Meanwhile the Algonquian canoe-using widely-travelling hunter-gatherers inhabited large geographic areas of wilderness away from the Iroquoian villages. The latter, accustomed to gathering at least once a year, welcomed being able to gather next to an Iroquoian farming village, as that increased the contact with other human beings, in this case also being able to exchange goods and culture. (In practice, the Iroquoian villages, were designed to last 30 years, since another cleared area of forest from which they had departed 30 years earlier, had by then restored its fertility and produced 30 year old trees that were a perfect size for building a new village. They of course did not move far, so over time they developed regions in which the landscape looked quite rural. Tall forests, that take centuries to develop, were not allowed to return.)

In other words, trading develops naturally between far ranging hunters, and stationary, permanent, farming peoples. What could be seen in North America a few centuries ago, could have been seen in ancient Europe soon after the rise of farming settlements (villages, city states).

In any event, applying these realities to early Europe, the north European boat peoples were interacting with early farming peoples, and it pleased both. Naturally

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adventurous men of the mobile boat peoples could follow waterways a long distance in a summer to see what was going on, for example, 1000 km away, and exchange what seemed valuable to peoples they met, in exchange for something interesting they had. Professional traders developed when the traders generally obtained goods from where they were common and cheap and carry them to another location where they were rare and valuable, and to make their living from the difference.

So the natural difference between mobile northern boat peoples and stationary farming people, served both in a happy way. On the one hand, the boat peoples were already preadapted to travelling far and wide on waterways, and farming settlement peoples such as in the “Danubian” cultures, were no longer mobile nomadic hunter-gatherers, but people who cultivated their own food in comparatively small areas of geography, and craved social contact with other peoples, both near and far. The mobile boat peoples embarked on visiting the markets of settled tribes, managing their trade wares, and pricing in order to achieve maximum profits.

It is important to note at this early time, while northern boat peoples could try their hand in farming, in general in most locations across the north it was never successful enough to sustain a tribe throughout the year, without continuing their hunting-gathering, and if possible some trading, such as trading furs to professional traders who would then be middlemen that took them to sell at southern markets.

THE BOAT PEOPLES WERE CALLED “VENEDE”

Thus a large scale trade system slowly developed, and if the traders/shippers came from among the boat peoples, the language of the trade system tended to become close to the Finnic language of the boat peoples across the north.

This is the origins of the *Veneti*, a word which in Finnic is VENEDE the genitive plural of the word for ‘boat’, which when used to name a people meant ‘(people) of the boats’. The word for boat is *vene*, which Roman historian Tacitus interpreted with Latin phonetics as *phenni*. This was dialectically shifted in the Suebic dialect into “FINNI”

As my description about the development of boat oriented peoples in the flooded lands at the end of the Ice Age, shows, it is all very simple, especially if one knows that “*Veneti*” is a descriptive term, that, when used by traders in southern civilizations, was just a meaningless name.

I had not initially seen this simplicity when I tackled deciphering the Venetic inscriptions. When encountering the fantastic ideas about the “*Veneti*” of past scholars that do not even consider archeological information gained in recent times, I did not find they had any depth, any believability. So I set approached the subject from first principles, using all the archeological and other data, to form a view that was simple and believable. There were farmers, and there were shippers and by combining their ways of life, they created a Europe-wide economy based on long distance trade at a time when European nations consisted of hundreds of tribes – boat people tribes covering large geographic areas, and settle peoples tribes covering maybe a tenth of that geographic area.

In the end, it does not matter if there are some scholars who choose to disagree with my analysis as described in the following chapters. My objective is to simply present my analysis and let the readers react as they wish to what I have written. I did not write it for debating and arguing. It is for others to debate it, to decide whether what I have found is right or wrong.

So much for my view of the origins, as a whole, of the VENEDE in northern boat peoples at the end of the Ice Age. They were born from the same category – the boat peoples that arose from the “Maglemose” and “Kunda” material cultures when glacial meltwater flooded the north. However, eventually the European trade system was so widely established that men from all ethnicities could get in on the actions, if they chose. Our interest in the following pages is in those *Veneti*, who originated from traders coming down the Adige and Piave River valleys from the north following routes that originated with ancient amber trade.

DISCOVERING A LANGUAGE FROM INTERPRETING CONTEXT IN THE ARCHEOLOGICAL STORY

As for the way I have approached the analysis of the inscriptions: here too I paid much attention to the work done by archeology in uncovering information about the objects and sites, what is needed to have a sense of the context.

My approach is not a linguistic approach that in effect removes the Venetic sentences from the contexts in which they appear. All languages are learned by inferring the meaning from the contexts in which it is used. It is not a linguistic challenge, but simply a challenge in figuring out what a sentence means, from how it is used. For example, if I approach someone, and hold up my hand and say something, is it not obvious that what I am saying is probably “Hi!” or “Hello!”. Language in general is learned in this way. It is how a person learning a language from immersion deciphers the language from how it is used around him/her?

Experiencing the context is everything! A mother of a baby who exaggerates her facial expressions and actions when speaking to the baby accelerates the baby’s learning, whereas the sentences spoken from a recording, without any context, makes it impossible for the baby to learn anything other than to make mimicing sounds without meaning.

However past scholarly attempts at deciphering Venetic have ignored the contexts in which the language was used on archeological objects. Separating the text from the archeological contexts, they thought they could determine meanings by comparing the sounds of the Venetic words with the words of a known language. It is the linguistic approach that simply does not work. The Venetic has to be translated from a direct, non-linguistic approach – interpreting the Venetic from the context in which it was used.

If we went into an ancient library and accessed hundreds of scrolls of writing in an unknown ancient language, and we did not know either language, then what can we learn from looking at all that writing? Nothing much. But if we go into an ancient site used for making offerings to a deity, or a bathhouse, or a market, or some other situation in which writing had a relationship to the objects and environment, then that provides an opening to make inferences about meaning.

Venetic, in being written in short sentences on archeological objects provides plenty of context. It is written on objects with real world contexts - marking tombs, memorializing past events of departures, prayers to a deity, and so on.

If context is the key, then it follows that to decipher the inscriptions on archeological objects, we must immerse ourselves in the archeological findings and analysis – place ourselves in the minds of the ancient Venetic people and through their eyes judged what meaning was probable, what was not probable, and what was completely absurd (like most of the results of past linguistically oriented analysis).

Archeologists go through a long process of analysis of the archeological objects

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and sites to reconstruct what was going on at the site and also the larger environment. If there is also writing on the object, what archeologist will ignore the writing? That would be like going into a foreign fruit market, and finding a bin of apples with a sign over it in that foreign language, are we going to say: "No I cannot assume that the word means 'apples'. I need to write down the word and have a linguist analyse the word." That is stupid. You probably agree.

USING AS MUCH INFORMATION AS AVAILABLE

The shortcoming of the ancient Venetic inscriptions is that the number of inscriptions – complete sentences – is limited, so we need as much information as possible. If we only used the actual sentences, separate from the object, then we are removing all the evidence within the object itself, from within the context. It would be like detectives visiting the site of a crime, and only taking fingerprints and nothing else. 90% of possible evidence is missing. What can you learn from that?

Context can appear at every scale. On the large scale, is there evidence that the Veneti were long distance traders who brought amber and tin "from the ends of the earth" (Herodotus)? The contexts on the micro scale involves details about the object. For example what does the nature of a small container with a round bottom suggest? Answer: that it was carried around and not placed on any table. Does the inscription identify the object? What was its use?

What I present here is a branch of archeology, not linguistics. We can call it "Linguistic archeology" – dealing with words and sentences appearing in archeological sites and objects.

WORDS SURVIVE ACCORDING TO HOW MUCH THEY ARE USED

Since archeology looks for evidence everywhere, it is valid to notice a particular word appearing in the inscriptions that appears in a modern language; but we must bear in mind the fact that living languages drift generation to generation. What is the chance that a modern word in a modern language has remained unchanged since the time of the Venetic inscriptions, over two millennia ago. (The answer is that the most used, most common words, are more difficult to displace, and survive longer than little used words. For example the Venetic **.e.go** seems to be found in Finnic *jäägu* with exactly the same usage. What is the probability that this word has survived more than 2.000 years? Given that in Estonian the word *jäägu* and its stem *jää* is used a hundred times a day in common Estonian speech, suggests this level of use over time ensured it was not displaced by another word.

Another example would be finding Venetic **rako** for 'duck' in Slovenian in *raca* and in the Veneto dialect as *raza*. Venetic was once spoken in both locations, and so we can conclude that some favourite original Venetic words will have continued in these locations even after the people adopted Latin (leading to Italian) in one location and Slavic in another.

LINGUISTICS IS THE STUDY OF LANGUAGE, AND NEEDS THE LANGUAGE STUDIED TO ALREADY BE DECIPHERED

Linguistics is the study of language, Linguistic can enter the analysis but only after there is enough deciphering to give something for linguistics to use. We can then begin to determine word stems and grammatical endings and other information. While linguistics prides itself in determining the relationships between languages, it is greatly handicapped if the compared languages are assumed to be

related but actually are not related. A linguistic analysis of Venetic using an erroneous assumption will still be able to force some results because all language have basic similarities. For example all languages use the same basic sounds that humans can speak. Thus short words will appear in all languages, but the meanings will vary. Since Venetic was written continuously, all there was for the linguists to discover was a string of letters with some repetitions that suggested words or grammatical elements. Otherwise, the analyst could wrongly break it up into words wherever he liked to make it appear more like a known language. The analysts could divide up the continuous text in order to match aspects of the known language in the comparisons, and no matter how ingenious it sounded, still be completely incorrect.

Thus the traditional linguistic approach opened the door to much manipulation, even if unconscious, in order to make the results fit the predetermined results. In other words if you expect Venetic to be Latin-like, then your mind will manipulate every step in the analysis to favour a Latin-like word or grammatical marker. If you expect Slavic, you will see Slavic elements.

Linguists who like to work on details, will also be looking for systematic shifts and similarly be biased towards the *a priori* assumption. The identification of grammatical endings and shifts and so on could be real, but the meanings derived from the *a priori* assumed target language. We see what we are inclined to see. We hear what we are inclined to hear. That is why trying to hear a chosen language will always produce some vague positive results. Thus in general it is necessary to take the analysis further. We have to be able to rationalize the language – identify word stems and grammatical elements and make sure they are used in the same way across all the inscriptions. Our language has to look and function like a language. Otherwise we are simply hearing things, like how we might hear sentences spoken by sounds of wind in the trees.

THE CORRECT, PRODUCTIVE, APPROACH

The correct approach much like what archeology uses to determine the story told by the archeological site. If an object had words on it, the archeologist can suggest what those words might mean, given everything else around it. We can call it “linguistic archeology“. Linguistic archeology, like regular archeology, never reaches a finality. There are always vague zones calling for more evidence, and when they are found, revisions to the analysis can be made. My description of Venetic is like that. Some results are certain, others can be challenged. Much can be improved, pending on the discovery of more evidence.

If most of the known inscriptions are translated and do not seem absurd or overly poetic; if there is rationalization of word stems and grammar; if comparisons with Finnish and Estonian grammar are impressive; if it looks like a real language that can be used to create new sentences, then there must be some correctness in its analysis and results.

There is a saying in the English speaking world: *If it looks like a duck and quacks like a duck then it must be a duck*. The result, thus, tends to prove itself.

A. Pääbo, Eels Lake.

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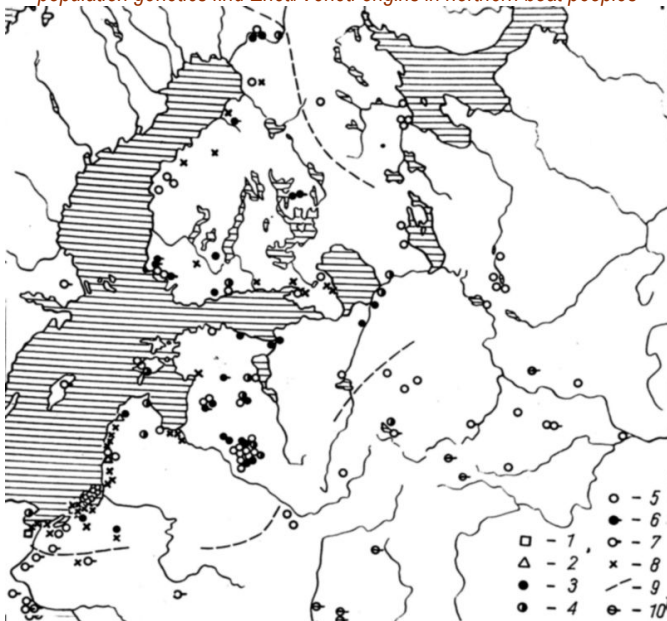


If what the image shows looks like a duck, it must be a duck; and the one man, with a fish on his belt must be a hunter-fisher, and the other man, appears to be a distinguished elder. What is going on? We have presented with a context and we can assume the picture illustrates the text. Humans love to illustrate texts. So here we have a text, and we know that the picture illustrates the text.

1. THE “ENETI”/ “VENETI” AND ANCIENT TRADE BY WATER

“... tin and amber do certainly come to us from the ends of the earth.” (Herodotus 3.115, about 430 BC)

Who were the peoples who made the inscriptions that archeology has been finding in what is today northern Italy? Called Eneti or Veneti, ancient texts and archeological discoveries seem to connect them to ancient boat peoples responsible for shipping Baltic amber to markets in ancient Asia Minor and east Mediterranean where it achieved great popularity. Because the amber came from almost only one source, the southeast Baltic, archeology has been able to use finds of amber, traded or lost, to identify ancient long distance trade routes from the Baltic to Adriatic Sea and ancient Greece. In the past, scholars have attempted to find Eneti/Veneti origins near where the inscriptions were found, and nobody has taken a closer look at the fact that both ancient texts and archeology and even population genetics find Eneti/Veneti origins in northern boat peoples



(map source and archeological info: Jaanits et al, 1984)

6,000 BC to 3,000BC: Early amber trade evidence in northeast Europe

Archeological finds of amber dated to before its trade expanded to southeast European civilizations. The symbols identify the finds of amber in terms of location, date, etc. The earliest amber finds(#1, #2 in the legend) where close to the amber source in S-E Baltic and then spread widely with professional traders in “Comb-ceramic” culture (#3-10)

THE VENETIC LANGUAGE

1.1 IDENTIFYING THE ANCIENT *ENETI* OR *VENETI* WHO MADE THE INSCRIPTIONS

1.1.1 Obvious origins in amber trade driven by Finni entrepreneurs

The following chapters will describe my deciphering of the ancient inscriptions, associated with the names *Eneti* or *Veneti*, dating to before the rise of the Roman Empire, in order to identify some word stems and grammatical elements, and to determine, from the results, the language family to which the Venetic language, there, belonged. So far, the results by scholars, over the years, have been unable to achieve more than opinions and debates about how the inscriptions might be an Indo-European language. Indo-European languages are in the dominant language family in Europe, and it is natural to assume Venetic was Indo-European. However, there are also Finno-Ugric languages of aboriginal origins, in northern Europe. All the scholars missed that, assuming the Finnic northern peoples never arose out of hunting-gathering. The truth as anyone can determine from the literature is that the Finnic north in general brought furs south along rivers like Volga and Dneiper, to trade in markets of southeast Europe and Asia Minor and was most identifiable for bringing amber from its origins on the southeast Baltic coast, to markets in the east Mediterranean. Archeology has determined, from spectroscopic analysis that amber objects found in tombs of Babylon dating to before 5,000 years ago, and a little later in ancient Greece. Amber stands to archeologists because it generally does not disintegrate in the ground, and its origins can be determined by analyzing the flame if a small piece is burnt. The idea that the ancient Veneti may have originated as amber traders, has never occurred to the scholars studying the ancient Veneti, let alone the possibility that the inscriptions are in a language of the peoples of the southeast Baltic coast, a Finnic language. It is true that some scholars will attempt to prevent such a consideration by arguing that the amber trade was carried out by any people other than Finnic, thus participating in a general discrimination of all peoples around the world that still retain roots to aboriginal origins.

The scholars who have studied the Venetic inscriptions, have not even considered Venetic, nor even the possibility that the ancient Venetic cities in southeast Europe, were originally southern colonies of a network of trade in Baltic amber, from as early as 5,000 years ago. The best evidence that Baltic amber was made into amulets and carvings from earliest times is the map on the previous page showing that amber objects originated in the southeast Baltic location, and then was progressively a trade item as we approached about 5,000 years ago, when traders were carrying it south to Asia Minor – showing a development of trading strategy in which amber was the driving force, and which broadened over time to a peak about the

1. INTRODUCTION: ORIGINS IN AMBER TRADE

time the Venetic inscriptions were created.

The reason to my success in deciphering Venetic, as demonstrated in the following chapters, was that I was raised in the Estonian language, so, unlike most scholars with an interest in the Venetic inscriptions, I was able to sense that they seemed to be in an Estonian-like Finnic language. The similarities show up in a few words that have survived for 2,000 years and similarities in grammatical character, which changes most slowly. I did not overlook the archeological determinations that looked at the *Veneti* as being the shippers-traders of the Baltic amber that was carried to ancient Greece and, even earlier, Babylon.

Thus, it seems that hundreds of scholars, have wasted thousands of hours, as a result of ignoring both the ancient amber trade, and the non-Indo-European languages spoken in the north at the source of the amber. The fact that I was able to decipher most of the inscriptions, and even construct much of the basic grammar, should be proof that I did not face the barrier that is created by making the erroneous assumption made by others. As anyone can understand, if you make an assumption that affects everything that follows, a wrong assumption can make all that follows into fiction rather than reality.

When I first became aware of the Venetic inscriptions and how they had been investigated over the decades, I had already become familiar with various applicable information such as there having been a tribe/nation called *Venedi*, near the mouth of the Vistula, where archeologists have even found remains of amber necklace crafting workshops dating to as much as 4,000 years ago.

Because I knew Estonian, the word *Venedi* appeared to me to that it was a plural genitive of the word for 'boat', which was *venede* which meant '(people) of the boats'. That pointed to viewing the ancient Venetic inscriptions from the point of view of Finnic grammatical character.

The region of the southeast Baltic that was the major source of amber was visited in ancient times by the Greek traveller Pytheas, and a few centuries later by Roman historian Cornelius Tacitus, who called the tribes there "*Aesti nations*". Estonians in recent times, although their cultural remains are situated a little further north, have thought that their name for themselves, *Eesti*, is essentially the same word as *Aesti*. Finnic languages stress the first syllable and Greek and Roman observers interpret it in their own fashion, in the same way that today English interprets the Finnish city of Helsinki as "helSINKi" when the Finnish original is "HELsinki". The Greek historian Ptolemy, in his geography of "*Sarmatia*", offered many tribe names too, many distorted from his obtaining the names from Greek-speaking sources, including *Ossi*, which was probably originally *OSTE*; but he generally described the tribes of the region "*Venedae races*"

Being of Estonian descent, I would have assumed that the peoples named *Veneti*, (or in Greek texts, *Eneti*) were the same as the *Venedi*

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mentioned by Tacitus, so I began investigating the likelihood that the past interpretations and opinions about the *Veneti/Eneti*, and of the inscriptions was **incorrect**. Thus the following chapters embark on a completely different approach with a completely different language family than Indo-European, and as a result I was only able to use the raw data from archeology and the manner of converting the Venetic inscriptions to the Roman alphabet form. This was no longer an attempt to try to improve on what had been tried before with the assumption Venetic was Indo-European (which means Latin, Slavic, Germanic, Celtic, and almost all other European languages of today.) To assume Venetic was Indo-European forces, the analyst has to think of the Venetic according to Indo-European characteristics. (Finnic is closer to Korean, for example, than it is to any Indo-European language!)

So before we even look at the inscriptions, let us consider this possibility – that they were amber traders, with a name that reflected the fact that in the ancient world there were no trucks and that all goods were moved by boats on available waterways.

The name *Veneti*, even recorded in text form centuries ago in Livonian Finnic as *venede*, would be a plural genitive of *vene* ‘boat’ a word that probably derived from the stem for ‘water’ which is *vee* so as to form the meaning ‘instrument of, or, associated with, water’. Thus naming a people, *Venede* would mean ‘(people) of the boats’.

Generally, lack of attention to the ancient amber trade and the Baltic Finnic languages, signalled I should look into it, and the possibility that the region with the inscriptions was a major terminus area for shipments coming in from the north, down the Adige River valley.

Archeology has identified amber routes from amber objects found along the route. Amber, in effect, plays a role as a marker for ancient trade routes since other goods went along the routes too. Amber happens to survive in the ground, and its ultimate origins in the Baltic is understood.

The main origins of ancient amber was the southeast Baltic coast, notably the Samland Peninsula, originally an island earlier when the marshy lands behind it were flooded. Pytheas said the island was called *Abalus*. The most direct amber route southward began at the mouth of the Vistula River, and where it bends sharply, the *Venedi* could follow two routes – one travelled south on the Vistula, and the other entered the middle Oder River and proceeded south from there quite directly towards the Adriatic and the *Veneti* there.

After some centuries, by about 3,000 years ago, in the middle of the Bronze Age, another amber route was developed that began at the Elbe and headed south from there. Archeology has determined the trade routes from finds of amber objects that they have found along the route. A major route

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is described in a book on archeological discoveries by Grahame Clark in *World Prehistory*, Cambridge Univ Press. The route is described as follows:

... .. up the Elbe to the junction with the Saale, thence by way of both rivers across the territory of the Aunjetitz culture to the Brenner pass (entry to the Adige River Valley) and so by way of the Po Valley to the head of the Adriatic and down by sea to Greece... (pg 152)

He continued that according to archeology:

When in the second stage of the central European Bronze Age a distinctive bronze industry,...arose....a western loop was added, making first for the Middle Rhineland, passing up the Neckar, thence across to the Danube and so downstream to join the old one....

This can imply that bronze goods were also being used by this trade route. This was after all, the middle of the Bronze Age.

Finally Clark summarizes by saying:

The amber route formed a veritable hub around which the Early Bronze Age industry of much of Europe revolved. (pg 152)

Clark finished his description, saying that from the Po and Adige River valley area, the amber was carried onward along the coast of the Adriatic to Greece and other destinations of the east Mediterranean.

With such a strong statements coming from the archeological investigations, it seems that past studies of the *Veneti/Eneti* had completely ignored the most obvious direction for pursuing the origins of the *Veneti/Eneti* and their origins – the ancient amber trade.

How can such a colossal mistake have been made? The answer is that the name *Eneti* or *Veneti* were already well known since ancient Greece. They were mentioned in the ancient Greek epic poem, as the *Eneti of Paphlagonia* who came to the aid of Troy during the Trojan war.

Then, because of this famous mention in *the Iliad*, ancient Greeks took note that the *Eneti* had a strong presence at the north end of the Adriatic Sea, while they no longer had a presence in *Paphlagonia* (which was considered to have been located on the southwest coast of the Black Sea.)

So there was pressure on historians and minstrels to invent a narrative about how the Adriatic *Eneti* arrived at the Adriatic from *Paphlagonia* or Troy. The tale that became established was that *Eneti* leaders gathered together refugees from the Trojan War, sailed into the Adriatic Sea, conquered the indigenous *Euganei* tribe and settled there.

Thus the idea was established that the *Eneti* were indigenous to the south coast of the Black Sea, migrated to the Adriatic, settled there and evolved there. I found the following passage from several centuries B.C.

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that includes a description of the northeast end of the Adriatic, by, it seems an actual observer:

... where the Imani and the Menori live, the River Eridanus is producing the nicest amber. . .close to the River Padus (Po) or Eridanus the Eneti live, rich and mighty people possessing no less than 50 cities.

[Scymnus the Chief ca. 373 B.C.]

This writer was in error to assume that *Eridanus* referred to the Po River.

Although often questioning ideas found in popular culture, ancient Greek historian Herodotus wrote that *Eridanus* was thought to drain into the northern sea. He was well aware of long distance trade because he noted that amber and tin came to Greece “*from the ends of the earth*”.

This characterization of how amber and tin came from far away seems to support a point of view that there were other trade routes that joined into the ones described as amber routes. It could also mean that the original amber routes expanded into existing and new routes established for long distance trade. The best way to view it is to think of the boat-oriented traders to be like modern long distance trucking – ranging from large trucks to small, from relatively local trucking, to the longest distance, operated by large corporations to small individual local truckers. In other words, by the middle of the Bronze Age there was a large scale trade network in continental Europe that probably used a large scale Venetic trade language, in the same way that in Asia Minor the large scale trade language among numerous languages and city states was established by the Assyrian, while along the north coast of the Mediterranean it was Greek, and along the south coast of the Mediterranean it was Phoenician. There is no ancient text that links the name *Veneti*, to the region north of the Mediterranean, as I said, other than Julius Caesar writing that the “*Veneti*” he saw in the waters of northwest Europe, dominated “all who sail the sea”. All that is unknown is whether that characterization can be extended across the northern seas to the southeast Baltic. But archeology, as we will see does affirm that the statement might have extended from Brittany to the southeast Baltic there.

Archeology has revealed that amber was shipped westward from the southeast Baltic through the northern seas. It would have arrived by ship from the Baltic, taking a route that followed the Norwegian coast north and then crossed the North Sea to the northern parts of Britain. Clark added the following information about east-west trade in the northern seas.

....amber pendants and figurines from East Prussia (ie the southeast Baltic amber source) found their way across Scandinavia into the west coast of Norway. The existence of this trade helps to emphasize the broad homogeneity of culture over very extensive regions, a homogeneity only partly explained by ecological and economic unity. (pg 146)

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These show that there was long distance trade in the northern seas. Because sea trade covered large distances, it created a *homogeneity of culture over very extensive regions*.

This raises the possibility that a Venetic language associated with the amber trade was much more widely distributed than we might initially imagine.

Ancient scholars did not have the knowledge we have today from archeology. They can be excused for believing the *Eneti* were indigenous to southeastern Europe and Asia Minor. But the truth appears to be that there was a failure, from ancient texts alone, to see that amber was going down the Dneiper River to the Black Sea, and then that archeology has also found Baltic amber (identified by spectroscopic analysis) in tombs of Babylon, dating to more than 5,000 years ago.

The trade route from the Baltic down the Dneiper River to the Black Sea, best known by history speaking of “Viking” traders called “Rus”, originating from Scandinavia, heading by the Dneiper and Black Sea to Constantinople. This route is the oldest one, first used by Finnic boat-oriented hunter-gatherer aboriginal peoples across northern Europe. There were descendants of the archeologically defined “Maglemose” and “Kunda” material culture of 14 to 8 thousand years ago that represented an adapting to the flooded environment that arose as the glaciers withdrew to the mountains of Norway and left behind the northern seas and endless marshlands. In the “Ice Age” continental Europe consisted of pedestrian hunter-gatherers, including cattle, horse and reindeer hunters. But the northern aboriginals in the marshes and seas had water highways everywhere and covered areas some five times larger than the pedestrian hunters in continental Europe, and were adapted to long distance boat journeys from one hunting-gathering site to another, arriving back to where they started a year later. This capability permitted them to even follow major southward flowing rivers like the Danube, Dneiper and Volga (all flowing to the Black Sea area!) southward and encounter civilizations like Sumeria and Babylon, and make connections with markets there.

The original way of life moving from place to place with their boats, could be replaced by doing the same thing as professional traders – moving from one settlement or city market to another, instead of the northern tradition of moving from one hunting-gathering site to the next, in annual rounds where one arrived back at the same place only a year later.

In recent North America, the aboriginal boat oriented hunter-gatherers were the Algonquian tribes, at the same latitude and flooded wilderness conditions and provide a recent model for the Finno-Ugric tribes of thousands of years ago in northern Europe (except that the Algonquians had the birch bark canoe, rather than the dugout).

In early northern Europe, the Finnic aboriginal hunter-gatherers who ventured south on rivers like the Dneiper found at markets in Sumeria and

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Babylon that they could trade the amber amulets and furs they wore for amazing goods available in Asia Minor. This was paralleled in recent North America where the Algonquian native birchbark canoe peoples, such as the Cree, in a similar flooded wilderness environment, began taking furs to the fur markets of the European colonists, and realized that there was a way of life in doing this, if one was careful to obtain foods where they were common and cheap and carry them long distance to a location where they were rare and valuable. Thick northern furs fell into this category. But in northern Europe, it happened that amber made into carvings or necklaces fit this category very well, since anyone could pick it off beaches in the southeast Baltic, shape the pieces, and attach them to strings. When taken to a market in Babylon, for example, the amber object was very valuable. Soon amber was by weight even as rare and desirable as pieces of gold!

1.1.2 Meanwhile: Dneiper Route, *Paphlagonia, Rus, Vene?*

It is possible that the original source of amber may have been in the Gulf of Riga, washing out of cliffs in the Estonian islands. It would have travelled up the Vaina (In Latvian, Daugava) River to the marshes where the Dneiper begins, and then down the Dneiper to the Black Sea. The boats then followed the west coast of the Black Sea south towards cities established on the south coast to receive the wares from the north and to distribute it south into Asia Minor city states. The destination of Constantinople (where Istanbul is located today) was obviously not called “Constantinople” originally. One can only imagine what was there over 5,000 years ago or what it was called. Even if traders did not have access to amber, there were always furs being shipped from the Finno-Ugric natives of northeastern Europe from three directions.

Eventually, towards the end of the Roman Empire, there were three major fur trade powers with terminals at the north shore of the Black Sea: the traders from the Baltic via the Vistula by the *Venede*, from the Gulf of Finland area via the Dneiper by the *Vadja Venede* (Votians), and from Permian via the Kama and Volga Rivers by the *Hanti* (Huns).

Several centuries later still, the trade routes were used by the historic Vikings, known as “Rus”, traders who travelled from Scandinavia to the Black Sea and Constantinople, mainly via the Dneiper. The word “Rus” described a boat that was large enough to handle waves in open water but small enough to be handled by a group of men. It was for the longest time a large dugout as dugouts were very rugged and could be used again and again with little need for repairs. The word “Rus” was probably from the Finnic dialect of west Baltic Finnic tribes Tacitus called “*Suevi*”. East Baltic Finnic did not use “Rus”, but “*Vene*” (even though “Rus” probably has the equivalent in east Baltic Finnic of *ruhi* ‘dugout boat’) So both

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“*Rus*”¹ and “*Vene*” had Finnic language origins and both meant ‘(people) of the boat’. Because the traders were not settlers, but always passing through, the “*Rus*” and “*Vene*” words were adopted by the Slavic settler peoples, and that lead to “*Russia*” in Germanic languages, and “*Venemaa*” in Estonian. I point this out because amateur ignorant historians have assumed that the “*Rus*” were Slavic because Russians today are Slavic, and because in Finnic “*Vene*” is used, it has caused the ignorant amateur scholars to use this as proof that the ancient *Veneti* were Slavic. This shows that the Slavic settlers were not transient “*Rus*” or “*Vene*” boat peoples, but the settlers were settled there, and so when a country developed, they acquired the name of the long distance traders even if they were not themselves boat peoples.

There is much more evidence showing that the Dneiper trade route may have been in continuous use by the northern Finnic aboriginal boat peoples, and traders peoples derived from them, since perhaps the date of the Asia Minor civilizations of Sumeria, etc.

But as I said, if scholars ignore the Dneiper or Volga trade routes, they will not even imagine that the *Eneti of Paphlagonia*, came from the north as part of the continual contacts between the northeast Europe and Asia Minor via these rivers, later mostly the Dneiper as civilization developed in the Greek Peninsula.

Is it possible that *Paphlagonia* referred to the Constantinople location. It makes sense because it was a strategic location at the east end of the channel (ancient *Hellespont*, today Dardanelles) linking the Black Sea and the Mediterranean. Ancient Troy was located at the west end. Thus, even if we cannot prove 100% that *the Iliad*’s *Eneti of Paphlagonia* came from the north, if they handled amber, then archeology proves that the Dneiper was the route that was taken.

What other evidence can we find that reveals their coming from the Finnic north? One angle is to see if some words in *the Iliad* that are associated with the *Eneti* translate with the Baltic-Finnic language, such as Estonian. The Greek word *Paphlagonia* for example appears to interpret a word in another language. It sounds much like Estonian *pea valla konna*

¹ Early monk-scholar monk scholar Jordanes, called this trio by “*Visigoths*”, “*Ostrogoths*”, and “*Huns*”. He use the “goths” because at his time about the 5th century, Germanic languages were influencing the trade languages and he assumed they were Germanic (ie Goth) These three tribes united to take on the Roman army in the early centuries AD. Jordanes also erroneously thought the *Visigoths* had joined the Romans, when in reality the real Germanic *Goths* were mercenaries helping the Romans, and the original Baltic *Visigoths* acquired the name *Gepidi*, as special soldier tribe established by the *Aesti nations*. *Gepidi* reflects the fact that Tacitus wrote in his 98 AD *Germania* that *Aesti nations* made war with war clubs. This agrees with the fact that in Estonian *keppide* would have meant ‘(people) of the batons, clubs’).

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‘of the main stronghold community’. It is an appropriate description consistent with ancient practices of naming things by obvious descriptions of them. It is possible to find meanings in almost every language, but the meaning will be strange and unbelievable so to be correct the meaning has to be obvious, since everyone would come up with the word naturally. Looking for other words attributed to the *Eneti* (and not invented by Greeks for the fiction of sailing to the Adriatic.) the *Iliad* also spoke of the *Eneti* being lead by a man named *Pylaemenes*. In this case we can propose that the original word with its explosive stress on an initial vowel caused the addition of a “P” when interpreted with Greek. Thus if we remove the P we get *YLAEmenes*, which now sounds like Estonian *Üle me(n)es* which means literally ‘the above-person/man’ or in other words describing exactly what he was – the leader, the chief.

But were they trader people? How did they distribute wares from the north south into Asia Minor?

I note too that there is a passage in *the Iliad* that described the *Eneti* as breeders of “she-mules”. Mules were made by breeding a male horse with a female donkey, producing a sterile animal the size of a horse, but with the disposition of a donkey. *Mules* were used to carry wares along mountain trails. This suggests that the *Eneti* used mules to carry goods through the mountain ranges of northern Asia Minor that were called *Medes*. The word *Medes*, resembles Estonian *mäede* which means ‘(region, etc) of the mountains’.

There are references to the *Eneti* outside of the passages in *the Iliad*, and these appear genuine. Several references were made to *Eneti* along the north coast of the Black Sea further east. It is possible that hidden from the view of ancient history there were even more colonies in Asia Minor handling the distribution and sale of amber, especially when they used other descriptive names that ‘(people) of the boat’

The real story once we allow information from archeology and language, is that the *Eneti* in Greek texts and later *Veneti*, were professional trading boat peoples from the north. Like traders, they would have assumed the customs and appearances of their customer peoples, as merchants do, to break down communication barriers. It is why references to ancient *Eneti-Veneti* they appear to have varied customs but had their own language (if you listened to them speaking among themselves)

The subject of Venetic amber trade as long been the subject of investigation by Polish archeology. Polish archeology has even discovered the remains of amber necklace crafting workshops near the amber sources, where amber pieces were rounded, polished and drilled with holes. They date to up to about 4,000 years ago and it suggests that the amber trade was managed from the north. In the following we will look specifically at the amber trade between the Baltic and Adriatic, continuing to ancient Greece, as the Venetic inscriptions were made at the height of the amber trade.

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1.2 BEYOND ARCHEOLOGY AND ANCIENT TEXTS: POPULATION GENETICS

1.2.1 Refinements in population genetics methodology: the STR approach.

We have, above, highlighted the story from archeological investigations in the past century, and from ancient Greek texts, both reliable and invented to appeal to fans of *the Iliad*. Analysis of ancient place and tribe names can also provide insights.

But there is an additional field of science that can be used to add more to the findings of archeology. This science is **population genetics**.

Focussing on male Y-DNA, in the past, population genetics was not able to be refined enough to detect events of migrations of men within the tight framework of historic times. But today, the use of what are known as “STRs” instead of “SNPs” makes it possible to detect events within historic times, and reveal, in this case, every step of the development of the amber trade route between the Baltic amber source and the Adriatic and ancient Greece destinations. While amber trade began with carrying amber via the Dneiper route to Asia Minor from around 6,000 years ago, we are interested in what happened in the ancient amber trade with ancient Greece

Population genetics at its foundation uses simple logic. Let us say that we use as an identification marker, blonde hair. We know that people with blonde hair are most common in northern Europe. (It is thought it developed so that the body would get more vitamin D from more sunlight on the skin of the head, in the north where days were shorter.) So if we lived in Greece and saw some men with blonde hair, we could conclude they came from northern Europe, from what ancient Greeks called Hyperboreans. The problem with using a physical characteristic as a marker for the ancestral population and its location, is that in sexual reproduction the offspring inherit characteristics from both parents, so that if a person with black hair marries a person with blonde hair, the offspring will be born with characteristics from both parents, so that in the offspring blonde hair gets mixed up with black hair, and the descendants now have two origins. What is needed to look further into the past, we need something that does not change every generation. Since in asexual reproduction such as occurs in cells, offspring copy the DNA and are identical except for occasional genetic mutations.

It turns out that the sexual DNA in sexually reproducing animals like us, reproduces asexually and is passed down, unchanged, from fathers to sons, and mothers to daughters; so if we can pick some characteristic, some marker, in a cell containing the sexual DNA, we can trace that characteristic down through countless generations, with the only change

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being the occasional mutations in the DNA molecule. This lead to geneticists collecting sexual DNA from men or women in a particular location, identify something, a “marker”, in the DNA to track, and then, if the sampling finds the same marker in another part of the world, we can assume that the two populations in the two locations, came from the same origins. At close inspection, the mutations can be studied to determine the passage of time and which population is descended from which. This is beyond the purpose of this chapter, but in principle, population genetics looks at the sexual DNA of men, known as Y-DNA, that is passed down along male lines, or the *mitochondria* of women that is passed down along female lines. Most often population genetics chooses to track Y-DNA of men, because humans in general, like our closest ape relatives, we are grouped around a male leader, and the migrations of tribes will tend to be revealed by the changes in location of Y-DNA. Thus if we assume that the amber trade was managed by men, then if we first identify a particular Y-DNA in men in the north near the amber source, then when we find this Y-DNA in locations towards the south, then we can conclude that these northern men established a colony, along the trade route, and stationed their own men there to manage that node in the trade system. If these stationed men and colony, grew over time, and male descendants endured there over the centuries, then, even if the original role in an amber trade system disappeared, and they assimilated into the indigenous language and culture, the male descendants there will possess the northern Y-DNA.

As the trade system grows, and is successful, then it follows that these amber marketing entrepreneurs that ultimately originated in the north, will add more routes, more colonies to handle transition points like moving from one waterway to another, and thus we can trace the growth of the trade system. (As for the wives who gave birth to the male descendants, they can be derived from anywhere as the men chose. Thus the male offspring will have characteristics from their mother, but inside their Y-DNA will not change and identify them with origins in the amber trade and in the north.

1.2.2 SNPs, STRs, mutation rates and resolution

Population genetics came to the forefront some decades ago and it became famous when it claimed to discover human migrations going back to hundreds of thousands of years ago. It was useful in reconstructing migrations of men over the period of tens of thousands of years, such as human expansion at the end of the Ice Age. For example, over the past decades, population genetics had determined via the N-haplogroup marker, how reindeer hunters of mid Asia, followed reindeer north into arctic Eurasia as the world climate warmed and glaciers melted. These population genetics studies used something in the Y-DNA called **SNP's** (“single-nucleotide polymorphisms”) The SNPs mutate rarely, such as

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once every ten thousand years, so since the amount of passage of time is linked to mutation rate, so that time scale was coarse, like for example having a clock that only registered the passage of hours.

However, we are not always interested in such a large scale of migration events. What went on between such large jumps of time? What happened in the minutes within every change in the hour? Since the amber trade system grew only within several thousands of years, a methodology that needs tens of thousands of years is not good enough.

Thus in order to detect the events associated with the development of the amber trade network occurring over shorter periods of time needed some aspect of the Y-DNA that mutates more rapidly, not in jumps over thousands of years. The solution, as demonstrated by the article in *Human Genetics*², was to use something called STRs which are the “**short tandem repeats**”. STRs mutate more rapidly, and that produces a higher resolution in the data.

Why had the use of STRs not developed sooner? The reason is that methodology using STRs developed in everyday use in forensic analysis, and then also in services that permitted individuals in the general public to reconstruct their family trees. By the 2000s so much data had accumulated that the raw data needed to proceed with a very large tree diagram, or dendrogram, covering the Y-DNA of men in many locations around Europe. There was no need for collecting Y-DNA data As the article acknowledged:

“Our analysis has made opportunistic use of the Y-STR haplotype reference database (YHRD), a survey of male genetic variation in Europe that was initiated in 1997 by the Forensic Y Chromosome Research Group..... Since then, the repository has been growing continuously and expanded beyond its original scope. As of August 2004, YHRD contained over 24,000 Y-STR haplotypes from over 230 populations world-wide...”

Even if one does not know much about how STR's can reconstruct large trees of male descent and migration, anyone can see that if we can

² “*Signature of recent historical events in the European Y-chromosomal STR haplotype distribution*” by Lutz Roewer, Peter J.P. Croucher, Sascha Willuweit, Tim T. Lu, Manfred Kayser, Rüdiger Lessig, Peter de Knijff, Mark A. Jobling, Chris Tyler-Smith, and Michael Krawczak. Published in *Human Genetics* 116(4):279-91 in Jan 2005

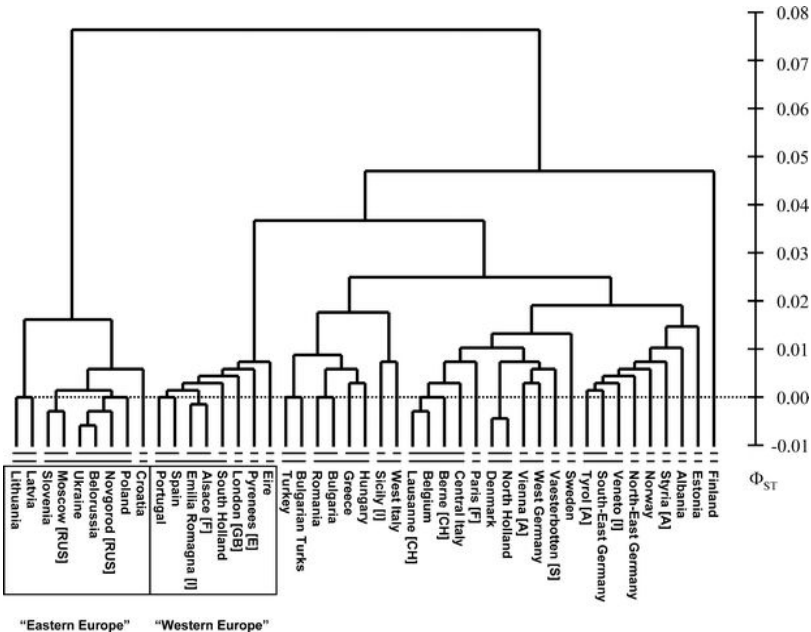
This excerpt from its synopsis describes the purpose: “*Previous studies of human Y-chromosomal single-nucleotide polymorphisms (Y-SNPs) established a link between the extant Y-SNP haplogroup distribution and the prehistoric demography of Europe. By contrast, our analysis of seven rapidly evolving Y-chromosomal short tandem repeat loci (Y-STRs) in over 12,700 samples from 91 different locations in Europe reveals a signature of more recent historic events, not previously detected by other genetic markers...*”

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create small trees of male descent and migration then a large one is possible if there is enough data, and obviously computer power.

I am not a geneticist and cannot describe the actual methodology that would be used to work on such a large scale. The article was designed to show that a large scale **STRs** approach was possible and did not pay much attention to then next challenge - interpreting results. What follows is my own discovery that a portion of the resulting tree diagram seemed to exactly reflect what archeology has discovered in terms of the findings of Baltic amber around Europe. The following interpretation of a small section is my own.

How to interpret the dendrogram of the article.



For readers more knowledgeable in the subject, the following is the caption in the Roewer et al article:

"Clustering by minimum Y-SYR based Φ_{ST} of 45 male European samples and meta-samples. The significance of individual groupings is indicated by vertical bars below the dendrogram (top line randomization $P < 0.05$, bottom line $P < 0.001$)"

There is no need for the non-geneticist to understand everything in the tree diagram below, other than that **on the horizontal axis, all the place names along the bottom, represent locations where the Y-DNA was found in Europe, and that Φ_{ST} values of the vertical axis represent accumulated mutations which are proportional to the passage of time.**

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The dendrogram, in general, depicts men changing their locations, and leaving male descendants in that location permanently (although some descendants could change their locations again, and again, with the only requirement being that there remains a healthy population at each new location to register their Y-DNA in that location in modern times.)

The women, the wives of these male descendants, did not affect anything other than contributing their own physical characteristics to their offspring. If the women came from the local native population, then the descendants would eventually acquire the local culture and language. What does not change, other than mutations, is the Y-DNA.

The migrations do not necessarily have to be the result of the growth of a trade system. It can show the consequence, for example of an army of soldiers being posted in another location, settling there, mating with women, and producing a strong legacy of male descendants that survived up to modern times.

Our interest here is in the cluster at the right, with the locations from Tyrol to Estonian. The sideways branching step represents males of the original settled men from the previous step changing location (such as a new trader colony is added to the trade system) and settling in that location and eventually there are descendants still there, till modern times. It can happen again. The vertical lines represent the enduring population of male descendants surviving until modern times. The male descendants have to survive in order for population genetics to have living Y-DNA to analyze to produce these results.

In this instance, when the amber trade system collapsed after the Roman era, the male descendants in the different colonies would not longer need the original Venetic language, nor continue in the original roles related to the amber trade. They would today look just like other men in their location.

The only thing that endured is the Y-DNA that traces back to the origins at the earliest step. Of course, eventually the original trade system declined and the male descendants of the men who were running that trade system, assimilated into the local populations at each step. Thus outwardly these men could have a wide variety of appearances and be parts of many cultures, speak many languages, and forgotten the original Venetic language of the trade system.

However, there will be remnants of the original language and culture, especially in rural isolated locations. For example, I received an email from northern Italy which informed me that in the Veneto dialect of Italian, an alternative to the Italian word, the word for 'duck' was *raza*, which is close enough to Venetic *rako* to regard it as a remnant in their folk language. Slovenian scholars have also promoted the idea the *Veneti* were Slovenian and pointed to aspects of folk culture in the mountains, such as veneration of the linden tree. It happens that the southwest part of today's

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Estonia is called *Pärnu maa* 'linden land' and there is a city and river called *Pärnu*. In addition in the following pages we look at some inscriptions found southwest of Padua, Padova called *Pernumia* and the inscriptions are remarkably close to Estonian. The significance of the linden tree was probably because dugout canoes were made with it. Naturally it would be celebrated by boat peoples! Thus it is possible to discover such remnants in the culture of the area of a former Venetic trade colony, and reject the truth about assimilation. Sadly language is not genetic. Having the Y-DNA of men that originated in northern Finnic boat-oriented hunter-gatherers, does not mean that physical features, culture nor language is inherited too. In reality every new generation is still a mixture of the regular nuclear DNA of the mother and father, that changes with every new generation from repeated mixing of the DNA of every new parent. What is constant, is only the hidden sexual DNA of the father and mother, the DNA strands just before the one from the father and the one from the mother, break apart into fragments and recombine into a new DNA molecule that creates the offspring with characteristics from both parents. Culture and language, of course evolves collectively outside the body. Thus the denogram of the descent of Y-DNA, has no relationship to how language, culture, race, etc. descends. Y-DNA of male descent, or mitochondria of female descent, is hidden. (In the case of the development of the amber trade system, if most of the activity was carried out by men, the female descent tree will tend to reveal very little, other than probably the men took, as wives, women from the local cultural environment at each location. Population genetics would choose the male descent tree, rather than the female descent tree, simply because apes in general are dominated by males, whose role is to fertilize a harem of females, and to serve as protector of the whole harem and juveniles, against lions, etc. In humans this is reflected in humans forming extended families and larger tribes, whose migrations are lead by men, by chiefs. If a tribe decides to move from one location to another, the dominant male decides. It can be seen in gorillas. The troop moves to another location when the ruling silverback moves. Evolution has allowed other arrangements between males and females, but it seems the most successful has been arrangements in which the males are protectors of females and young, and usually there are fierce competitions between males to ensure that the strongest males father the offspring, and then protect those offspring and their mothers.

Note about the Φ ST vertical axis: It represents apparent mutations that are assumed to be proportional to passage of time. But what is the relationship to the passage of time and the Φ ST values? The article's authors, see this dendrogram mostly covering historic time. But what does that mean in actual dates? Can we determine it? If we assume from archeology that the amber trade system between the Baltic and the Adriatic occurred at 4,000 years ago, then we can assume the Φ ST value of 0.017 represents 4,000 years ago. This will give agreeable dates in general

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1.2.3 My interpretation of the dendrogram as a whole

With the truths enumerated above, the dendrogram from the article from which it was taken, is interpreted by me in the following way:

There is a good reason why there are few branchings towards the top of the dendrogram and the branchings accumulate towards the bottom. This obviously reflects the fact that humans began being nomadic hunter-gatherers, who moved through the original wilderness from one hunting-gathering area to another. In those circumstances the analysis is only able to detect a target **Y-DNA** that covers the entire wilderness in which ancient tribes roamed. For example the diagram seems to show that northern Europe contained two major groups of hunter-gatherers – the boat-oriented hunters-gatherers crisscrossing the wilderness of Finland and northern Scandinavia, and nomadic hunter-gatherers in eastern Europe and the steppes, where there was hunting of herd animals on steppes north of the Black Sea or in mountain pastures of southeast Europe. Whether hunting, or moving along with the natural migrations of herd animals, the analysis was not able to find any tight locations where any group of male descendants showed a concentration and produced male descendants up to the modern day.

While the absence of branching suggests men did not settle somewhere, other than the broad regions in which they kept moving so that the modern descendants can only be associated with that broad region. But as we move down in the dendrogram the branching suggests that some of the male descendants of the original men, settled down, such as keeping herd animals, like cattle or mountain goats, within a particular area, and establishing a settlement there. In that way the male descendants were no longer wandering and the differentiation into settlement locations developed. The result is the same as very nomadic tribes covering a wide geographic area, because settling down can still cover a wide area or a narrow area. Settling down a narrow area represents the location being smaller than the territory of traditional nomadic hunter-gatherers, and can be simply a small colony where men no longer move to a new location, but the male descendants remain in the same location and move only vertically, making their fixed locations increasingly complex.

Note for example the long line leading to today's men in Finland. This suggests, as I already described, that the men in the broad area of Finland changed their location so much that the **Y-STRs** became distributed so widely that the analysis was able to connect the Finnish men to Finland as a whole but not find significant differentiation between locations within Finland. Finland was still mainly hunter-trapper wilderness up into recent centuries.

But if we look at the other branch from the Finland branch, we see it leads to many clusters. This probably reflects the spread of boat-oriented hunter-gatherers to different bodies of water around Scandinavia and

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Britain. Picturing these people as boat peoples, it is clear that there was first a basic division between boat peoples of the Atlantic (which archeologically appear as the Atlantic coast peoples who made the megalithic structures along the Atlantic coast.)

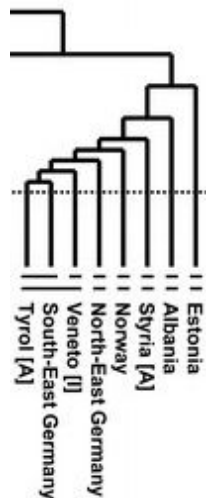
At the same time there were three divisions of boat peoples towards the east of the Atlantic. The first to appear was the division that created the archeological “Maglemose” culture west of the Jutland Peninsula which we might identify as “Belgic” and the two Finnic branches of west Baltic which we can call “Suevic” and east Baltic which we can call “Aestic” to use terms from Tacitus.

The “Belgic” group, which presents places in southeast Europe, like Turkey and Greece, would have represented boat oriented traders serving the “Danubian” farmer peoples, who travelled up and down the Danube and Rhone, establishing trade centers. In the upper Danube area, the male descendants of boat peoples, becoming traders, would have been displaced by the success of the farmers there, associated with the “Danubian” farmer cultures.

Moving east, the “Suevic” and “Aestic” branches, reflect east and west Finnic peoples from the archeologically defined “Maglemose” and “Kunda” culture respectively. The complexity of the “Suevic” cluster reflects the trade system mostly south and west of the Jutland Peninsula. Historical text evidence proves the “Suevic” language was Finnic, but showed dialects arising from influence from Germanic languages.

Our interest is in the latter, the “Aestic” branch, which we might also call the “Amber-system” branch. Note how regularly one branch follows the next. This is indicative of a series of populating a new location (ie colony) from the older one, and leaving a male populaon in the old location as well as the new location, to show up in Y-DNA in modern times in both locations.

This is the section of the dendrogram that we will analyze.



1.2.4 How the section of the dendrogram beginning with Estonia and Albania, appears to describe the development of the ancient Amber trade system

Introduction:

Normally we think of men migrating in large groups, like armies, or in refugee families. History will show, that wherever there was war, there were refugees fleeing the war. There is no question that the parts of the dendrogram that look quite irregular show the result of many kinds of

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changes in location of men, where the men settled at their destination and a good portion of their male descendants remained until their Y-DNA was collected in modern times. But at the cluster that represents Y-DNA of men in what is now Estonia, through a number of locations until Tyrol, the steps in the dendrogram are so regular, that it looks like a trading tribe was expanding, growing, a trade system. This trade system fits perfectly into the ancient amber trade's second stage, where the main destination for the amber had shifted west from Asia Minor, to the Greek Peninsula. Archeology has determined from a trail of amber objects, both sold and lost, that the new route began with Venedi traders heading south up the Vistula to settlements of the ancient pre-Slavic "farmer Scyths" and going west to Greece from there. (See later the route of the "Hyperborean Maidens".) This route was easier than going to the same area via the Dneiper, but it still involved a long journey west from there. Soon a new more direct route was developed, where the Venedi, whose home base was at the sharp curve near the mouth of the Vistula, was to cross into the middle Oder, and take river routes to the Danube near Vienna, and then river and or overland routes south to the northeast corner of the Adriatic Sea. In either case, the journey continued south along the east coast of the Adriatic, the Illyrian coast, and then headed east into Greece where there would have been a good route through the Pindus Mountains, probably where there is a major highway today. Later, there would have been routes that went south further west, such as coming down the Piave River valley. From there, the ships could have gone south along the west coast of the Adriatic, the east coast of the Italic Peninsula, until reaching the end of the coast, and there cross the Strait of Otranto (Est. *ots* 'end' and *rand* 'coast'). In any event, Herodotus revealed in his text that there was a Venetic colony to assist the transport of the traders through the Pindus Mountains of ancient *Illyria*. (More about this initial route later.)

The colonies handling the arriving shippers and wares, would have been populated by their own men, perhaps men more mature and experienced, who would manage activities there. Taking wives from the local peoples, the highly successful amber trade would have produced many sons, sons that could now be employed to further improve the trade system – move more amber south, etc. When a colony was established as an infrastructure node in a trade system, it may be managed by only a few men, but if the trade system is successful, as was the case of amber trade with Greece, the quantity of wares going through that node colony, would grow, and the few men originally established there would have a good life, and, with their local wives, produce many sons. Then as the trade system continues to grow, the originally small colony grows and all male descendants become employed, and they produce more sons, so that by the modern day, population geneticists see a significant male population with the same Y-DNA that ultimately originated in the north.

When we are dealing with the growth of a trade system we do not need

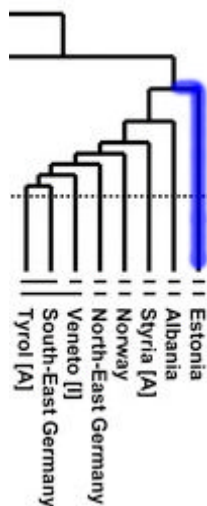
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a large migration of men. The initial change in location can involve only a few men, but if they and the trade system are successful, birth of male descendants is more than average and the population of Y-DNA of the north will grow over the years. Since the amber trade between the men at the source of the amber, and men who settled in colonies in the vicinity of Greece, went on from about 4,000 years ago to the rise of Rome, we are speaking of hundreds of generations of men migrating, settling at the colonies, and growing in population, instead of a single migration of thousands of men as might occur in a war or major refugee movement. This slow population growth makes the growth of a trade system a hidden mechanism in which certain locations end up with large male populations whose ultimate ancestors were in the east Baltic.

The “Aestic” or “amber trade” cluster as I call it, described the growth of the amber trade. The portion of the dendrogram we will analyze is on the left side of the full tree diagram (dendrogram), a series of steps, beginning with Estonia. The steps proceed from left to right – Estonia, Albania, Styria, Norway, Northeast Germany, Veneto, Northwest Germany, Tyrol. They are locations where descendants of the Estonian Y-DNA spread.

Estonia (Southeast Baltic amber source)

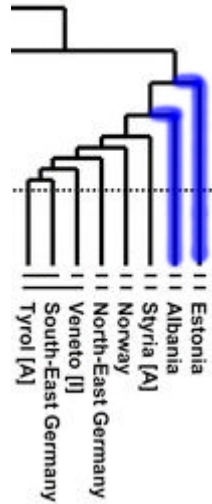
This represents the men – whether involved with the amber trade or not – that did not migrate, but remained in the Estonia region over the east Baltic coastal region that, in fact, is the region of the original nomadic “Kunda” archeologically defined material culture). Their Y-DNA would have been found in men all the way down the southeast Baltic coast. Those found south of modern Estonia were displaced relatively recently by the historical influx from the east of Balt men from the interior to the east (today Latvian and Lithuanian which are most closely related to Slavic languages) and Slavic and Germanic from the southeast and southwest. The Y-DNA obtained from the Estonia location designated at the bottom of the dendrogram would represent the “home base” of the amber traders down through the centuries. This would be where the first migrations of Venedi to a trade market location, ultimately to Greece, began, and that original amber trade lead to stationing men in many locations as described below. The blue colour on the section of the dendrogram indicates male descendants enduring in that location at the bottom, since that time. A portion that remained there at home base, while a portion moved away, first to a colony in *Illyria*.



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Albania (Illyria)

Thus the next next location in the dendrogram, designated across the bottom towards the left is Albania. Albania today covers much of the east coast of the Adriatic Sea, and in the ancient world this region plus some of the western part of today's Greece, was called *Illyria*. The Y-DNA of the men today associated with Albania, suggests that the amber traders of Baltic origins, must have established a colony here for the reasons I mentioned – to help the amber wares to cross through the Pindus Mountains. In general it is wise in a trade network to establish colonies in locations where transfers were made. There are two ways we can validate that it was necessary to establish a colony here. The first is that the route that would take the amber trader to the coast of Albania, appeared to be much of the route taken by the “Hyperborean Maidens” to Greece on their way to Delos, described by Herodotus. These young women would not have travelled through unknown territories, but would have followed a route already well established by the amber traders. These young women probably came from the Venedi tribe.



Referring to what he had learned from the Delians, Herodotus wrote the following. (Hyperboreans meant ‘people beyond the North Wind’ and “*Scythia*” was, to the ancient Greeks, the regions around the west and north side of the Black Sea, that later the Romans called “*Sarmatia*”. The purpose of the pilgrimages was to bring an offering to the shrines to goddesses at Delos)

*They say that offerings wrapped in straw are brought from the Hyperboreans to Scythia; when these have passed Scythia (near the Black Sea), each nation(=tribe) in turn receives them from its neighbors until they are carried to the Adriatic sea, which is the most westerly limit of their journey; from there, they are brought on to the south, the people of Dodona being the first Greeks to receive them. (The Dodona location is today close to the border of Albania and Greece) From Dodona they come down to the Melian gulf, and.... from which they were carried across into Euboea, where the people handed them on from city to city, till they came at length to Carystus. The Carystians took them over to Tenos, without stopping at Andros; and the Tenians brought them finally to Delos. Such, according to their own account, was the road by which the offerings reached the Delians. ...[Herodotus, **History**, 4]*

We can analyze this route: Beginning at the southeast Baltic, from a southeast Baltic tribe that had learnt to practice farming, perhaps the *Gothones* (Est. *Kodu* ‘home’ tribe); the Maidens travelled south up the

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Vistula into the region the Greeks considered to be *Scythia*. (Later, Romans called the region close to the Black Sea, “*Sarmatia*”)

The Hyperborean Maiden peoples had good relations with the “Scyths” at the south end of the Vistula – as proven later by the fact that the *Venedi*, by the time of Tacitus, was adopting “Sarmatian ways”, meaning from Slavic cultures ancestral to West Slavs. Thus the friendly Scyths in the Hyperborean Maidens travels, help the travelling party of seven individuals, turn west from near the west coast of the Black Sea. They travel from friendly settlement to friendly settlement, through *Panonia*, until they turn south and arrive at the Adriatic Sea. They then travel by boat down the east coast of the Adriatic until they arrive approximately on the east side of the Strait of Otranto. With the help of a colony of Venedi peoples stationed to assist arriving boat people, they then turn inland, probably close to today’s border of Albania and Greece, probably following a valley in which today there is a highway, and make their way to Greece.

Herodotus continues in his *Histories* how they continued to Delos, which was the destination of the Hyperborean Maidens. Delos was a major Greek religious center. The objective of the pilgrimage of the Maidens was to bring grains from the first harvest to the temple of the goddess Diana or equivalents. The amber traders would have learned of Delos earlier, as Delos, archeology has found, originated as an international market for seagoing tribes. In ancient markets, visiting traders could set up their own neighbourhoods and shrines to their own deities. This would be how ancient *Venedi* traders, would have originally learned about Delos. Eventually Delos became a religious place with temples and shrines to certain Greek deities. The amber traders returning north would educate their people of it and that would have inspired the pilgrimage. Herodotus mentioned also that Panonian women too did the same thing, so the cities of Panonia would have also influenced the idea of women making the pilgrimage in the northern culture, to ensure a good harvest.

An interesting note that proves that the Hyperborean Maidens spoke an ancient Estonian-like Venedic is that Herodotus explained that the Maidens were accompanied by five “*Perpherees*”, a word that sounds like Estonian *pere-verē* literally ‘of family blood’, hence ‘male relatives’. You’ll see often how interpretations in Estonian have remarkably natural translations. This also reveals that the dugout used was of the kind that was used in the north, which carried 7 passengers, 3 pairs of rowers plus one helmsman with a steering oar. These numbers were influenced, I think, by the fact that the boat had 7 people if they were only journeying (Est. *sõiduse* > *seitse*=7) and 5 people if the middle pair of rowers was replaced by the shipment being carried (Est. *viise* > *viis*=5). In this case it was journeying, so there were two young women and five men, all probably blonde and

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blue eyed³, with an exotic blonde look to the darker peoples at the Mediterranean.

Herodotus wrote that these pilgrimages did not last because it was dangerous, and the northerners then established the safer practice of passing the offering from settlement to settlement until it reached Delos. The way Herodotus recounts it, the practice had occurred well before his time, (Herodotus researched and wrote around 430 BC, so maybe the events occurred around 600 BC which is also the time when Greek interest in amber was at a peak)

The second piece of evidence that there must have been a Venetic colony on the east Adriatic coast at the transfer location, is that Herodotus mentioned "*Eneti of Illyria*" as well as acknowledging the major body of **Eneti** in the north Adriatic. In describing the customs of tribes that assembled to form an army against the Persian army, Herodotus wrote:

Of their [of the tribe he is describing] customs whereof I shall now proceed to give an account, the following (which I understand belongs to them in common with the Illyrian tribe of the Eneti) is the wisest in my judgment.....[Herodotus, 1.196]

Since *Illyria* named the region east of the Adriatic Sea, he was in fact saying that there was an *Eneti* colony on the coast of what is now either Albania or Greece. Also noteworthy is that somehow this Illyrian tribe expressed Babylonian customs. This suggests that the Venetic trade system caused the men involved to adapt to the cultures with which they were involved. So this suggests this colony had ties to distribution in Babylon.

(Another example of how Veneti traders assumed the customs of the peoples with which they are involved, is Greek historian Polybius, in describing the *Eneti* in what is now northern Italy, the Veneto region, wrote that they, in the first century BC, displayed customs from Gaul to the north, but spoke an other language. This explains why historical accounts will describe *Eneti/Veneti* peoples presenting an image of Celtic, Germanic, Gallic, Slavic, Roman, Slovenian, etc. but if one entered their world, they would be speaking, I think, Venetic. This is natural behaviour for merchant/trader peoples.

Thus it makes sense that the second location after Estonia where the Y-STR appears in male populations today, would be Albania. It was the first and most important location for moving the amber to Greece.

³ I read somewhere that blonde hair and blue eyes, which evolved from adaptation to offset lack of sunlight, and vitamin D deficiency, exist at the highest percentage in the southeast Baltic coast of what is now Poland. I like many north Europeans are born almost bald, then thin blonde hair, even if as adult the hair becomes dark. Evolution supported anything that allowed children to receive sunlight on the skin which produced vitamin D (without it rickets would develop)

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It is easy to understand these events: The Y-DNA of ancestors of Estonians at the east Baltic amber coast embarked on trade expeditions to Greece, using the Vistula and the east Adriatic coast, and then finding that it was practical to establish a colony on the coast to assist moving goods through a valley in the Pindus Mountains to Greek markets. This was the beginning of regular shipping from the Baltic to Greece where the amber was transferred from the east Adriatic coast to Greece. This manner of crossing from the Adriatic to ancient Greece probably remained alive until the Roman Age. The monk-historian Jordanes, citing a Greek historian, Cassidorius, describes some of the tribes that, at least at their founding, served to move shipments from the north to Greece. According to Cassidorius, Jordanes wrote, an original people north of Greece, the **Geti**, were original colonists there and were then joined by Indo-Europeans:

*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.

Today in southern Macedonia there is a mountain range called (in Slavicized fashion) Kožuf, which suggests an original Finnic KODU, 'home(land)'. 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'. This may help Macedonians today to stop quarreling about their ethnic origins. The story is clear- they are descended from Venetic trade colonies. A population geneticist could take samples of Y-DNA around Macedonia, to confirm it if there was a significant growth in their population. The fact that the father of Alexander the Great married a woman without Y-DNA, will have no bearing. But one might wonder how much northeast Baltic Y-DNA is found in obvious overland trade routes north of Greece. Note that the east Baltic Y-DNA arriving in other places in southeast Europe and Asia Minor, may represent other trader routes from the same Baltic origins, but following other trade routes (Danube, Rhine, Dneiper, etc) other than the routes we are dealing with here.

Above, we described the route that began by travelling up the Vistula, and turning west to follow the Adriatic south aided by a Venetic colony to help continue to Greece. What would be the reason for the next colony to be established, as Styria, Austria?

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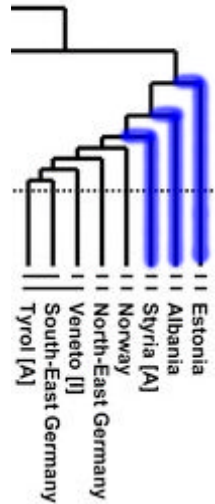
Styria, Austria. (A transfer location)

So now we wonder what new colony was desirable to add to the amber trade system to increase volume and/or increase efficiency. The Y-DNA sampling found the amber trader in significant concentration in Y-DNA in men today in Styria, Austria. Styria is located in southeast Austria which is close to the border with Slovenia to its south. In my opinion, this would have been a natural location for a new colony of Venedi trade handlers because this represents another location where a transfer was required, in this case here, the shipments from the north had to transfer from transport via rivers, to continuing into the Adriatic sea that would be better done with a larger boat with sails.

The shippers from the north could now have a rest stop at the Styria colony as well, and then, after a while, head back north with return goods, while the goods heading on down the Adriatic coast were handled by men more familiar with the sea and that coast. I think as we continue this analysis we will see the locations of colonies, the nodes in the shipping system, being established where there was a transfer between different waterways, or between a waterway and transportation over land. Goods had to be moved from boats in one waterway to boats in another waterway, or to horses and wagons for a short overland transportation. There could be warehousing too, to hold goods for a while. Take note how all the location information whether from archeology (described earlier) or from these current discoveries, are clearly locations where there were such transfers. A colony developed at that location like a regular colony, complete with families, social life, cemeteries, farming their own food, etc.

What more can we say about the amber trade Y-DNA being found in Styria, Austria?

Before modern nations the modern national boundaries did not exist and this *Veneti* settlement obviously lead to men within today's boundaries of Slovenia near Styria having maintained associations with the original Venetic culture, and probably left some influences on the Slovenian language that have been claimed to be evidence *Veneti* were Slovenian. We have to bear in mind that the Veneti stationed to manage a node in the amber trade system would have probably taken local wives, stayed there all their life and produced male descendants. Insofar as the men continued to serve the trade system, they learned the Venetic language, but at the same time were influenced to also speak the local language of their mothers.



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Eventually, after the Roman era of Europe ended, the male descendants fully become part of that local culture, but perhaps remembering their identity for some generations more. They would have lost their Venetic language and identity when the amber trade disappeared with the rise of the Roman Empire. But some remnants of the original Venetic colony would have survived, including perhaps some words, and cultural elements. So the evidence of Venetic origins and culture (like the veneration of the linden tree I mentioned earlier) is real, more real in remote rural locations, but the assimilation of a weaker/smaller culture and language into a larger one is also real. Without it, the Roman Empire would not have spread Latin as widely as they did, and today North America would not be dominated by English. In North America only a few of the original hundred or so original native language struggle to survive.

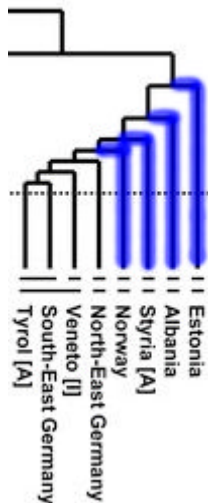
Norway (a stepping stone to crossing the North Sea)

Returning to dendrogram, the next location in the dendrogram, to the left of men of Styria, is Norway. Why would the Y-DNA in men there also indicate origins in amber traders of the southeast Baltic? This location is a new extension of the amber trade, in this case to the west instead of south. It adds to the amber trade activity already going on well with Greece. Amber traders would have been open to finding new markets. In this case Norway was a stepping stone to ancient Britain, where archeology has found Baltic amber objects. Recall the passage by archeologist Clark given earlier:

....amber pendants and figurines from East Prussia (ie the southeast Baltic amber source) found their way across Scandinavia to the west coast of Norway

The west coast of Norway was not the destination for sales of amber, but a stepping stone to Britain. A colony was needed to handle the challenges of crossing the North Sea. Every time a colony is created, men were stationed there to manage its roles towards the trade system. Here the wares from the Baltic had to be transferred to ships and men familiar with crossing the North Sea to what is now the east coast of Scotland.

Obviously shipping wares across the North Sea also required having their own peoples to receive the wares on the British side. It does not arise in the dendrogram, so maybe there was no long term permanent settlement lasting up to modern times. But we know from Ptolemy's geography of Britain that there was, opposite the west coast of



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Norway, a tribe there whose name, according to him, was *Venicones*, a word that in Estonian sounds like “*Vene-konna*”, which means ‘community of the boat’ or it may be an abbreviation of “*Venede-konna*”. Proof that amber went this way is that archeology has found jewelry of amber from the Baltic, in Scotland. STR population genetics has found what archeology has found.

Thus it seems that the purpose of crossing the North Sea and handing wares over to the *Venicones*, was to carry the goods from the Firth of Fourth to Firth of Clyde and then south via the Irish Sea. There was another colony on the northwest coast of Ireland, called *Venicni*, which seems like a distortion of *Venicones*. Since traders also sought to collect seafood from natives, there could have been two purposes there, to handle fish. In Estonian, the word for ‘of the catches (fish, seals, whales, etc) is *püügi*, or plural *püügide*, which is remarkably close to the Roman *Picti*.

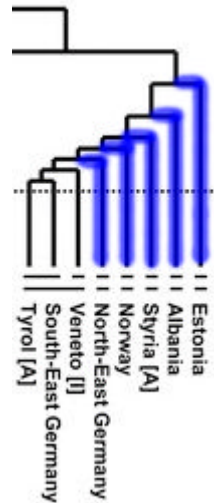
We do not know if these east Baltic *Venedi* were involved with the northeast European *Veneti*. But we can note that today the Estonian word for ‘brother’ is *vend*, which suggests there was a sense of brotherhood among traders.

We now return to the development of the amber trade routes heading to the Adriatic Venetic cities.

North-east Germany.(a northern hub that endured)

It is not surprising that the next location to establish a colony in the dendrogram is North-east Germany. What is in North-east Germany? In this area we find the Oder River where it bends east, and on the German side of the border there is the middle Elbe. A portage was needed. It is in this area that a sizable Venetic colony developed that originally could be identified with what archeology called the “Urnfield” culture that is characterized by cemeteries of urn-cremations. (The “Urnfield” cultures are found all around Europe, and these may also signal creation of smaller nodes in the trade networks of early continental Europe.)

This location, thus, would probably represent a colony where wares were transferred from the Oder River, reached by the south Baltic coast, to the middle Elbe to continue south on the Elbe. Eventually it descended to the Adige River valley from the vicinity of Innsbruck. Clark describes the amber route going south up the Elbe as follows: We can repeat the passage from Clark I gave earlier.



..The original route by which amber travelled south ... was up the Elbe

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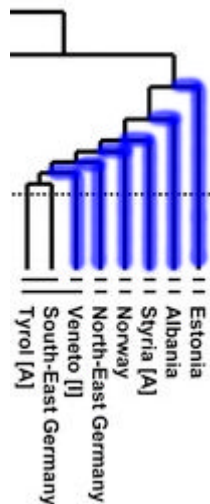
to the junction with the Saale, thence by way of both rivers across the territory of the Aunjetitz culture to the Brenner pass and so by way of the Po Valley to the head of the Adriatic and down by sea to Greece... Grahame Clark (pg 152, *World Prehistory*, Cambridge Univ Press)

Clark and other sources suggest the amber was also found on the west side of the Jutland Peninsula but I have been unable to find confirmation of this. Perhaps scholars did not realize the amber could have come from the major source at the southeast Baltic and first been carried west along the south Baltic coast, a short distance up the Oder, and transferred to the Elbe. History has provided plenty of ancient texts (from Pytheas, Tacitus, Ptolemy, etc.) about the amber source at the southeast Baltic, but no historic reference to the region at the mouth of the Elbe. Perhaps scholars have simply assumed the amber began at the mouth of the Elbe, when in reality it still came from the same southeast Baltic source. Once taken into the Elbe, the traders spoke the Suebic dialect of Finnic, which called amber *Sakka*, as it seems to be present Venetic as *Socci*, in Latin as *succinum*, in Egypt as *sacal*. From the east Baltic point of view, Finnish has the word *sakka* 'precipitate, dregs, sediment, etc', which would make sense if amber was mined, by mixing dirt with amber in it, with water, and looking for amber pieces, which float, to rise to the surface. The route that begins going south on the Elbe, entered rich lands of Germanic farming settlements, and mining, and amber has been used to identify the trade routes. All this represents the alternative route that went south from the Elbe and ended up descending to the Adriatic on the route that began with the Elbe, rather than the original routes that began with the Vistula. This Elbe-to-Adige route most strongly affected the *Veneti* at the lower Adige River, the location where most of the inscriptions interpreted on the following chapters have been found.

Veneto (the hub of trade from the north by 500 BC)

The Veneto area is the region of Italy close to the lower Adige, northwest from Venice. It was the terminus of the routes from the northwest, and any further shipping would involve transfers to other modes of shipment, headed in various directions from there, to Greece but to other destinations as well.

It is where most of the inscriptions have been found and is most applicable to the current investigation of the Adriatic inscriptions in the following chapters. This area became, as Clark wrote, a hub of trade – no longer just for amber – moving wares to markets in the Mediterranean.



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Here, the following passage from Clark would apply:

The amber route formed a veritable hub around which the Early Bronze Age industry of much of Europe revolved. (Clark, pg 152)

With the rise of Rome, the original Venetic language appears to have disappeared and replaced by Latin soon after the region was made the province of *Venetia* in the Roman Empire. It is not uncommon that a people assimilate into a new dominant language in an area, but still retain a sense of the original identity, as I said earlier. This is still the case with Veneto Italians who feel they had a unique identity different from ordinary Italians to their south.

Archeology says that the Veneto area developed gradually “from northern influences” thus confirming the development of the trade routes from the direction of the Elbe.

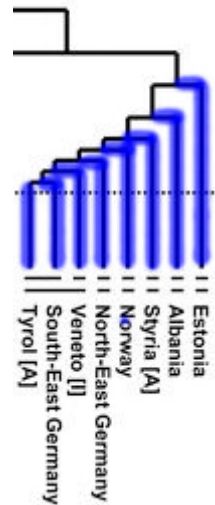
At this stage of the growth of the trade system, the Veneto area was reaching its prime, but there was enough time for further refinement, in Southeast Germany and Tyrol.

Southeast Germany, Tyrol. (before the descent of the Adige River valley)

The location on the tree diagram labelled Southeast Germany and then Tyrol can both be tied to the further development of the routes that began with the Elbe and went south to the Veneto region and its 50 colonies. Clark described the further development of that route as follows:

When in the second stage of the central European Bronze Age a distinctive bronze industry,...arose....a western loop was added, making first for the Middle Rhineland, passing up the Neckar, thence across to the Danube and so downstream to join the old one....

Perhaps this detour is connected to the Southeast Germany location and the Tyrol location, which is close to Innsbruck and the entry into the Adige Valley. The western loop could have developed in order to be able to pick up bronze products, or even tin ingots, destined for Greece.



Summary: (organized, suggesting large scale management)

As my analysis has shown, the dendrogram in the section with the neat steps beginning with Estonia, and proceeding to the locations where it would have been necessary or desirable to expand the trade system to build on its success, fits well with the evidence of amber routes as determined by archeology, and the natural geography suggesting where there would have

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been transfers from one waterway to another or between waterway and overland route, with accompanying services and infrastructure like warehousing.

All the locations where the northern Y-DNA appears today, would then represent locations where the colony was established, men stationed there to provide the required services, then remaining there permanently, taking local wives, producing sons, with the same northern Y-DNA, and the sons becoming employed in the trade system too, for many generations, and they too take local women as wives, produce more male descendants. Some of the males descendants then established the next routes, and colonies and then the same occurred in the new location. This growth continued until after a couple of millenia, the trade system was large and dynamic, and Greek observers like Herodotus found, by about 400 BC, that it was a mystery how amber and tin came to Greece “from the ends of the earth”. There is a possibility that these amber traders initiated the shipment of tin from northwest Europe and Britain, but perhaps manning it with traders more adapted to the challenges of western Europe.

What is surprising is that this development of the amber trade system between the Baltic and the Adriatic, was very organized and intelligent, which makes it look more like the development of a large trading corporation that outsiders could not compete with (perhaps because they had the monopoly over sources of amber) and not participate in.

The purpose of telling this story of the amber trade, is because it reveals the large context connected to the ancient Veneti, and that the traditional thinking that the Veneti belonged to this or that language family, without being able to arrive at any lexicon of word stems of grammatical element. You will find that in the following chapters, translating Venetic after realizing it was not an Indo-European language, was not difficult, and that the results go ten times further, and that all the translations are natural and believable, and not absurd from forcing the wrong language on it.

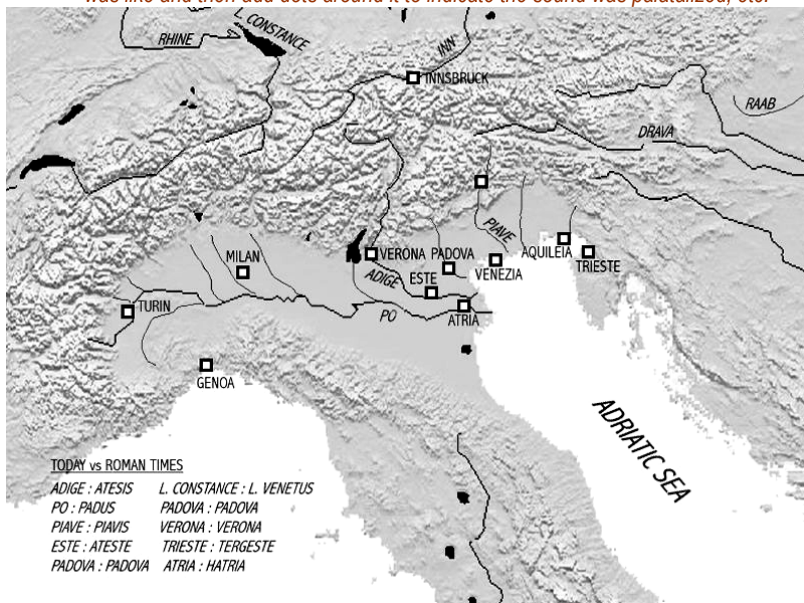
This then is the large context. We now proceed to uncover the more local context that begins to reveal the language. The long time in writing this report has much more to do with learning to write scholarly material, than my initially seeing Venetic was Finnic, with most of the inscriptions reflecting the “Suevic” dialect of traders/shippers of the Germanic settlement regions. Most of the lower dialect of the “Aestic” Finnic dialect is seen in the Piave River route which appears to have come from the original southeast Baltic area.

2.

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A Purely Phonetic Writing System

The following chapter introduces the Venetic form or writing, with the peculiarities of using dots, which I determined were mostly to mark palatalization in a writing system that is more like how a linguist will transcribe actual spoken language - recording the sounds and punctuation marks without knowing how to divide it into words. Veneti recorded speech with a continuous string of letters, and used the dots for modification from the pure sounds used for the letters in Etruscan. In this writing system all a person needed to learn was to throw dots around a letter if the sound was altered by the tongue in some way. In this way the writer did not need to analyze anything. He only needed to bear in mind what the pure sound was like and then add dots around it to indicate the sound was palatalized, etc.



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. Archeology says his area developed "from northern influences" from about 1000 BC, and has identified the trade routes from amber left along the routes (while other goods have decomposed), and by artifacts from the ancient Jutland Peninsula being found in ancient Adriatic area, and vice versa.

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2.1 The Linguistic Landscape of the Ancient East Mediterranean

The Adriatic Venetic inscriptions pre-date the rise of Rome. As discussed in chapter 1, they may represent dialects of an early continental long distance trade language dating back to the Bronze Age. There were languages in the Mediterranean as well, like Phoenician, Greek, Etruscan, But local to the Adriatic, what was the languages landscape of the Italic Peninsula at about that time?

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. Writing was quite popular in the Italic Peninsula and examples of writing in various languages other than Etruscan and Venetic have been unearthed there over the years. Note that outside of Etruscan and Venetic, the number of examples found is small – only several. Even so, the academics studying them have roughly grouped the ancient Italic languages as follows: Gallo-Leponitic 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. Given Etruscan dominated the peninsula, they could just as well have been NON-Indo-European.

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, the custom was free to be copied. It created a popular trend. And then there was a competition among the various tribes/cities in this facet of culture.

Hundreds of inscriptions by a number of different ancient tribes have been discovered in the Italic Peninsula dating from the 6th to 1st centuries BC 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. Most inscriptions came from the Etruscans but Venetic inscriptions have been found in sufficient number to draw the attention of scholars wishing to be able to decipher them. But 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, many scholars have tried. The results however have not been satisfactory because they used the

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methodology of projecting an assumed related language onto Venetic, and hoping to find believable results.

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 like Phoenician. The nature of Etruscan seems, to the majority of academics in the field, to be non-Indo-European. Finally, turning to the subject at hand, there are the Venetic inscriptions.

We discussed in Chapter 1, that Venetic looks like it developed among early north-south traders, especially carrying Baltic amber, who established trade colonies at the south terminuses of their trade routes, and in doing so, introduced their northern language in the south and eventually spread it in an ever widening European river-trade network.

Both ancient texts and archeological finds appear to identify the *Veneti* (or *Eneti*) as being the exclusive source for Baltic amber. This is covered in Chapter 1.

Insofar as the Venetic inscriptions were at the south end of a branch of the amber routes from close to the Jutland Peninsula, and the amber trade went on for a millenium or more before the Romans, there is a high probability that the Venetic colonies to the northwest side of the Adriatic may have used a dialect that came down via the Adige route which could be linked to west Baltic tribes Roman historian Tacitus called *Suevi*. The Suevic language, from some tribe and other names, seems to have been Finnic spoken in a “raised” manner, meaning with a tighter mouth where low vowels were shifted higher and the highest vowel became what in Danish is known as a *stød* which is like a sound break or a silent “H”. For example the Estonian-Finnish word “oste” for ‘of the purchasing’ is raised as follows OSTE>ASTI or as Tacitus wrote it *Aesti*. It is something like today some isolated English speaking people saying “have a happy day” with “HIV I HIPPY DI”. Otherwise, such as in the Piave River valley inscriptions, the dialect is not as upward-distorted, as the traders came from the southeast Baltic amber source where the Venetic dialect was Aestic. The Venetic writing is purely phonetic like a linguist will use to record speech, so in general the Venetic inscriptions will reflect the dialect the writer was hearing in the area.

2.2 The History of Archeological Findings

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 archeological story expands the older theories of Venetic origins.

The first major discovery regarding the Adriatic Venetic inscriptions was made in 1876 at Este when two burial tombs were discovered containing numerous cremations and bronze artifacts. Hundreds of such

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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, considered to have been a sanctuary to a goddess that some scholars have come to believe was named “Reitia”. (It actually names the widely known *Rhea*)

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 that, 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 Adriatic *Veneti* excelled in the working of bronze into all manner of items. If they were traders, we have to realize that some of the goods that were found were trade goods they handled.

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, as an indication of 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. For example, Greek historian Herodotus mentioned “*Eneti of Illyria*” having customs he identified with Babylonians.

More common in the Adriatic settlement area by way of containers were those made of ceramics. Ceramic 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 ostioi egestioi** has been interpreted as ‘I (am) for Ostio Egestio’. This interpretation avoids interpreting **ostioi egestioi**. As we will see later, our interpretation sees **ego ostioi egestioi** as all regular words that say something like ‘Let remain, towards enduring forever.’

The traditional interpretations that thought Venetic was ancestral to Latin, selected parts of the inscriptions that seemed to be Latin, and then turned the rest of the sentence into names of deceased, deities, relatives – ignoring the fact that ancient proper names were descriptive themselves, not arbitrary sounds, and so one should be able to interpret the proper names as well. It is acknowledged that it was a “trick” to achieve any translation in order to serve a false hypothesis that Venetic was I-E.

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 to a deity, 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 boundaries. Some were 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. Inscribed object offerings connected with them 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 deities. In the ancient world, making an animal offering, and burning entrails and other inedible parts was a way of sending the spirit if the animal to the deity. The rest of the animal was the centre of feasting. This practice was widely supported. Offering the animal to the deity was a more palatable way of slaughtering a farmyard animal for dinner.

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

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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 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. Ancient Greeks had many deities to choose from, and people had their choice of what deity would best help them in life.

The repetition in inscriptions at Baratela of the words **sainatei reitiiai** have prompted scholars to perceive there to have been a goddess named "Reitia" or "Sainate". 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.

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. 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 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. 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

⁴ Tacitus, *Germania*, ch 45 --- When Greeks took over in the east Mediterranean, they faced original deities, including *Rhea*, and decided to allow her and other original deities to remain, and introduced the new Greek deities as offspring of *Rhea*, and hence Greco-Roman thinking made her the 'Mother of the gods'."

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.

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inscriptions, Cadore with close to 100, and Carinthia with some 30, Adria with about 15, and assorted other locations with less than 5 each.

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 was “Illyrian”. This theory was probably inspired by Greek historian Herodotus making a quick mention of “*Eneti of Illyria*” as well as the “*Eneti*” at the north end of the Adriatic. There were a number of publications from this point of view. But note that there was very little knowledge about what was “Illyrian”. Scholars were frustrated. 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.

For a while, scholars assumed Venetic was an archaic Latin, a predecessor to Latin and looked for Latin words in the inscriptions. This did not lead to acceptable results either, and then in 1950, H. Krahe in *Das Venetische* thought that Venetic should not be considered an Italic language but an independent Indo-European language.

This led to comparative Indo-European linguists seriously trying to find Indo-European words and patterns in the Venetic inscriptions. But still, the Venetic inscriptions did not fall in line.

The linguists now looked for evidence of Indo-European words and grammar in general. But that did not produce results either that could be regarded as success, rather than extraordinary efforts to force Venetic to be Indo-European despite not being so.

With no great breakthrough yet, along came some Slovenian scholars, poets, and amateurs, brimming with nationalism, who reacted to the failure of the academic community to do more than endlessly discuss the subject with linguistics concepts, and returned to the “Illyrian” theory, because the ancient “Illyria” was next to Slovenia. Why not think of Slovenian as a descendant of the ancient “Illyrian”?

But the scholars who pursued this angle were not linguists so the pursuit returned to the basic approach of trying to try to hear Slovenian in the Venetic, much like one tries to understand a distant dialect of one's own language. It is very subjective. If you actually listen to people in the distance having a conversation and you think it is in your own language, you will actually think you hear words and sentences in your language.

But note that no scholar noted that both historic texts and now archeology was showing that the *Veneti* were agents in the ancient amber

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

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trade, and no scholar considered that the consistent failure to get the expected brilliant results was because the assumption Venetic was an Indo-European language (like Latin, Greek, Germanic, Slavic, Celtic and many of the more common European languages.) was erroneous.

What if the Venetic language came from the north with the amber trade, and was a NON-Indo-European language, such as from the completely different Finno-Ugric language family? After all, next to Slovenia and Austria today one finds Hungary. Hungarian has a Finno-Ugric language as a result of fur trade interests that descended to the Black Sea and then up the Danube and then expanded at its modern location with its success and became the nation of Hungary. So it is possible that trying to force Venetic to be Indo-European is like trying to force Hungarian to be Indo-European.

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 Appenines.

If Venetic was a widely used trade language towards the north, we could expect the language to have been found even more widely. But the culture of writing down one's language was rare towards the north, until the Romans arrived. As we will see, when I looked for Venetic writing in Brittany and Britain, I found some examples using the Roman alphabet dating to the early Roman Empire.

What about the wider geographical area? In tribal Europe, a trade language would have been concentrated along the major trade routes coming down from the north, while away from them, in the mountains and empty spaces in between, there would have been farming settlements with people tending to cattle and goats in mountain valleys and speaking probably an Indo-European language common to agriculturally based settlements – such as a variant of “Illyrian”.

Thus, we have to be careful not to view ancient tribal Europe in the same way we view the Europe of large scale countries of today. Today's countries require its citizens to identify with the country and speaking the “national” language and country. The original tribal Europe was comparable to North America as Europeans found it in the 16th century – hundreds of tribes and languages. This is important because there are many scholars who imagine pre-Roman Europe was only a simple version of what we find in Europe today. Not so. When tribes do not have a large

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scale government covering a large geographical area, it is possible for many tribes, cultures and languages to coexist in the same landscape. To be specific, if Venetic tribes who followed the way of life of traders, merchants, they were not tending to sheep in the mountains. In tribal Europe you could have Venetic tribes close to the river trade routes and their markets, while away from those locations, there could be Slavic, Germanic, Celtic, or Illyrian farming settlements tending to sheep goats and cattle in mountain valleys. In the modern form of Europe, all the tribes would be contained in the same large scale country – like Italy, or Slovenia, or Germany, etc. – and have to speak the prescribed “national” language, even if their own language was different from that of the country. We can see this in North America where all descendants of the original native peoples have to learn North American English and as a result the original tribal languages disappear.

The European conquest of native North America is a model for how tribal Europe was transformed by mostly the Roman Empire.

In other words, ancient Venetic tribes speaking a Finnic language along the trade routes and trade centers, can exist at the same time as Indo-European speaking tribes in the vast spaces in between, such as the mountain valleys. The idea that there can be only one language, one people, around the north end of the Adriatic, is the consequence of the nature of our modern Europe, where everyone is subject to two or three levels of government above us dictating our identity and behaviour.

2.3 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 realistic symbols in ancient Egyptian hieroglyphics. The beauty of this kind of writing is that pictures are universal. A symbol picture depicting a man, can be read by any human on earth and spoken in thousands of ways if humankind as a whole has developed thousands of languages. If an archeologist finds a sequence of pictures depicting hunting scenes, he or she can interpret those hunting scenes and grasp the ‘story’ it is telling.

The interpretation of writing that is told by a sequence of pictures does not need much talent to decipher it.

On the other hand phonetic writing uses symbols, letters, to represent the sounds the human vocal apparatus most commonly uses. The power of this form of writing is that the same sound symbols can be put into a

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sequence to reproduce the sound of any language. But it also means that the strings of symbols that form a 'word' for a particular object, varies from language to language. We saw for example how the word represented by E-G-O meant 'I' in Latin, but 'let rest, remain' in Venetic. The fact that the symbols in phonetic writing only reveal how a word was spoken, does not help to decipher the language any more than if the word was a voice recording. But consider how we can get a sense of what the word means from the context in which it is spoken. It follows that the best way to approach deciphering phonetic writing is to try to picture the context in which the word was spoken, or if written, the context in which the word was written. The context may sometimes easily reveal the meaning, and sometimes not. In any case examining the context always helps narrow down the possibilities of the meaning, and then we might approach the better meaning by inspecting the context in other inscriptions in which the same word is used again. For example if we see a word on a bin of apples, we can say that the word probably means 'apples'. But we do not know for sure. But when we find the same word on a can of apple juice, and on an apple pie, the probability rises to close to certainty.

We used this approach in deciphering the inscriptions. To decipher the word **.e.go** that begun every inscription on tomb markers we considered what meaning was most appropriate based on common human nature, which is something like 'rest in peace' or 'remember'. Reading the context is the key. Past deciphering simply assumed Venetic was an archaic Latin and therefore the assumption **forced** the translation to the the same as Latin ego meaning 'I'. Other *a priori* assumptions have been made such as that Venetic was a Slavic language, and therefore the analyst **forced** a similar Slovenian word onto the inscription. It follows that if someone assumes Venetic was a Celtic language, then the analyst would force a word similar to **.e.go** onto the Venetic. Or let us claim Venetic was a Germanic language. Why not force a Germanic word onto Venetic. So in general, because humans make a limited number of sounds to form words, practically every language spoken by humans will have a word similar to Venetic **.e.go**. But then if the word was in a sentence, how does the analyst manage to translate the other words and then to find a coherent sentence and meaning?

The linguistic approach, despite what linguists claim, does not work because it requires one assumes that Venetic is like a known language before Venetic is known enough to know it is like the known language. The correct approach we used here is to learn about Venetic directly from observing how it is used, using all forms of cross-referencing and comparison. Let the Venetic language that emerges become known enough to choose the correct known language to consult for further deciphering.

Examples of deciphering the Venetic through context include examples like: The writing under a statue of a man could have the word for 'statue' or 'man'. Or the writing around a relief image of chariots with warriors,

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can be a caption for what the image depicts. Or the words on a spatula-like object that could be a laundry-beating stick, could simply name the laundry-beating stick. Or the word on a bar with a hook on it in a location where there were baths, could simply mean 'hook-handle for tipping pails'.

The challenge then becomes one of cross-referencing the same words in other inscriptions to refine the translation that seemed to fit the context.

Helping this approach is the fact that in the ancient world, names of things were basically descriptions, perhaps with slight modifications to indicate they name something.

While pictographic writing can be read by anyone with any language, phonetic writing in effect is like a voice recording, and thus it can only be read by someone who already knows the language. Phonetic writing is like the symbols actually speaking – and that was the magic of it. The writing actually spoke. By stringing together a sequence of sound symbols, letters, the spoken word is represented. Then when a person reads the symbols out loud he reproduces the language as it is spoken.

While one had to already know the language, 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. But because the number of sounds made by the human vocal apparatus is not very large, the probability of the occurrence of the same patterns in other languages is high. This for example “AND” can be present in many languages although in different meanings, because the probability of another language having this same three-letter construction, is high.

Phonetic writing 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 – employed phonetic writing. Unfortunately, business-related texts were not permanent, and the media onto which they were written – such as thin metal sheets or on wax or paper – were reused.

The fact that traders used writing, and that such use was very secular, suggests that there was no taboo regarding the use of writing. Thus we have to allow the Venetic inscriptions to display very practical and ordinary content and not always be religious.

The reason there is considerably less “normal” use of Venetic writing than religious or institutional is simply because inscriptions of a funerary or memorial nature tend to be discovered in concentrations at the institutional sites while writing in everyday uses will be spread through the landscape and only found at random by farmers of construction workers.

The *Veneti* appear to have closely followed the Etruscan alphabet making only minor changes, presumable for important sounds in Venetic

THE VENETIC LANGUAGE

that were not found in Etruscan.

Remains of Phoenician writing tablets which originally contained wax and was written upon by styluses. Wood decomposes in the ground, so there could have been thousands of these in use, maybe also among Venetic traders



THE MOST COMMON VENETIC ALPHABET

Q, Λ = A	X, ⊙ = T ¹	⊗ = D	Ʒ = S
Ɔ = E	J = L ²	ʃ = V	Q, Q = R
I = I	I, I = J ³	M = ISS ⁴	SH
	Ɔ = H		V + H = F
O, ◇ = O	1, 1 = P	⊙, ⊙ = B	~ = M
V, Λ = U	χ = 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.

- 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

2. THE ADRIATIC INSCRIPTIONS

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 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. Was the actual Etruscan similar? Was the Greek language too different from Venetic, and the Greek alphabet was a little difficult to apply; but that the Etruscan language was closer. It is possible that Etruscan evolved from an early west European trade language, and therefore a relative of Venetic.

The sounds of the Venetic alphabet shown above were easily determined by the scholars from the sounds of the Etruscan alphabet, previously determined. But in the process of deciphering the inscriptions I suggested some small changes from what has previously been assumed.

Finally, we must remember that Venetic was not a standardized language. There was no right or wrong way of writing a word, and no right or wrong way of speaking it, since there was no large scale government dictating a “national language”. In the trade language, there was linguistic drift but divergence tended to be corrected in subsequent contacts.

Venetic writing was pure phonetic writing that sought to reproduce how it sounded to the scribe – much like today’s phonetic writing used by linguists to record exactly how the speaker sounded.

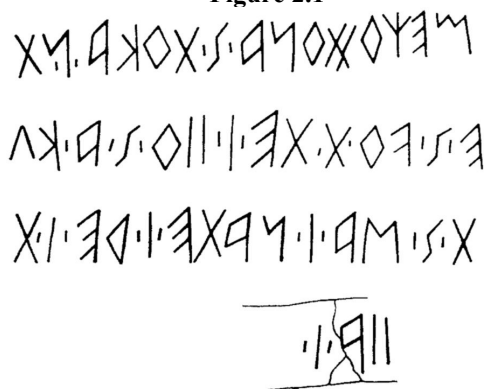
But there was one pitfall in Venetic – while Etruscan and later Roman, separated words with dots or spaces like we still do on this page, the Venetic scribes wrote continuous strings of letters and introduced dots on both sides of the letter whose normal sound had to be modified. – as I discovered. But earlier scholars did not really know what all the dots meant, and exploited the continuous writing to make it possible to divide the continuous sentence as they pleased to achieve some kind of result, however silly.

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2.4 The appearance of Venetic writing in the inscriptions

The following image is a good example of how Venetic writing looked. It shows the continuous string of letters and the appearance of dots mostly on both sides of some lettres. These dots have in the past thought to be some kind of punctuation. I have determined, as I explain in 2.5, that they mostly mark a modification of the normal sound of the letter, mostly in the direction of palatalization. In the inscription below the dots as tiny “I”s. Maybe that is how the dots began, since palatalization can be thought of as the tongue adding a short “I” after the normal sound.

Figure 2.1



Venetic 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.

Since we do not have any easy way to enter actual Venetic letters on a book or article page where the Roman alphabet is standard. Thus on these pages we will show the Venetic, following the practice used in *MLV* by Lejeune, which shows the Venetic characters in equivalent small case Roman letters, including the dots. Using that approach, the above inscription would be written in Roman small case letters and dots as follows:

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**megodona.s.toka.n.t|e.s.vo.t.te.i.iio.s.a.ku|t.s.\$a.i.nate.i.re.i.t|
iia.i.**

Note the vertical lines marking the changes in direction. In addition the convention adopted is that if worn letters can be reconstructed from similar inscriptions elsewhere, they are shown in square brackets.

Because the modern world is so accustomed to the common way of writing that shows word boundaries with spaces, the first and wisest step in deciphering Venetic is to divide the continuous text with spaces to make it look more like what is familiar to us.

This first step is important because it prevents arbitrarily dividing the sentence and then trying to translate false sentences. It helps avoid arbitrary division in order to fit a preconceived notion. Many word boundaries can be determined for words repeated often in the body of inscriptions so that they are identifiable. Further word boundaries can be determined later when we have identified grammatical endings added to word stems. Since sometimes the scribe has a dot being shared by adjacent letters, we have to split a dot in two sometimes to give both letters a dot when the space is introduced. The vertical lines marking changes in direction are irrelevant. They do not mean anything other than the scribe running out of space. And they can be dropped.

Thus the above Venetic sentence when written out with word spaces will look like this. Note my adding a dot when separating **iio.s. .a.kut.s.** above. We know that this is correct because **iio.s.** and **.a.kut.s** appear in other inscriptions.

**me go dona.s.to ka.n.te.s. vo.t.te.i. iio.s. .a.kut.s.
\$a.i.nate.i. re.i.tiia.i.**

Grammatical endings can be treated like very short words and identified also by their repetition across the body of inscriptions. For example we see above the repetition of the ending **-.s.** and **(vowel)-.i.** and part of interpreting the sentence is in proposing the meaning of the apparent grammatical ending – finding the meaning that applies everywhere it appears.

It cannot be stressed enough that the deciphering of Venetic requires studying all available inscriptions at the same time, not just sentence by sentence in isolation. The objective is to find a consistency in meanings – where the same word stem or grammatical element always had the same meaning everywhere it is used. For example the word “word” in these sentences will have the same meaning in any English sentence around the word. If a word’s meaning changes from one sentence to another, then it does not describe a language, even if the translated sentences sound good.

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2.5 The meaning of the dots inserted into the continuous text.

The Venetic writing borrowed the Etruscan letters, but did not acquire the Etruscan method (later used by Romans too) of marking word 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 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 gave up and claimed that the dots were all decorative and meaningless, and completely ignored them.

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. Anyone should easily learn to use it. But it could not be mere decoration either. If that 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 and seemed to isolate the letter it surrounded..

What was the solution to the dots-puzzle? In Etruscan and Roman texts the dots were obviously 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?

Being interested in Baltic Finnic languages I noted the differences between written Estonian and written Livonian. I noticed that while Livonian had words similar to Estonian, but that they were more extremely palatalized in Livonian. 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. Another example of a language with strong palatalization is Danish. Since palatalization often takes the form of adding a faint “I” sound after the palatalized letter, I noted how some of the inscriptions showed the dots as tiny “I”s. So I believe in the beginning they were tiny “I”s but after a time they tended towards looking like dots.

Palatalization can be described as inserting an “I” after normal relaxed sounds. Most people know of the palatalized N in Spanish. It sounds like a normal N with quick “I” or better still a “Y”. We can hear it in the English word “onion”. The explicit “I” forces the previous “N” to become palatalized. It can be argued that palatalization arises from the speakers generally pushing their language up towards the palate. This can also result

2. THE ADRIATIC INSCRIPTIONS

in the shift of vowels “upward” as for example U expressed as O, O expressed as A, A expressed as E, E expressed as I, I expressed as H or ’ (break) If the palatalization in a language is as systematic as having an accent, then it doesn’t have to be marked. But if the presence or absence of palatalization changes the word, then the palatalization needs to be marked by some kind of added symbol.

The palatalization in Venetic, I proposed, was indicated by dots on both sides of the normal letter, the most important being the “T” where .i. would sound either like “J” (=“Y”) or “H” with palatalized tongue. Eventually it became apparent that these dots were added in all places where there was a change resulting from the action of the tongue. For example, it appeared that a dotted r as in .r. represented a trilled “R”. I concluded that the most obvious sound of a dotted s as in .s. was the sound “SH”. This made understanding the dots very important to the project. Still, in the few examples in which Venetic was written in the Roman way, with dots marking word boundaries, there was no problem.

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 explicitly indicate the palatalizations. Another modern example of a language that is weakly palatalized in one and strongly in another is Swedish versus Danish. Since Venetic writing placed dots around all kinds of letters where there was a tongue-created departure from the pure sound, there are some instances in which the resulting sound is unclear.

I thought the way to handle the dots, is to inject an H-like sound (produced at the front of the mouth) after the dotted vowel, and an Y-like sound after the dotted consonant. Thus if we see a .t. that sounds like “TH”, or if we see a .r. that becomes a trilled R. There is an inscription in which both a trilled and normal R appear, and this observation is obvious. Some sounds simply do not have the nature of being palatalized. For example the M sound has no palatalized form. But what is the significance of marking the palatalizations?

Venetic writing, thus, is great for recording how another language is spoken and the reader does not have to know the language. This is a reason why I believe *Veneti* were traders who had customers to speakers of many languages. And the merchant read the phonetic writing as indicated, without knowing any details about words and grammatical elements.

Note that writing that shows word boundaries, like on this page, can only be read properly if one knows the language. There are a few Venetic inscriptions written in the Roman manner where the dots or spaces mean word boundaries, and it would not have posed a great problem if one already knew Venetic. It shows that the Venetic approach to writing must

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have been designed to help traders reproduce phrases relatively accurately in an unknown language without having any idea of the words and grammar in what they were saying.

Besides the problems in assuming Venetic was an Indo-European language, the number of inscriptions from which to decipher the language is small. 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. Finding meanings is not a linguistic task; nonetheless, linguistics is needed in the end, to help navigate and to prove that the final results describe a real language. 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.

3.

AN OVERVIEW OF THE INSCRIPTIONS THAT WERE ANALYZED

With Core Attention on Context Information

The following surveys the entire body of available inscriptions, with my early impressions. Note that this methodology pays first attention to the nature of the object, its purpose and context, as revealed with the help of archeology, and that this methodology looks at ALL available complete sentences at the same time in order to be able to use comparison of word stems, etc. within the body of inscriptions based on the linguistic requirement that the same word stem or grammatical element must have the same meaning wherever it appears. We look at only the complete sentences, because in this methodology we need to discover the linguistic requirements as well as the general idea of what kind of meaning is suggested by the context. This chapter thus represents a scan of all the usable and complete inscriptions, and establish the initial truths that seem to surround the inscriptions

3.1 Introduction: An “Immersion” Approach

Scientific principle requires that we do not pick and choose sentences that produce ‘results’ even if they sound absurd, the major shortcoming of past inscriptions. I therefore began the project by gathering together a body of inscriptions and to analyse them as a whole, allowing a discovery in one section to be applied in another section. I was lucky to learn of the two books that catalogued the inscriptions and be able to borrow them for some weeks via my local library interloan system.

The source of almost all the inscriptions are *Manuel de la Langue Vénète* by M. Lejeune in 1974 which was an inventory of all the known inscriptions and what past analysts had come up. It introduced the use of Roman keyboard alphabet plus dots as I describe in the last chapter. The earlier cataloguing of the objects and inscriptions was published in the 1960’s as *La Lingua Venetica* by G.B. Pellegrini and A.L. Prosdocimi. This earlier book was mostly my source of illustrations. Because my methodology involves direct interpretation of the inscriptions from context I had no use of their discussions that pursued Venetic as a Latin-like Indo-European language. I acknowledge these two books purely for the inventory they provide for the Venetic inscriptions that have been found. My methodology was such that I should not have any preconception of the nature of the language, and so I avoided making any assumptions. I would NOT use the same methodology of assuming Venetic was close to a particular known language, because then I would only add a third bad exercise to two that had already used the forced approach of “hearing things” in the inscriptions.

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Even though I suspected Venetic was Finnic (a NON-Indo-European language) I had to use another methodology than looking for a preconceived language in Venetic. If I assumed Venetic was Finnic, and then looked for Finnic words in Venetic, I would simply be adding a new misguided analysis. The methodology I wanted to use was what babies use to learn the language of their parents, or an adult learning a language by immersion – to infer meanings according to the circumstances in which the words and sentences are used. Since we are dealing with written language, the best parallel would be how a deaf person can infer meanings of words on signs and packages in a supermarket from the contexts in which they occur, and pictures on packages.

This approach is possible with the Venetic inscriptions because

A) All the inscriptions were short sentences and many were written on the same objects in the same context which allowed one to find themes within the groups and to use that to help determine the repeated words and constructions.

B) Some inscriptions are accompanied by relief images, so that we could see that the inscription was a caption for the image.

C) If the sentences are complete it is possible to continue and do comparative analysis within the body of inscriptions, to even discover yet undeciphered words from the context suggested when all but the unknown word is known.

D) As in archeology, to find clues as to meaning from any number of sources, such as noting if Venetic had borrowed a word from Etruscan, or if a word had survived in the Veneto dialect of Italian or Slovenian.

Like analysis in archeology, we draw insights and clues from all possible sources. There is no finality in the process because new clues can occur at any time.

When it is used to reveal meanings of words and grammatical elements it is what we call learning by “immersion”. This is how a child learns its first language. The baby does not need a linguistics degree from a university to learn the language in its environment! Those who have tried to decipher Venetic have forgotten that learning language is a natural process of much observation of language in use, and plenty of trial and error. It does not require learning linguistics, although some knowledge of language is helpful in arriving at conclusions more quickly, just as when you are learning a language by immersion, it is helpful to also have a dictionary in the back pocket to arrive at conclusions faster.

Scientists know the methodology of learning by immersion very well. It involves making inferences, and then experiencing confirmation the inference is correct. For example, a child is walking with his mother along a street and a dog walks by, and the mother says “That’s a brown doggy”. The child forms the erroneous hypothesis that the dog is called a “brown”. Then later the child hears his mother say “brown hat”. What’s going on here? Next the child sees a white dog, and calls the dog a “brown”. The

3. AN OVERVIEW OF THE INSCRIPTIONS

mother says “No, that’s a white doggy, nor brown.” The child realizes that “brown” describes the colour and here it is white, while before it was brown. So, with the word “doggy” repeated, the child makes the hypothesis that the animal itself is “doggy”. So one day the child sees a white cat, and points at it and says to his mother proudly “White doggy” His mother corrects him and says “No that’s not a doggy. That’s a kitty. That’s a white kitty.”

So the key to arriving at correct meanings for words in the Venetic inscriptions is first to make a hypothesis of the meaning from context, and then look for the same word in other sentences to see if the hypothetical meaning is supported in the other sentences and contexts.

The following is the example of learning words on packages and signs in a foreign supermarket. Let’s imagine you cannot hear, so you cannot acquire a spoken language, but your eyesight is good and you can acquire a written language. Let’s imagine you do not speak or read French, and you walk into a French supermarket. You can form hypotheses about what the signage outside it says – there must be a word for the store. There might be words for ‘entrance’, at the entrance and so on. There is a sale of apples, so the question is ‘What does the sign about a bin of apples say?’ Does it say “Sale!” or “Apples” or some other possibility?

You decided that since it is common for signs in fruit and vegetable sections to name the item, you decide the sign, which says “*pommes*” followed by a price, means ‘apples’. You have a hypothesis – that “*pommes*” means ‘apples’ in this language (which we assumed was French and you knew no French).

So now one needs to test the hypothesis. How can you test the hypothesis? What other product might have the word for ‘apples’ on its labelling? Hmm. How about the juice section of the store. Every store has a section with juices. So you go to the juice section of the supermarket, and indeed there are many bottles of juice, all with labels on them including pictures of the fruit. You look for the bottle with the picture of apples on it. The largest letters on it say “*Jus de Pommes*” where “*Pommes*” is what you saw on the sign above a bin of apples, and because you see “*Jus de...*” on other bottles, you conclude that indeed your hypothesis was correct, “*pommes*” means ‘apples’. And discovering that “*jus*” means ‘juice’ is a bonus. But even more – you can look at the pictures on the labels and discover the words that name all those other fruits too.

If you had, at the start, decided that the sign above the bin of apples meant ‘sale’ instead of ‘apples’, you need to test that idea instead and in that case you might go to the supermarket’s advertising and look for the word in its text where you would expect it, and not find the word “*pommes*” there where the word for ‘sale’ is expected and conclude the initial hypothesis was wrong and to try another hypothesis. You may discover the word “*pommes*” in the advertising near a picture of apples, and suddenly it will be clear – you had made a mistake, and the actual

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meaning of “pommes” was ‘apples’, You have the correct hypothesis and continue as I described above.

Note that in the process of interpreting the labels and signs, the investigator may discover that some of the words look like French. Let’s say you had learned a little French in school. All you have to do, then, is to find enough coincidences with French, until you are so confident in the idea that one can include a French dictionary in your analysis process.

But making an assumption about the language too early is dangerous because all languages have borrowed words and similar words, and colossal errors can be made, like assuming Venetic was archaic Latin simply from coincidences such as **.e.go** resembling Latin *ego* and a couple other words.

The difference between a borrowed word and an inherited word is that there are a very larger number of the inherited words than borrowed words. Thus we cannot make any assumption of the linguistic affiliation until we can determine that there are too many coincidences for all the words to be borrowed. Another way of establishing the true linguistic affiliation of a language, is by comparing grammar, since grammar is the skeleton of a language on which everything hangs, cannot change very much even after thousands of years.

Thus the methodology is innate in us. Our minds are hardwired to learn language by observing it in use – spoken or written. While an individual Venetic inscription is like studying a single food package in isolation. There is no way of confirming any hypothesis as there is in a supermarket. Thus the first requirement is that we immerse ourselves in ALL available inscriptions and experience the contexts – the objects they are on and the nature of the site. When we make educated guesses about the probable meaning based on the archeological information, we can scan all the available inscriptions to cross-check the usage of a word of grammatical element and adjust our hypothesis to achieve the linguistic requirement that a word or grammatical element must have the same meaning wherever it occurs.

When the inscriptions can be grouped as a result of having the same context, we can ask questions like: What are a group of inscriptions about? What word is repeated most often? What meaning is most likely? How does my choice of meaning work is used in all the other locations it appears? It is a process that requires travelling through all the inscriptions over and over, making adjustments over and over – like we saw in the example of the child adjusting his assumption “brown” named a dog.

An archeological site represents a context in which people behaved in a particular way. We can project ourselves into their mind. What would a human being write on an object in that context? We immerse ourselves into the minds of the ancient peoples who created and used the objects and sentences, and experienced the contexts. We can project ourselves into the minds of ancient peoples because human nature is constant.

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Most of the inscriptions are found in a context revealed by archeologists when they excavated the objects on which there was writing.

Here is an example of observations and analysis of the context of inscriptions on cremation urns. All the urn inscriptions probably have messages connected with the deceased and his or her journey into the afterlife. We note that not all such urns have inscriptions, so the writing must have been an additional embellishment.

That means the writing was not following any institutional pattern, and the messages were added by the family and relatives for individual purposes. Indeed the inscriptions in the Venetic alphabet varied greatly until the use of the Roman alphabet, at which time we see a blending of Venetic into Roman practices of identifying the deceased plus some abbreviations of keywords.

Such analysis is not enough to provide a great deal of guidance to translating the inscriptions, but it tells us that the inscriptions written in Venetic were probably proper sentences expressing something related to this circumstance of death and journey to the afterlife; whereas the inscriptions written in the Roman alphabet were probably Roman style inscriptions as used on funerary objects which are not sentences but little more than identification texts similar to what we still see on gravestones today.

Analysis can at least eliminate some possibilities. Cremation urns were obviously not for storing grain, etc. and that the inscriptions were not labels for what was stored in the containers! Thus at least the context here tells us what translations NOT to pursue.

Context analysis at least narrows down our choices of meaning. It gets us closer to the precise meaning.

Another example of analysis of context is about the round stones of Pernumia, whose very appearance looks playful and one might be inclined to interpret them as some kind of game. If one did not investigate further, one might take a wrong turn by assuming it was playful. I then read that archeologists found these round stones with inscriptions on them were all placed on the bottom of tombs before they were closed up.

That additionally suggests that these round stones were personal and informal in nature.

It gives us boundaries as to the nature of the inscriptions we would expect, so that we will immediately know when we come up with a hypothesis that would be completely wrong for this context. As I will show later, it turned out that all but one inscription was telling the deceased to fly up out of the tomb into the sky, the heavens, above.

We all analyze our environment every day to understand what is happening. For example if one looks out a window, and sees one man carrying an open umbrella, then maybe it is raining, maybe not. But if almost all people are carrying open umbrellas, we can conclude it is truly raining.

THE VENETIC LANGUAGE

Let us consider the case of the Venetic inscriptions on the obelisks marking tomb locations. They all begin with the word **.e.go** which the linguists mistakened for a Latin *ego* meaning 'I' so that they assumed all the inscriptions had the form 'I am –[the rest of the sentence assumed the deceased's name]'

But the context of a tomb marker is the same as a gravestone. Humankind has generally regarded death as an eternal sleep (since a deceased person is like asleep) and therefore it is more likely the meaning is something like the most common expression on gravestones in recent memory – 'rest in peace', 'eternal rest', etc. But we still have to test the hypothesis to confirm this hypothesis. We will reject it if the evidence suggests it isn't quite right.

We can look at all circumstances in archeology of inscriptions on tombstones, and we will not find 'I am ----' on tomb markers. 'I am ---' is a product of *ego* and can only be found on a very egotistic man, maybe an emperor, who wished to stress his importance; but such a motive requires a long text of his accomplishments. So if instead our initial hypothesis is that **.e.go** meant 'rest, remain', that idea is at least very common. If Neanderthal Man had been able to write when burying a person as if asleep, he would have written something like 'rest well'.

But this is not enough evidence. We can also look for the appearance of **.e.go** in inscriptions other than those on tomb markets. Elsewhere we can find **.e.go** connected with memorial relief images that our interpretations suggest can indeed mean 'rest, remain' but in other applications than eternal rest. Thus the meaning is not particular to death, but like the words 'rest, remain' in English there are many contexts in which the word can be used in those meanings.

Context analysis is not easy because it requires careful observation and an ability to judge possibilities for the ones that are most probable, most supported by other analysis. If you are an archeologist, you understand it well. Archeology is entirely about interpreting the artifacts dug up from the ground. Archeology too tries to inject oneself into the minds of the people who lived in the ancient time and used the material objects found. All our methodology does, is ADD an inscription to the archeological object so that we now consider the reasons for that inscription in that site. These reasons now become clues to its meaning.

Linguistic approaches do not want to get involved with the archeological side of the inscriptions. It does not infer meanings from the archeological object and context, but from assumed other languages which are assumed to be related to the language in the inscriptions. It works if the assumption is correct, and the compared languages are close, but it spells disaster if the assumption is wrong. It can lead to analysts who refuse to decide the assumption was wrong, and spend all their lives trying to smash the round peg into the round hole (to use a metaphor)

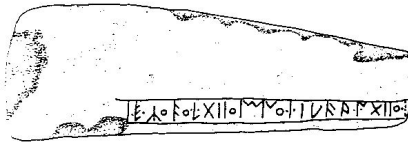
3. AN OVERVIEW OF THE INSCRIPTIONS

3.2 An analysis that determines the meaning of .e.go

As we will see, it is possible to group the inscriptions into different categories. I have mentioned two categories in 3.1 – the cremation urn inscriptions and the Pernumia round stones. The following presents inscriptions on obelisks that archeology says were used to make locations of tombs.



3.A) .e.gone.i.rka.i.iiuva.n.t| \$a.i.



3.B) .e.go vo.l.tiiomno.i.iuva.n.tiio.i

3.C) [.e.g]okata.i.|ege.s.tn[a.i.]

3.D) .e.go.o.s.tiio.i.e.ge|.s.tiio.i.



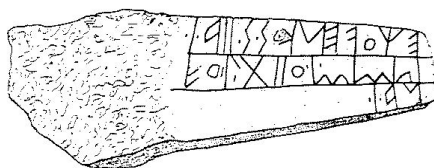
3.E) .e.go.u.r.kli.e.ge|toriio.i.a.kutiio.i.

3.F) [.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.

3.H) [.e.go]ka.n.ta.i.|ta.i.no.n.[tiia.i.] or -[tna.i.]

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3.I) .e.gov.i.u.k.s.siia.i.|vo.l.tiio.m.min|na.i.

3.J) [.e.go]vise.i.iobo...

All these inscriptions begin with the word **.e.go**. Past interpretations have assumed that Venetic was Latin-like and chosen to interpret **.e.go** with Latin *ego* which means ‘I’. This resulted in a silly interpretation of “I am [the rest of the sentence assumed to be the name of the deceased]” as for example.

If we use the methodology described above, where we make no assumption of relationship of Venetic to a known language, and interpret the whole context of these being markers of tomb locations, then it seems from the common perception in humankind that death is a resting, a sleeping, that the most likely meaning is ‘rest (in peace)’ or ‘endure eternally’ or ‘remain to eternity’ etc. and the rest of the sentence would describe the resting, continuing, etc.

3.3 An analysis that determines the meaning of **.e.cupetaris**

As we will see, it is possible to group the inscriptions into different categories. I have mentioned two categories in 3.1 – the cremation urn inscriptions and the Pernumia round stones. The following presents a grouping of inscriptions around the sides of relief images. We can assume that the inscriptions caption the images, and so it allows us to analyze the images for clues. Also, the objects, I read are on pedestals. I don’t think they mark tomb locations. It may simply be commemorating major events.

Our interest is in the meaning of a word that is found in all these inscriptions – the word **ECUPETARIS**, which seems to be tacked on the end. What does it mean?

The following shows the inscriptions of this nature, and we are challenged to figure out from observations what is the most probable meaning of **.e.cupetari.s**. I note that the word is not always written in exactly the same way. That suggests that the use of the word was very common and was not always spoken in a consistent way.

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2.A) **pupone.i.e.gorako.i.|e.kupetaris** [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** [image with horses, chariot and warriors]

2.C) **v.i.ugiio.i.u.|posediio.i.|e.petari.s. -** [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. -** [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 -** [Additional external context: image with horses, ...?

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2.F) [-GALLE]NI.M'.F.OSTIALAE.GALEN|IAEEQVPETARS

[pedestal side. Additional notes: This is an almost complete one that is unusual in that it has Roman alphabet writing.]

We begin our analysis by focussing on the last one. It is interesting because **.e.cupetari.s.** appears in the Roman letters as **IAEEQUPETARS.** Here too it seems to be a tag word at the end, as it is smaller and written down the side.

What kind of tag word would apply?

What does the image suggest? I certainly suggests the couple behind the driver in the chariot is going to be taken somewhere. One might think maybe it depicts a couple being taken to the afterlife, but that idea does not agree with Venetic inscriptions in general involving transformation into smoke and ashes and the spirit rising like smoke into the sky.

So I think it looks like the couple is just married and embarking on a marriage tour and that the memorial probably commissioned by the couple of their marriage. The texts appear to be names and be partially in Latin, but preserving a tradition (see the earlier inscriptions shown above) of using the word **“e.cupetari.s.”** as a ‘farewell’ tagged to the end. But this inscription is proof our interpretation of the use of dots when the writing is in Venetic alphabet. **.e. = “IAEE”**

In today’s use of the Roman alphabet, different languages use extensions to the traditional Roman alphabet, adding “Y” (English), “J” pronounced like “Y” (Estonian, Finnish, Swedish, etc), “Ä” (also in Estonian, Swedish, etc) to represent the sound represented in Latin as AE, and pronounced like the “a” in English “Happy”

So if we were to write this **.e.** in the Estonian, Finnish, Swedish, etc alphabet we could probably write **.e.** as **“JÄE”** The above inscription thus gives us a guide to pronunciation. For example it means **.e.go** would be pronounced like **“JÄEGO”**

There are five other inscriptions in this category of captions to relief images to look at. This would be analogous to inspecting products in a

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particular section of the supermarket.

We next notice the inscription I have labelled 2B which showed what obviously looks like soldiers heading into war with chariots, shields and spears. If we agree with **.e.cupetari.s.** meaning somethin like ‘farewell’ we have to conclude that the picture celebrates a force, an army, departing on a campaign. We can imagine how an army may have been assembled at the city, and the chief or king bidding farewell to the army, in a public square.

So let us focus first on the ‘farewell’. It is found, as appropriate at the end of the sentence with **.e.kupetari.s. e.go**



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

The other examples are similar – ending in **.e.cupetari.s.**

It is too early to try to translate all of them. But we can easily conclude that the word means something like ‘have-a-good-journey’

This shows how comparison within a category of object can help the analysis because they are have the same context and have the same purpose.

3.4 Discovering grammatical endings

In my simple example of today deciphering an unknown language in use in a supermarket in a foreign country, I pointed out how, once we had an idea that the sign above a bin of apples read ‘apples’ we could now look elsewhere to confirm the hypothesis such as labels on apple juice, or at the sign near apple pies, etc. In doing so we would discover other words from other products in that section – for example words for ‘juice’ and ‘pie’. We can now also look at the endings on words, and in this example we would be able to determine the grammatical ending for plural compared to singular. For example we look for a word in the singular versus plural.

In Venetic, we note that many Venetic words end in **(vowel)-i.** We also often see **-.s.** We begin to keep an eye on the repeated appearances of

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these elements.

We can get a sense of the meaning of these endings when we have developed some idea of the meaning of the whole sentence. For example we find that a sentence makes more sense relative to context if the ending as a particular meaning. One can then go through other inscriptions with the ending and see if that meaning works in all places. If not, we revise our assumption.

In other words we can pursue grammatical endings as if they are small words, like 'into' or 'up to' or 'to' in the Dative sense.... But when we have managed to translate enough words in the sentence to form a translation.

3.5 Example in Detail: A Duck for the Elder's Departure

The following looks more closely in the first example of memorial stones given in 3.2. This is a good example because there is a clear image and the inscription simply needs to describe what is shown in the image.



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

General Context: Archeology found this among several others at a site in Padua/Padova. The literature says they were relief images carved into stone pedestals, with writing around the borders. This context suggests they were intended for display for viewing, and not to mark tomb sites, but they could perhaps memorialize departures into heaven. From common sense, the inscriptions around the image probably describe the event that is memorialized. The other images show horses and people, but the above image does not suggest it is directly to do with horses, as there is no horse in the image (marked 2.A)

The Words: We separate the continuously written sentence into words to make it easier to follow. The division is based on recognizing word stems and grammatical endings, bearing in mind we can put a division at the end of a grammatical ending and the next word stem. Since the scribes

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writing continuously usually introduced shared dots, in dividing this we add dots where this happened in the continuously written form.

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

pupo / ne.i.

The first word appears to have the stem **pupo** and ending **ne.i.** The **n** might be a separate ending, but here I view **ne.i.** as a more complex ending whose meaning will be confirmed in the translating (ie what ending makes sense)

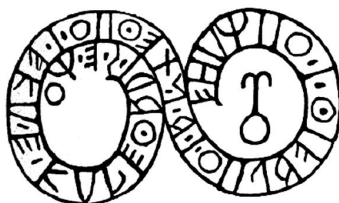
pupo

This word looks very much like the universal “papa”, but more importantly we know that the concept of the “pope” in charge of a religion came from the Italic Peninsula and was used to name the leader of the growing Christianity. The event depicted in the image certainly would predate the development of Christianity around Rome, but customs do not appear suddenly without precedent. The concept of a religious leader, a ‘father’, a ‘papa’, probably already existed in a political world of developing religious institutions seeking recognition and domination. So, based on the image showing a well dressed gentleman with a cane, we can conclude that the **pupo** refers to that man. His role and status is of course unknown, but the fact that he was portrayed carved in stone suggests he was an important man, and that his visit was an important occasion worthy of being memorialized in stone. So I tend towards this man being equivalent to a pope, even if he headed another religion of the Italic Peninsula.

.e.kupetaris , .e.go

These words, already discussed a little on previous pages, are not difficult to figure out from context. What I noticed was that the **.e.ku** beginning of **.e.kupetari.s.** might actually be the same word **.e.go.** changes in the common use of **.e.kupetari.s.** tagged at the end, as confirmed earlier. But why **.e.ku** with a **k** ? This may be simply because of consonant harmony which we see in some languages. The fact that **petari.s.** contains the hard consonants **p** and **t**, if **.e.go** is a prefix or the first part of a compound word expression, then **.e.go** becomes **.e.ko**

We earlier discussed how it was most likely that the word **.e.go** on tomb markers had a meaning analogous to ‘rest’ A person dies and then rests from the toils of life. The fact that this word appears in the above inscription in a memorial, suggests that as in English the word ‘rest’ or ‘remain’ is quite fluid and can be used in many contexts. I found another revealing inscription as to the use of the **.e.go** word.



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

In this inscription we can see at the end **eku .e.kupetari.s. .e.go** Note how the first **eku** introduces **.e.kupetari.s.** so that it seems like ‘remain remain(-**petaris**)’ and then there is the **.e.go** at the end. The use of **.e.go** at the end, rather than at the beginning, seems like ‘let it be so’ or ‘let it remain so’. The initial part of the above inscription (to be discussed later) seems to suggest this inscription is a farewell to a departure into eternity.

In this methodology there is nothing to prevent looking for answers in any location. In this case, maybe there is support in the Finnic language in the Baltic, which came south via the amber trade. This word is Estonian *jäägu* ‘let remain’. This opens the possibility that **.e.go** meant ‘let remain’ which means the rest of the sentence adds to the concept like ‘let remain in eternity’.

rako.i.

This word, obviously referred to the duck in the image. It has the **(vowel)-.i.** ending which we will eventually confirm signifies a partitive with some interesting dative-like characteristics, as revealed later.

There is no doubt that the word in the above inscription **rako** is Venetic for ‘duck’. The duck in the image is central to the event depicted – placed right in the center.

But can we find confirmation in another location. In this case it is possible that the word endured in the areas where once Venetic was found. In northern Italian Veneto dialect there is a word for ‘duck’ of the form *raza*, and in Slovenian the word for ‘duck’ is *raca*. This means that when Venetic speakers in one part of the north Adriatic region assimilated into Latin and then Italian, they preserved the word for ‘duck’ and similarly when another part assimilated into Slavic, both in the post Roman era.

This does not say anything about the nature of Venetic. It only means two locations that originally spoke Venetic kept their original word. Such preservation of some aspects of an original language after assimilating into an invading language, is not unusual. Manner of speech can also survive. For example, I believe that the strong palatalization of Danish and south Swedish today is the result of the Suevic tribes at the Danish source of amber adopting the Germanic language but continuing to speak it in a highly palatalized manner of their original Suevic language.

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So what is the final translation of

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

We note that **.e.go** is neither at the beginning nor at the end, so maybe it simply means 'remain' and we get:

'To the Pupo let remain a duck. Farewell

3.6 Keeping Track of Words that may suggest linguistic affiliation.

Above we found the words **.e.go**, **.e.kupetari.s.**, **rako** and **pupo** seem to have relevance in terms of either borrowed words or inherited words. Obviously inherited words – original words – should show a connection to a known language very, very, strongly to ensure we do not confuse words borrowed from other languages like archaic Latin, with original words. So what we want to do is to list and keep track of such words in Venetic and another known language, to see if the connections to a particular known language are so plentiful that we can conclude a relatedness, rather than being miscellaneous borrowings. As I said earlier, all languages will borrow words from other languages. We see plenty of English today in all languages in the world. So what we want to watch carefully is to determine if one language is outstandingly present. But in the end we cannot finally determine the language family of Venetic, until our analysis is closing completion, because then we are also able to study the grammar. Grammar is the core of a language, and so, if Venetic was Latin, then we should be able to find Latin-like grammar. If it was Slavic-like then we should find the grammar to be Slavic-like. If it was Finnic-like then we should find the grammar to be Finnic-like. And so on. The aim is to decipher the Venetic adequately enough to see the similarities in grammar/

In the above analysis we arrived at

rako - appearing in Veneto dialect of Italian, and Slovenian dialect of Slavic in the form *raza* and *raca* respectively

pupo - borrowed from a language in the Italic Peninsula?

.e.go - resonates extensively with Estonian *jäägu*, and implies that **.e.** is the stem just as in Estonian *jää* is a stem. Borrowed as a result of amber trade between the Baltic and northern Italy known from archeology.

.e.kupetari.s. – seems to be a condensed phrase that sounds something like Estonian *jäägu pida(ma) reis(i)* that fits the ideal of a 'farewell' tag at the end. Another example of borrowing via the amber trade connection. Perhaps used by amber traders that crossed the Alps via horseback?

But interpretation of the Venetic inscriptions is NOT dependent on the sources of words. All languages have numerous words that, if not borrowed recently, could have been borrowed many generations ago. What we want to achieve, at least originally, are the meanings of words and grammatical endings. We do not care where the Venetic word came

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from. It is a major truth about language – we can have a language whose most words are borrowed, and we can only determine its genetic origins from looking at the grammar.

The objective is simple – determine the meaning of words and grammatical endings, test the choice of meaning everywhere the words and grammatical endings appear, and keep texting everything with every change.

We gradually build up the vocabulary and we are not concerned with the origins. We cannot tell which words are borrowed and which are not, but it does not matter. It is like saying that when a European language uses the word “movie” it does not matter where or how this word originated. Our purpose is not to analyze Venetic, but to only to describe the Venetic found in the inscriptions.

3.7 The challenge in general

The methodology in general can be best compared to archeological analysis, where the reconstruction of the past is not done only at the site where the object was found but draws from all sources of information. This somewhat offsets the low number of actual Venetic sentences. By contrast, the purely linguistic approach only looks at the sentences for the translating. It would be like a tourist entering a foreign country, going into a supermarket to learn a little of the written language on signs and packages, and simply writing down the words and sentences he sees, without any other information. For example, he sees the word “pommes” in the sign above a bin of apples, ignores the context, writes down “pommes” and then ONLY deals with that word. Yes, that analyst may acknowledge the most obvious context like “the sign was in a supermarket”, and make sure that the result was not silly, but all this is secondary. The archeological approach makes the context the central source of information as is the case in general in all languages learning.

Indeed a baby is dependent on the context for the meaning. A mother who exaggerates her facial expressions and actions when speaking to the baby accelerates the baby’s learning, whereas the sentences spoken from a recording, without any context, makes it impossible for the baby to learn anything other than to make mimicing sounds without meaning.

Similarly a person learning a foreign language by immersion in it will learn more by joining his foreign hosts in a game of team sports where everyone is shouting to each other, than joining his hosts having an intellectual discussion where there is nothing much happening than sitting and talking.

Applying this to ancient writing, it is difficult to interpret ancient texts if they are very long, telling a long story. The only context we have is that the text contains a story of some kind. But there is nothing else to interpret. If you buy a young child a book, you will buy one in which there are more

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pictures than there is text. The pictures provide the context for the text.

For example if we went into an ancient library and accessed hundreds of scrolls of writing in an unknown ancient language, and we did not know either language, then what can we learn from looking at all that writing. Nothing much. But if we go into an ancient site used for making offerings to a deity, or a bathhouse, or a market, or some other situation in which writing has a relationship to the objects and environment, then that provides an opening to make inferences about meaning. If on the following pages you focus on the object and its context first, and then consider what writing would suit the context – or at least what writing would be inappropriate – then we will be a step towards learning the language.

It so happens that Venetic is exactly of this nature. It is written on objects with real world contexts - marking tombs, memorializing past events of departures, prayers to a deity, and so on.

A good example of arriving at a meaning from context might be an isolated find - inscription scratched into a larger flat rock in an open landscape. It looks like it was a boundary marker left by surveyors. I decided the inscription simply identifies the name of the geographic area identified by this large stone, and says something like 'Ituria county'



1.D) **ituria makkno.s.** - [*very large irregular stones*]

Just like the reconstructions of the past from the accumulated archeological material, adjustments can be made if more archeological information accumulates. Nothing presented on these pages is 100% certain. Anyone who wishes, can look for more evidence, and modify what is presented here.

In the case of the Venetic inscriptions, any word or grammatical element I find in the following pages can be supported or challenged when archeology finds more examples of Venetic writing. Like archeological reconstructions of the past, truth rests on the amount of data available. The more evidence there is pointing to the same conclusions, the greater the probability the conclusions are true.

And this truth is something we all experience as a child learning how to understand and use the spoken noises produced by its parents – as I said earlier, it is exactly the same methodology: making guesses or hypotheses about the meaning of words from how they are used, testing those guesses, and finally ending up with the correct assumptions.

In the end, when we have enough deciphering to see some structure in the language, we can add some linguistic observations.

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3.8 AN INITIAL OVERVIEW OF THE BODY OF INSCRIPTIONS

The above overview of the methodology shows that this methodology requires we have full sentences. Although archeology has found hundreds of fragments of sentences since objects are worn and broken in the round, we cannot use them to discover the language. The methodology obviously requires we use complete sentences, because we discover meanings from the complete thought. Imagine how a baby could learn its language if its mother only speaks parts of sentences. It is impossible.

Thus we cannot use fragments. Our analysis thus had to be limited to the complete Venetic sentences - sentences that had to have subject, object and modifiers.

That reduces the number of inscriptions that can be analysed to considerably less than 100. So let us begin by establishing what inscriptions there are, that can be subjected to analysis. The limited number creates challenges, but let us begin.

The first step was to create a list of all the inscriptions that were usable, and try to organize them by type. The methodology required to consult the entire body of inscriptions, to build up the deciphering of the whole body at once. I provide the entire body of inscriptions used in this project in a section at the end.

What follows is a brief overview of what we are dealing with, and some comments about benefits and challenges I faced.

It is impossible to take deep dives into the analysis of many inscriptions because otherwise it will be thousands of pages, So I will only offer examples to illustrate challenges in the process.

Although the methodology is straightforward use of observation and logic – like a child learning his mother's language, or the visitor to a foreign supermarket – you and linguistics will see that when I do deep dives in the analysis I enter the territory of linguistics. Thus linguistic knowledge (which babies do not have) is still useful as the truths about the language accumulate and there is more for linguistic microscopes to identify.

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CORRESPONDENCES OF NUMBERING HERE TO NUMBERING IN *MLV* AND *LLV*

Most of the inscriptions are represented in two major publications - *Manuel de la Langue Vénète* (MLV) and *La Lingua Venetica* (LLV). Unfortunately they each used different numbering for the archeological objects and inscriptions. I therefore created my own numbering, based on my grouping the inscriptions according to similar purpose and context. The following table shows the corresponding numbering in MLV and LLV to my numbering in groups 1,2,3,..etc. in the left hand columns

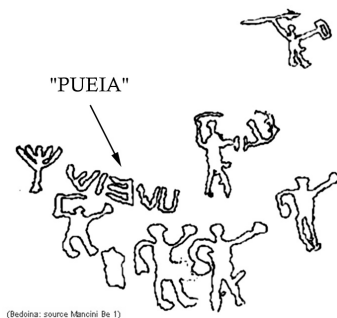
1.F	MLV 252-253	LLV Is -1,2	7.G	MLV-36	LLV-Es55
1.G	MLV-75bis	LLV-Es21	7.H	MLV-23	LLV-Es42
1.H	MLV-126	LLV-Vi1	7.D	MLV-21	LLV-Es40
1.I	MLV 236A	LLV B12	7.E	MLV-34	LLV-Es53
2.A	MLV- 130	LLV- Pa1	7.F	MLV-25	LLV-Es44
2.B	MLV-131	LLV-Pa2	7.I	MLV-22	LLV-Es41
2.C	MLV-135		7.J	MLV-24	LLV-Es43
2.D	MLV-133		7.K	MLV-26	LLV-Es45
2.E	MLV-136		7.L	MLV-27	LLV-Es46
2.F	MLV-134	LLV-Pa6	7.M	MLV-28	LLV-Es47
3.A	MLV-58	LLV-Es3	7.N	MLV-29	LLV-Es48
3.B	MLV-59	LLV-Es4	7.O	MLV-30	LLV-Es49
3.C	MLV-66	LLV-Es11	7.P	MLV-31	LLV-Es50
3.D	MLV-61	LLV- Es6	7.Q	MLV-33	LLV-Es52
3.E	MLV-60	LLV-Es5	7.R	MLV-35	LLV-Es54
3.F	MLV-68	LLV-Es13	7.S	MLV-37	LLV-Es56
3.G	MLV-70	LLV-Es15	7.T	MLV-42	LLV-Es62
3.H	MLV-67	LLV-Es12	8.A		LLV Es64
3.I	MLV-57	LLV-Es2	8.B	MLV-53	LLV-Es73
3.J	MLV-63	LLV-Es 8	8.C	MLV-53	LLV-Es73
4.A	MLV 140	LLV Pa10	9a-A	MLV-125	LLV- Vi2
4.B	MLV -138	LLV-Pa8	9a-B	?	?
4.C	MLV-137	LLV-Pa7	9b-A	MLV- 242	LLV- Ca4
4.D	MLV-139	LLV-Pa9	9b-B	MLV 236	LLV B-1
4.E		LLV Pa 26	10a.A	MLV-154	LLV-Ca9
5.A	MLV-86	LLV-Es85	10a.B	MLV-159	LLV-Ca12
5.B	MLV-87	LLV-Es86	10a.C	MLV-211	LLV-Ca19
5.C	MLV-88	LLV-Es87	10a.D	MLV-161	LLV-Ca17
5.D	MLV-83	LLV-Es82	10a.E	MLV-152	LLV-Ca7
5.E	MLV-79	LLV-Es78	10a.F	MLV-157	LLV-Ca20
5.F	MLV-78	LLV-Es77	10a.G	MLV-198	LLV-Ca66
5.G	MLV-80	LLV-Es79	10a.H	MLV-210	LLV-Ca15
5.H	MLV-82	LLV-Es81	10a.I	MLV-208	LLV-Ca68
5.I	MLV-90	LLV-Es-89	10a.J	MLV-165	LLV-Ca21
5.J	MLV-92	LLV-Es91	10a.K	MLV-199	LLV-Ca67
5.K	MLV-99	LLV-Es2	10a.L	MLV-203	LLV-Ca24
5.L	MLV-122	LLV-Es 118	10a.M	MLV-178-184	LLV-Ca36-Ca41
6.A	MLV-28	LLV-Es47	10a.N	MLV-188	LLV-Ca46
6.B	MLV-8	LLV-Es23	10a.Q	MLV-158	LLV-Ca5
6.C	MLV- 10	LLV- Es25	10a.R	MLV-212	LLV-Ca11
6.D	MLV-12A	LLV-Es27	10a.S	MLV-160	LLV-Ca14
6.E	MLV-9	LLV-Es24	10a.T	MLV-151	LLV-Ca6
6.F	MLV-18	LLV-Es28	10a.U	MLV-167	LLV-Ca23
6.G	MLV-14	LLV-Es32	10a.V	MLV-205	LLV-Ca69
7.A	MLV-32	LLV-Es51	10a.W	MLV-209	LLV-Ca65
7.B	MLV-38bis	LLV-ES-58	10a.X	MLV-207	LLV-Ca18
7.C	MLV-24B	LLV-Es43	10a.Y	MLV-209	LLV-Ca65
			10a.Z	MLV-162	LLV-Ca48

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1- INSCRIPTIONS WITH VARIED NON-RELIGIOUS CONTEXT

The first grouping of inscriptions in the body of inscriptions used are those that seem to be secular and miscellaneous and most having found randomly. These inscriptions are very short, and the interpretation can be inspired directly from the context.

The first one uses symbol that looks like a tree with 5 branches to suggest that the five men on the bottom are shouting something at the man in the distance provoking anger. My interpretation was to decide the men were shouting 'catch him'. The image was found in the mountains, and probably made by these men who maybe camped for the night in the region and to pass the time one of them created the image.



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

This next inscription is a long one in Roman alphabet written on the contained on its side. I believe the arch at the right is a handle forced into holes in the sides of the container to form a tavern tankard. It will be discussed later, but here I focus on the word on the handle part, which is PIIS, which I think is nothing more than the Venetic word for 'handle'. It is human nature to put labels on things.



ENONLONTELAPNOISSELBOISSELBOIANDETICOROSCVPETARIS

(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]

The next item is a pin, a fibula, with the word **augar** written in Venetic characters on the back. I think the word is nothing more than the Venetic

3. AN OVERVIEW OF THE INSCRIPTIONS

word for the object, a pin used to hold clothing together.

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

The next inscription is scratched into a larger flat rock in an open landscape and looks like it was a boundary marker left by surveyors. I think the inscription simply identifies the name of the geographic area identified.



- 1.D) **ituria makkno.s.** - *[very large irregular stones]*
-

The next inscription is on a vase. The inscription is integrated into the design because it goes around the neck of the vase like a band. This means the inscription was not added to an existing vase, but part of the creation of the vase. It suggests the craftsman made such vases for selling, and therefore the inscription would need to be an appealing one to someone who needing to purchase a vase. My analysis found much similarity with Estonian and that I translated it as ‘water the arranged-bunch well’ See Chapter 6 for my final decisions.



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

- 1.E) **voto klutiari.s. vha.g.s.to** *[object is clearly a vase]*
-

The next inscription is also a manufactured product with the inscription introduced in manufacture. The object is small, and the design clearly shows that it was held with thumb and forefinger and since it did not have a flat bottom, intended to be carried around and when its use was finished, put away. I wondered if it was an oil lamp, but why no flat bottom.

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Actually the use is clear when the sound of the inscription is interpreted with an Estonian ear. In Estonian the inscription is 'lõhnav roht' which means 'aromatic herbs'. It was carried around to perfume a room!



1.F) **lah.vnahvrot.a.h** [*small container with round bottom*]

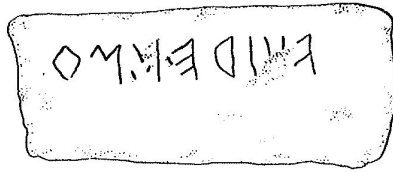
The next inscription is written on lead projectiles used by slingers in war at Optergium. It appears to simply express the same thing in Venetic writing on one side and with Roman alphabet on the other. If we agree that **t.e.r.g** simply market (today's Estonian "turg"), then these inscriptions basically say 'long live the market-town' except that the "O" in Venetic actually literally says 'BE!' but actually means 'exist!' and in English it is equal to the 'long live...' expression. The "P" in the Roman version reflects the dots around the "o" in the Venetic version. The dots indicate palatalization or similar found in Venetic **.o.** sounded something like "OH"



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

The next inscription is scratched into a stone at the entrance to a grotto. That context suggests it actually names the purpose of the grotto. The word on it is a word found in other texts and they all seem to refer to energies in environments, that inspire and give us strength. I will explore this word in more detail later.

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1.H) **v.i.re.n.mo** [*stone at entrance to grotto*]

The next inscription is scratched onto a spatula-like object made of bone. The wear on the handle suggests it was used often and may be an everyday object and not something ceremonial that is never used but only shown. So the context provided a challenge, but also simplified the problem since there aren't too many ways in which a spatula would be used. For taking baking out of an oven? I so would bone not show evidence of burning? It occurred to me that this may have been a stick used for beating laundry. It would then simply be worn without any evidence of scratches or burning.

See chapter 6 for the final translation I arrived at. Originally the issue is what kind of object it is. If it was a laundry beating rod, then certainly water wear would be observed under microscope. But I will proceed with a result and museums can look further into finding confirmation of water-wear. See later for my result.



1.I) **(--?)es(--?)niiuikuru** - [*spatula-like object on bone or ivory*]

THE VENETIC LANGUAGE

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.

This has been discussed earlier, and the text around the image of a fisherman handing a duck to a distinguished looking visitor upon his departure. The duck could have been an important symbol, or it was a departure gift. People on journeys in ancient times carried live animals to kill and eat on the way. But the duck purpose remains debatable. Our result was ‘To the Father, let remain a duck, good-bye’.



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

We looked at this earlier too, and the interpretation seemed to be ‘(adjective) army to go to the mountains, sobeit, good-bye’



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

3. AN OVERVIEW OF THE INSCRIPTIONS

The next inscription will be discussed and translated later as it has several words needing more detailed discussion.

2.C) **v.i.ugiio.i.u.|posediio.i.|e.petari.s.** - [Additional external context: image with man in chariot]

The next inscription will be discussed and translated later as it has several words needing more detailed discussion.

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

The next inscription will be discussed and translated later as it has several words needing more detailed discussion.

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

We have discussed the Roman alphabet version from the early Roman period, because it reveals how the dots when written in Venetic alphabet sound. We see **.e.cupetari.s.** represented in Roman letters as **IAEEQUPETARS** which proves the dots represent palatalization. (**.e.** = “**IAEE**”) The fact that is written in smaller letters at the end of the top inscription and down the side proves the hypothesis that means ‘good-bye’, ‘farewell’, etc. (See earlier for discussion of dot punctuation.)



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

[pedestal side 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 VENETIC LANGUAGE

3. OBELISQUES MARKING TOMB LOCATIONS

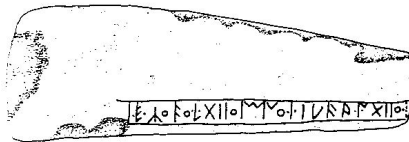
All these objects market the locations of tombs and were stuck in the ground as shown below. They are analogous to modern gravestones. As you see from those that archeologists have found that they all begin with **.e.go** which most probably means 'rest' (as in 'eternal rest')

The first one shown, contains words found also in other inscriptions, which at the end I saw translated to mean 'let remain in humble state towards attainin the eternal direction' (or similar) Discussions to explain choices of meanings for words are discussed later.



3.A) **.e.gone.i.rka.i.iiuva.n.t| \$a.i.**

The next one shown, also contains words found also in other inscriptions, which do not require imagining new words or new meanings. We will find the sentence says something like 'Let remain, to the skies to go, in the direction of eternity' Discussions cover this later.



3.B) **.e.go vo.l.ttiomno.i.iuva.n.tiio.i**

3. AN OVERVIEW OF THE INSCRIPTIONS

The next inscription is actually quite simple. It says something like ‘Let remain to go to eternity’. This interpretation needs discussion later

3.C) [e.g]okata.i.|ege.s.tn[a.i.]

The next inscription shows the word **.e.ge.s.t** with a different case ending, which will be discussed later, But basically the message is about the same as above – let rest remain eternally.

3.D) .e.go.o.s.tio.i.e.ge|.s.tio.i.

The next inscription once again shows the word **.e.ge.s.t** with a different case ending, which will be discussed later, But basically the message is about the same as above, but this sentence is more complicated and will need special consideration later.



3.E) .e.go.u.r.kli.e.ge|toriio.i.a.kutiio.i.

The next inscription basically has the same message – let remain to reach an eternal place – but two words need special investigation, as we will pursue later. For example, I determine that **.u.r.kli** seems to refer to goddess Rhea in the sense of being an oracle (woman who knows all)

3.F) [e.go]vho.u.go.n.te[i.i.|u.]r.kle.i.io.[i.]

The next inscription is an interesting one, that I eventually find has a message like ‘Let remain to the earth and up to infinity’. Later we will learn from other inscriptions how these meanings are decided.

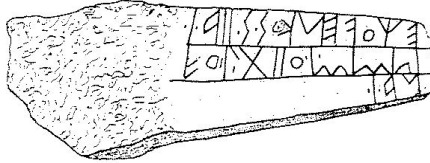
3.G) e.gomo.lone[i.i.]\$up|[i]io.i.

The next inscription as will be described later, seems to say something like ‘Let remain to carry to the sky’ See later discussions

3.H) [e.go]ka.n.ta.i.|ta.i.no.n.[tiia.i.] or -[tna.i.]

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The next inscription says about the same as them all – let remain or rest for the deceased to go to the heavens.



3.I) .e.gov.i.u.k.s.siia.i.|vo.l.tiio.m.min|na.i.

The next inscription might not be complete but it says the same thing – let remain to be conveyed in the direction of infinity.



3.J) [e.go]vise.i.iobo...

General conclusions about the obeliques marking tombs Unlike the traditional wrongly oriented interpretations of these inscriptions that saw sentences of the form ‘I am [---name---]’ the results at the end of this direct approach (described earlier) seem to be more like sayings reflecting on the death and journey to the afterlife. The tombs were local and the community knew the deceased. There was no motive to label graves with names. That seems to have begun with the Roman Empire, that needed to identify all citizens for taxation, etc. So if someone died, it became necessary to label who was in the grave so that officials could cross that person off the list. The urn inscriptions (later) clearly show how when the Venetic alphabet urn inscriptions changed to the Roman alphabet, suddenly the concern was to stating the identity of the deceased. In general, the original Venetic inscriptions seem to have no concern about names. Perhaps it was even a taboo to refer to a person directly by name and/or people did not even have fixed names like today – they had descriptive nicknames which could change. For example, a man might be called ‘fast runner’ when a boy, and then as an adult making metal goods, be called ‘Redhead the Smith’.

The following inscriptions on round stones show that those inscriptions roughly have roughly the same messages – about the deceased rising to the heavens, to infinity.

3. AN OVERVIEW OF THE INSCRIPTIONS

4. INFORMAL SENDOFFS ON ROUND STONES ON BOTTOM OF TOMBS

South from Padova Italy there is a small place called Pernumia. The name is yet another of the numerous coincidences with original languages of the east Baltic coast from the mouth of the Vistula up to the Gulf of Riga. Pernumia can be easily seen as a Romanized version of Pärnumaa, which is the city, river, and province at the north coast of the Gulf of Riga. All these tribes were originally Finnic in language and culture, varying dialectically in proportion to their distance from the major trade center that was located at Elbing, Poland, near the mouth of the Vistula.

Scholars say that people in that region today Pärnu, Estonia, spread up the Pärnu River valley establishing serious grain farming, at a time when the region now Estonia was a mixture of hunting, fishing, trading and small scale farming. Expertise for farming was needed to deal with the short growing season and the wet climate around harvest season. In medieval times when monks wrote about their world in Latin, the name of the peoples of what is now east Estonia were known in Latin as *Estones*. In today's Estonian the word for them is *Eesti*. This word, is thought to represent what Roman historian wrote in Latinized form as "*Aesti*". Later in history texts speak of *Estones*, *Aisti*, *Eistyr*, etc. We know that this word was tied to the coast south from east Estonia because north Estonia was oriented in trade towards Stockholm. North Estonia was called "*Viru*" and until not long ago, Finns called their relatives to the south "*Viro*". The word, applied to many tribes, since Tacitus used the term "*Aesti nations*", who were presumably a portion of the "*Venedae races*" spoken of by later Ptolemy. Historic text show that there were tribes as far north as south Estonia going by that name, and earlier they were also trading goods in the Venta River, which is today within the Balt (related to Slavic) country of Latvia that eventually assimilated the coastal Finnic peoples. Livonians also called the trader people based at Narva, Estonia, by the same name "*Venede*". It was a generic name perhaps since the word is plural genitive of *vene*, the word for 'boat', hence 'boat people'. Thus "*Venedae races*" in effect was the natural description of the Finnic coastal peoples whose language was unified by a common orientation to the market at the southeast Baltic, which had become strong through amber trade from the major source of amber, the Samland Peninsula. Well, these coastal people were not entirely dependent on fishing, but exploited opportunities to trade, directly with the market at the southeast Baltic, which in turn sent people Tacitus referred to as Venedi, south to trade with the ancient civilizations. This is a brief description of the historic situation that may explain "Pernumia". The Finnic word Pärnumaa literally means 'linden land'. The linden was a revered tree towards the southeast Baltic. Considering also the amber trade with Greece in which amber from the Samland Peninsula

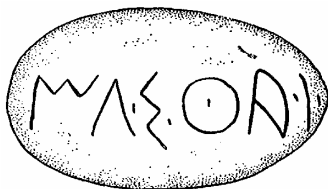
THE VENETIC LANGUAGE

was carried by “Venedi”, it is probable that the settlement of Pernumia, was created by traders/merchants, who regularly made the trade journeys to the north Adriatic, as a practical place to stay and to manage business relations connected with the ancient trade centre of Padova.

All this information, taken together, gives us some liberties to try to identify Estonian-like idioms in the Venetic inscriptions found at Pernumia. While some Venetic words found elsewhere appear, I have to stress that it would have been impossible to translate these inscriptions in the normal manner applied to the other inscriptions, without reference to Finnic words. What then are the inscriptions we are interested to interpret_

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.

This first inscription is not like the others because it consists of one word. It is easy to imagine that the word could have been ‘rest (in peace)’ or ‘in memory’, and it is exactly that when we refer to Finnish, which has forms a little more archaic than in Finnish. In Finnish, the *muista* is ‘to remember’. The Venetic is *mu.s.ta.i.* but with palatalization of the S, it sounds like “MUISTAI”. The “AI” ending we determine later is an infinitive marker. Reference to Finnish is valid as Finnish has older forms and is more likely to preserve features in grammatical elements and common words that would have existed two thousand years ago.



4.A) **mu.s.ta.i.**

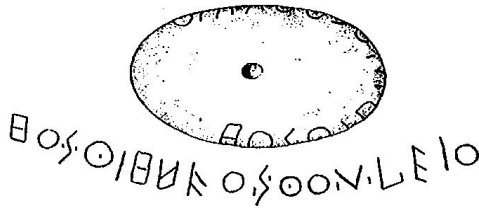
This next inscription is very much in the Venetic form, which could mean that Venetic was actually close to the Finnic language at the sources of amber, but with a different dialect towards the east Baltic compared to the west Baltic. We see in the following, the word *iuvant* which is common in the other inscriptions and appears to mean ‘in the direction of infinity’ (In modern Finnish, by the way, the prefix *ia-* means ‘infinite’). We also see the ending *-iio.i.* seen in other inscriptions. But I will draw from Estonian for **v.i.ve.s.tin**. The result fits – ‘Towards infinity, be eternally carried’ or something like that.

3. AN OVERVIEW OF THE INSCRIPTIONS



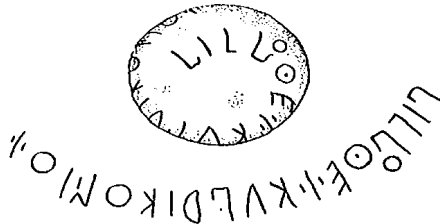
4.B) **iiuvantv.i.ve.s.tiniio.i.**

The next inscription sounds much like Estonian “*tõsta hauast õu’e päev’a*” which means ‘lift from the tomb into the open space’. It looks very Venetic, but none of the words appear in the other inscriptions, and therefore we are entirely dependent on the context and evidence from other round stone inscriptions that the inscriptions describe the deceased travelling into the heavens’ (much like the tomb marker inscriptions with **.e.go**). But without referring to Estonian, we would not have translated the words. The fact that our result fits the message on all the inscriptions other than the first one, suggests my result cannot be far off.



4.C) **ho.s.tihavo.s.to.u.peio**

This next inscription has a few words that appear in other inscriptions like using **k** of ‘also’ and **up** for ‘up’. Also the Venetic grammatical endings appear. The rest, again is dependent on Estonian. In this I hear “*pilvedele ka üles riigi iiale*”



4.D) **pilpote.i.kup.rikon.io.i.**

THE VENETIC LANGUAGE

This next inscription is spread over three stones. The Venetic sentence is surprising because it too interprets easily from how it resembles Estonian, and yet two words are found elsewhere in the Venetic inscription, namely **tiva** ('wing') and **lene** ('to fly'). The endings too are Venetic. The Estonian parallel would be 'on to wing, to fly'



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

General conclusions about the round stones of Pernumia We note that the messages here are similar to the messages on the obelisque tomb markers. They simply describe what is happening – how the deceased travels into the heavens. Any knowledgeable scientist will confirm that it is impossible to achieve even a closeness in the messages if the methodology used was wrong. One simply cannot take any sentences in any language and find a non-absurd sentence there in another language than the real one. Thus lack of absurdness, consistence in meaning within the same category of objects and context, and identification of word stems and grammatical endings with consistent meanings everywhere they are found, can by laws of probability only occur when the methodology and associated hypotheses are correct. Thus if one sees most people carrying an umbrella it is most probable that it is raining.

In addition the fact that the sentences are in Venetic form and yet drawing meanings from Estonian or Finnish resonances achieves suitable results, adds credence to a theory that the Venetic language at the south end of two amber routes from the north was born from the Finnic language in the north being transferred to southern terminal markets. This is nothing unusual, because today we see Hungarian, a language of north Siberian origins, having been established at the south end of trade routes, in historic times, first at the north side of the Black Sea as the historic “Huns”, then spread up the Danube valley and becoming established by aggressive traders in the location where it became used where Hungary is today.

There is absolutely nothing unusual in a long distance trading people establishing their language in successful colonies far from their origins. We can even look to the spread of ancient Greek from origins in the east Mediterranean through ports along the north Mediterranean, or ancient Phoenician being established as far from its east Mediterranean origins in the Iberian Peninsula. Indeed Phoenician was probably established in southwest Britain and its peoples became the British tribe called Silures.

3. AN OVERVIEW OF THE INSCRIPTIONS

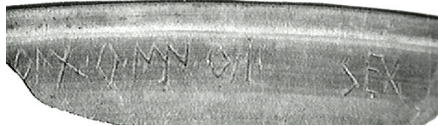
5. SENDOFFS ON VENETIC ERA CREMATION URNS

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. I have decided in this text to skip the numerous examples written in Roman writing that appear to follow Roman formulas of inscriptions on objects connected to the deceased. I skip them for the simple reason that *Veneti* were in a transitional situation where there was considerable mixing of Venetic practices and Roman practices and a degeneration of Venetic for Roman practices. Eventually, the inscriptions show, the Roman alphabet inscriptions finally are completely in the Latin language and Roman style.

However, the urns with pure original Venetic inscriptions are one or two centuries older than the Roman era inscriptions, and have broken into fragments to a greater degree so we have fewer examples that represent complete sentences. Because our methodology is based on comparative analysis of complete sentences, we cannot include into the methodology any fragments of sentences, as there is then no basis for determining grammatical elements, or the logic within sentences, to reveal meanings. But nonetheless the following inscriptions in the original Venetic inscriptions, show once again, like on the tomb markers and round stones, that texts tended to underscore the event that was connected to the object and I found absolutely nothing that was compelled to name or identify the deceased. Identifying the deceased was a Roman obsession that has survived until today.

This first example, simply says ‘to go heavenward’



5.A) [v]oltio.m.nio.i.

This next inscription, uses a stem that occurs often and has the form **v.i.ru-**, **v.i.re-** and we will discover with comparing places where it appears that it refers to I believe the positive inspiring light seen in heaven. The light that people who die for a few minutes describe they saw when the return to life. The meaning I believe is ‘to reach the lights’

5.B) v.i.rutana.i

THE VENETIC LANGUAGE

This next inscription, I believe simply says ‘to reach the beginnings’ See later discussions of **.a.ku-** and how it probably connects to Estonian *hakka* ‘begin’

5.C) **.a.kutna.i**

This next inscription, I believe breaks into words as **v.i.ugia.i. mu.s.ki a.l.na.i.** presents a challenge in the word **mu.s.ki** and it is a challenge in interpretation. It is possible **mu.s.ki** involves scholars falsely interpreting a ‘t’ character with a ‘k’ character, because it makes more sense if the word is **mu.s.ti**, which we saw on the round stones with **mu.s.ta.i.** which we compared with Finnish *muista*, ‘to remember’

5.D) **v.i.ugia.i.mu.s.kia.l.na.i.**

The next inscription, I believe divides into **mo.l.dona.i. \$o.i.** which resonates easily with Estonian *mul(d)ani sa* which means ‘to become soil, dirt’. If so it could refer to the cremation ash and describe how the deceased becomes the cremation ash.

5.E) **mo.l.dona.i.\$o.i.**

This next inscription, uses the word **va.n.t.s.** which, via other appearances of this stem, appears to mean ‘towards’. The meaning we can guess is something like ‘towards the space-way’ referring to the open space of the heavens above.

5.F) **va.n.t.s..a.v.i.ro.i.**

This next inscription, divides into **va.n.te.i v.i.o.u.go.n.tio.i. .e.go** and resembles the inscriptions on the obelisks. All words can be cross-checked with their appearance in many other inscriptions, so the translation is relatively good as ‘towards the conveyances-group, let remain’ The challenge with **v.i.o.u.go.n.t** is to determine what exactly it refers to. Was it joining a group of urns with cremations in a tomb?



5.G) **va.n.te.i v.i.o.u.go.n.tio.i..e.go**

3. AN OVERVIEW OF THE INSCRIPTIONS

This next inscription, is also like a tomb marker inscription, except without the **.e.go**. It seems to view the goddess Rhea in the sense of being an all-knowing oracles, and so it seems to speak of ‘positive feelings towards the all-knowing’

5.H) **lemeto.i..u.r.kleio.i.**

The next inscription shown below on the cremation urn is a challenging one, but our methodology is to establish from the context and other inscriptions on related cremation urns, as to what the message is ‘most probably’ in generally and conversely what it cannot be. For example, it cannot be a container for grain, even if it is possible that a cremation urn could be repurposed for holding grain. But we cannot allow a result simply because it is arguably possible. We must look for the most probable. For example it is possible for pigs to fly, if an inventor fashions wings to attach to pigs. But it is much more probable that pigs be unable to fly. This is a very important point to make to those amateurs who think that their interpretation is correct simply because they were able to create a possible (but absurd-sounding) sentence. So we approach this one bearing in mind that it is most probable, judging from the other inscriptions of the same cremation urn category, that the sentence is a short description, statement, about what the urn and its contents represents, So I began by dividing it into words according to my knowledge so far, as follows **.u.kona g alkno.s.** I resorted to considering whether it resonated with Estonian or Finnish, which by now has been remarkably correct to the context. (I mean if I hear ‘the cow jumped over the moon’ that obviously wrong.) So for this one I hear via Finnic *ukko* which means ‘perish-world’, the **g** is *ka* ‘also’, and Finnic *alku* (Finnish) ‘beginning’, so I see something that tries to describe how when one goes to the ‘perish-world’ one returns to the beginning again, which reflects the world view that considers reincarnation.



5.I) **.u.konagalkno.s.**

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Confirming the Venetic word **.u.ko** is it being used again below. With words separated we see **.u.ko .e..n.non.s.** The challenge is in the **.e..n.non.s.** which needs discussion later.

5.J) **.u.ko.e..n.non.s.**

Once again our only guide directly from the inscriptions is that the meaning must be descriptive. We never see proper names. But if we try to hear it with Finnic ears we hear *ots* a widely used Estonian word meaning ‘end, terminus, point’ So it is possible the word simply meant ‘the end’. Supporting it is the fact that in ancient times the Adige River was called *Atesis*, and the market at the end *Ateste* seeming to describe the river and the market at the end, terminus, of the trade route south.

5.K) **.a.tta**

The next inscription is an ambitiously poetic one. What I see is [**.]m.mno.i. vo.l.tiio m.mniio.i** which seems to mean ‘to go to the heavens, to go’. The word that dominates is the ones with **–mno.i** While there could have been several possibilities for meaning, I again invoked that legitimacy of looking for ideas in Estonian and/or Finnish. Furthermore Estonian today has a common expression *mine minema* ‘go to go’ with the meaning ‘go away!’ So if that is a relic of ancient usage, then the Venetic sentence in which the only difference between the first and last words is that the last one has the double “i” which expresses emphasis, what we have is the sense of ‘to go to the heavens, to go-o-o!’

5.L) [**.]m.mno.i.vo.l.tiio.m.mniio.i**

General conclusions about the cremation urn inscriptions The cremation urn inscriptions before the Roman conquest do not have any sense of formality to them. This is confirmed by the fact that in general early cremation urns did not have inscriptions on them. It was an added embellishment to the urn, perhaps scratched onto a dry clay urn before it was fired. This means that each of them is the product of the mind of the friends and relatives attending the cremation. But what is consistent in embellishment is that it adds to the nature of the object, and does not introduce something new. When Roman culture came, inscriptions became formalized and followed Roman practices of writing on funerary objects.

Here are a few random examples:

L ENNIUS - P - F - FOUGO

T ENNI T F URCLESONI

3. AN OVERVIEW OF THE INSCRIPTIONS

M/ - RUTILI - L - F - | - IUA - AIDRIA - UOL - F -
T.RVTILIVS - L - F - MARSCVS
L - RUTILIUS - TI - F - PULLIO - TRIBU - ROMILIA

They do not offer proper sentences but simply identify the deceased by profession, their country, etc. For example, above AIDRIA and ROMILIA appear to be places, MARSCUS may be a proper name, while ENNIUS and RUTILIUS appear to be professions of 'boatman' and 'horseman' respectively. To this they added common traditional Venetic funerary words in abbreviation such as F meaning FREMA or L meaning LEME or VOL representing VOLTIO and so on. They are as empty of context and content as funerary inscriptions during and following the Roman Empire. Because in the end, they contributed very little to the deciphering of Venetic, we exclude them from our body of inscriptions.

In the next group of inscriptions we depart from the funerary context, which is about describing the journey of the deceased to the heavens, but enter the realm of religion which is about praying to the goddess which is identifiable as the traditional Rhea.

6. PRAYERS TO RHEA: 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. We imagine that the writing addressing the goddess Rhea was done in conjunction with the ancient practice of making offerings dedicated to Rhea. The practice of animal offerings were probably like those depicted in ancient Greek literature such as for example in the Odyssey. That ancient work depicts an animal being ceremoniously killed and then being roasted and served in a feast. It appears that in the ancient world, where there were no butchers or slaughter-houses, every household killed their own chicken or goats as required for dinner, and making the killing ceremonious and dedicated to a deity, made the act more palatable, as one was offering the animal's spirit to the deity. Humans have always since hunting began had a sense that death was a departure of the spirit from the body, so it was necessary to imagine that the spirit did not die, but simply left and travelled with the smoke (where burning was involved in the offering) up into the heavens. This world view obviously also applied to humans – the spirit left the body. The body was then eaten by animals or organisms, and perhaps cremation, which turned it all to ash and smoke was much more elegant an end. It is not clear from the inscriptions what form the offering took. Maybe there was a great variety of forms. Elsewhere in the ancient world, farming people might make an offering of

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grains from a crop, ceremoniously burn it. This for the bronze sheets and styluses, the reconstruction of what was actually done in terms of arriving at an altar, making an offering, recording a message on bronze sheets, and so on, remains an open question. Archeology has found a large number of inscribed styluses, suggesting maybe visitors paid for them and then left them behind ceremoniously. Perhaps the bronze sheets too were intended to remain at the sanctuary to keep the prayer alive, and in that case bronze sheets could be recycled too, if the bronze sheet could be beaten flat again.

In any event archeology has found very few bronze sheets. Those that have been found are scored with a grid with OEKA-plus a letter and a sentence that looks like a practice sentence. It is possible that these sheets were not recycled as they would be useful to show visitors how to write our their messages in Venetic writing. These writings addressed to Rhea follow a general template for this category of writing which takes the general form of 'our offeringto (adjectives) Rhea' although word order and style will vary. In this case the writing has to impress the goddess, so I have no doubt that in this case the visitor tried hard to make the writing respectful and genuine. As we have seen so far in the previous funerary inscriptions, we can use the general structure of the messages in this category as a guide. If the sentences does not take the form **meɡo dona.s.to.....\$a.i.nate.i. re.i.tiia.i.** we should look for synonyms, words being assumed, etc. so that the overall message is the same – we bring an offering to Rhea and are very humble. This guide is of great help in avoiding making silly choices and arriving at absurd out of context translations like those produced in the past.

The first inscription below: Of the several bronze sheets found, I only found in the literature the following sheet that does not show the grid of OEKA's. It makes me picture the pilgrim to an altar being presented with a clear sheet of bronze, and writing on it with a stylus, filling up the sheet only as much as necessary. When we separate the inscription on this sheet into separate words we get **vda.m. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to** This is a very revealing inscription because it seems to show **.u.r.kle.i.na re.i.tie.i.** to be parallel to **\$a.i.na re.i.tiia.i.** seen elsewhere suggesting **.u.r.kle.i.** and **\$a.i.** may be synonyms descriptive of Rhea. In my final interpretation, I got somethin like 'we convey the conveyance, the offering to Rhea in the form of the all-knowing (=oracle)' We will discuss the interpretation in detail later.

3. AN OVERVIEW OF THE INSCRIPTIONS



6.A) vda.m.v.i.ugia.u.r.kle.i.na|re.i.tie.i.dona.s.to

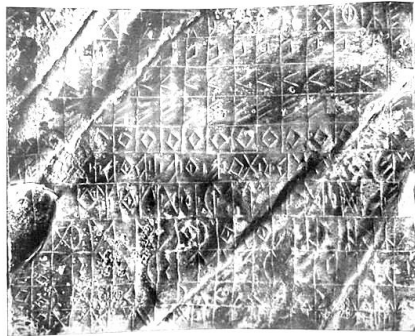
In the next group of inscriptions we find the grid of OEKA's. The fact that the grid covers the entire sheet including the practice sentence, suggests this grid actually helps keep the letters with consistent size, spacing, and on a straight line. Sheets with OEKA's were being used to practice the Venetic alphabet and sentences. The OEKA's take the form of placing the letters O E K A each in its own square and repeating it over and over, but leaving one square at the end in which one of the Venetic alphabet characters are written. This repetition is reminiscent of the use of repetition in education. For example reciting arithmetic tables ($2 \times 1 = 2$, $2 \times 2 = 4$, $2 \times 3 = 6$, $2 \times 4 = 8$. and so on) or the conjugation of words in school. So I believe that the idea of the OEKA+letter repetition translates something like 'The correct way of writing A, the correct way of writing B, the correct way of writing C, etc'. Supporting this interpretation, by amazing coincidence, is the fact that in Estonian the word *õige* and in Finnish the word *oikea* means 'correct'. (Note: This adds to an accumulating list of Venetic words that resonate with Estonian and/or Finnish and seem to point to Venetic being Finnish and established from the north via a couple thousand years of transporting amber to southeast European civilizations.

The key to making reference to a known language, is that the appearance of similarities is extremely extensive so that one will not make the mistakes made in previous studies of Venetic inscriptions, of erroneously assuming Venetic was indicated by a handful of borrowed words. Venetic and Latin will have borrowed from each other and from Etruscan. This is very important because as we see today, borrowing between different languages is common.

Looking now at the practice sentences accompanying the OEKA's we see very typical sentences to accompany offerings to the goddess Rhea, and which also resemble the sentences on the styluses presented in the next section. The first inscription below, when broken into words for easier

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analysis, takes the form **me go dona.s.to .e.b. v.i.aba.i. \$a pora.i. .o.p iorobo.s.** (the divisions that are not obvious have been determined from indications in other inscriptions) Here is an example in which the suggestion that the Venetic OEKA was Finnic and related to Finnish *oeka* and Estonian *õige* appears to further confirm a relatedness to Finnic, although the modern Finnic languages show divergence arisen over the centuries. My final result was such, that the following modern Finnic elements was possible: *Meie* ('Our') *toonustus* ('brought-thing') *jääb* ('remains') *vaba..* ('to be free') *..saa* ('to reach') *põõra* ('to turn') **.op.** (shown in other inscriptions to mean the same as English 'up') **ioro** ('infinite way' resonating with Finnish *ian* ('eternal') and *rata* ('way, path') **bo.s.** (a Venetic ending that appears to resonate with Estonian *poo* as in *poole* but perhaps an earlier *poosse*, and thus meaning something like 'into the side of' giving the final translation, following a clear grammar, 'Our offering remains to be free to turn up into the side of the infinite way.' While some parts of this interpretation with help of Finnic language of today, are clumsy and reflects linguistic changes since the time of Venetic, the final result, following the apparent grammar, is exactly what the context of the inscriptions calls for. It is not an absurd sentence like we have seen previously in attempts to decipher Venetic with Latin or other Indo-European languages. The closeness to the context is a very powerful indicator of being close to being correct.

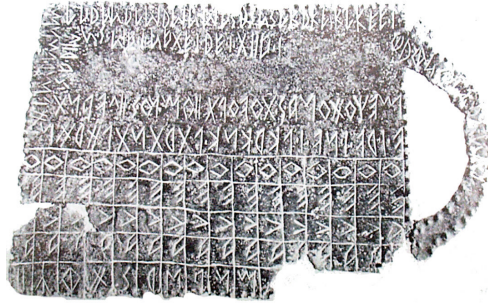


6.B) **megodona.s.to.e.b.v.i.aba.i.\$a p|ora.i..o.pio|robo.s.**

The next inscription added to the OEKA's grid. I divide the sentence with spaces for easier analysis as follows: **me go dona.s.to vo.l.tiiimno.s. iiuva.n.t.s. a.riiun.s. \$a.i.nate.i. re.i.tiia.i.** All words in this sentence appear elsewhere and the meanings were finalized by internal comparative analysis. The only new word that only occurs once is **a.riiun.s.** From context it seems to refer to the heavenly destination when the offering smoke travels to Rhea. You can decide when we translate all else. 'Our

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offering, into the heavens-going in the infinite direction into the ariiun to You of the lords, Rhea.’ More detailed explanations can be found later.



6.C) **megodona.s.tovo.l.tiiomno.s.iiuva.n.|t.s.a.riiu|n.s.\$a.i.nate.i.re.i.tiia.i.**

The following is another OEKA sheet. It is very degenerated but scholars have been able to reconstruct the original content by comparing with the similar sheets. Again I will break it up into words, and also remove the brackets, etc that indicate the reconstructed parts. **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** My final deciphering when all was done: ‘*My (or Our) heavens-going donation also gift, to You of the lords, Rhea. Up heavens-ward fly*’ (Note **leno** appeared in the round stones too. Also **la.g.s.to** was inspired by Estonian *lahkus* Finnish *lahja* ‘gift’)



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]**

The following is another inscription added to a grid for practice. I will separate it into its words again: **me go dona.s.to va.n.t.s. mo.l.don ke |.o. kara.n.mn.s. re.i.tiia.i.** This inscription contains several words we saw in the funerary inscriptions on previous pages. I feel certain that **kara** means ‘mountains’ as suggested in Estonian, and the Carnic Mountains north of the *Veneti* location. I am not yet sure if **mo.l.d** refers to dirt or to ash. I find

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the *ke* works here as ‘also’ or ‘and’ and the *.o.* I find is like *.e.* where it means ‘be’ whereas *.e.* suggests a ‘continued being’. My translation is ‘*Our offering towards the earth (ash?) also is mountains-going to Rhea*’

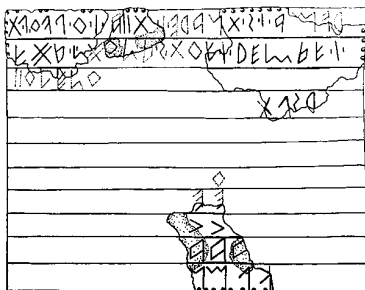
6.E) **megodona.s.tova.n.t.s.mo.l.donke|.o.kara.n.mn.s.re.i.tiia.i.**

This next one I divide as follows: **me^{go} le^{me}to^{re}.i. v.i.ra^{te}re.i. do|na.s.to bo.i.iio.s. vo.l.tiio. m.mno.i** My translation begins with ‘*Ouroffering into the side of infinity heavens-ward to go*’ I skipped over **le^{me}to^{re}.i. v.i.ra^{te}re.i.** but it seems to be partitive and expressing perhaps warm salutations. More exploration of **le^{me}** and **v.i.ra** words later.

6.F) **megolemetore<.i.>v.i.ratere.i.do|na.s.tobo.i.iio.s.vo.l.tiio. m.mno.i**

The following last inscription that offered on the bronze sheets that were readable and reconstructed full sentences for comparative analysis represents a remarkable reconstruction from relatively few pieces. But note that it is clear the the bottom contained the OEKA grid, so scholars only had to focus on the practice writing at the time. The text representing what they found shows in square brackets the portions that they reconstructed from comparing with other inscriptions, both on the bronze sheets and the styluses (see later), and it all seems acceptable. For example when they saw **.o.p vo.l.t** they saw the **o.p[vo].l.tiioen[o]** in the inscription we looked at on the last page. (By the way, it is worth noting that this expression is placed at the end, confirming that it is a last thought, just like **.e.cupetari.s.** was a tag at the end of the memorial stone inscriptions.)

My final interpretation was eventually something like ‘I convey the offering to most vital Rhea – up to the heavens, fly.’



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]**

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7. PRAYERS TO RHEA: ON STYLUSES

This category continues the same nature of messages to Rhea that we viewed on the bronze sheets in section 6.

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 writing on 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. Why else would they be inscribed and thrown away. Writing was a recording of speech and it is easy to imagine that they were left somewhere in the sanctuary to continue speaking to Rhea from the writing. It is common sense. 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 and we can compare sentence content of both to determine meanings.

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 and complete sentences as required for comparative analysis. Full sentences allow good guesses of undeciphered words, when some words are translated or there are parallels with other inscriptions.

The first stylus in those presented below breaks apart into the following words **vda.n dona.s.to re.i.tiia.i. v.i.etiana .o.tnia**. The last two words present some challenges, but based on previous translations we read ‘I convey the offering to Rhea [for the endpurpose of conveyance [?]]’

7.A) **vda.ndona.s.tore.i.tiia.iv.i.etiana.o.tnia**

The next stylus inscription breaks apart into the following words **v.i.o.u.go.n.ta lemeto.r.na** [.e.]b[.]. With what we know so far and our experience with other inscriptions, we will eventually see many instances in which the stem **.e.** (resembling Finnic *jää*) appears in other places than the word **.e.go** (resembling Finnic *jäägu*) and the word **.e.b** looks like third person indicative (resembling Finnic *jääb*). The other words present some challenges. The stem **LEME** appears to mean ‘warm feelings’ so the challenge is in the use of **-o.r.** – Since there is evidence the ancient British language was strongly influenced by the Venetic of British tin industry traders, it is possible it is similar to English *-or* as in “sailor”. Estonian has a version of it in *-ur* – So the meaning could be ‘In the nature of (**-na**) an agent of (**-o.r.**) warm feelings (**lemet**)’. The first word, **v.i.o.u.go.n.ta** strongly resembles Estonian *viigund* ‘something conveyed’ or *viuu kond* ‘grouping associated with conveying’. What works grammatically and conceptually is a meaning ‘the collection of

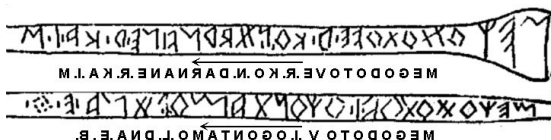
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conveyances in the nature of warm feelings, remains' These inscriptions addressing Rhea exist in enough quantity that a great deal of interpretation is possible from comparing the inscriptions with the same context and intent and how words are repeated, grammatical endings attached, and sentences structure. But also when we can narrow down meanings with insights from similarities with Estonian and/or Finnish, the fact that this actually brings us close to a consistent meaning, we can feel confident that our methodology is generally achieving real results. Nothing in this methodology leads to wildly varying and absurd results, as has been the case in the past analysis that forced Indo-European languages onto the Venetic.



7.B) **v.i.o.u.go.n.talemeto.r.na[e].b[.]**

The next stylus inscription continues to use words that are quite common in the body of inscriptions, and this is good because the very need to come up with a message to Rhea that is full of humility serves as a strong guide as to what the meanings of words should be when alternative interpretations are possible. We need to achieve what is most probable, and not simply what is possible. A man can wear a winter parka on a summer's day – it is possible but is it probable. If we write out the sentence broken up into its words, we get **meگو doto v.i.ogo[.]n[.]ta mo.l.dna .e.b**. Here it appears that **doto** takes the place of **dona.s.to**. This is possible when **dona.s.to** is an independent noun, while **doto** is a participle as in 'brought conveyance-collection'. We have said earlier that **mo.l.d-** seems to refer to ashes remaining from burning the offerings conveyed. So the sentences seems to me to mean 'Our brought-conveyance collection remains in the nature of ashes.'



7.C) **megodotov.i.ogo[.]n[.]tamo.l.dna.e.b**.

The next stylus inscription is very interesting as it again shows an instance in which the same word stem is repeated but with slightly different endings

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When we separate the inscription into its words we get:
v.i.o.u.go.n.tai. v.i.o.u.go.n.tna dona.s.to re.i.tiia.i. The first ending is a partitive and the second is a case ending that so far always seems to mean ‘as, in the nature of, in the character of’ So the result is ‘a conveyance-collection, as a conveyance collection offering to Rhea.’

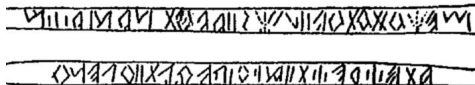


7.D) **v.i.o.u.go.n.tai.v.i.o.u.go.n.tnadona.s.tore.i.tiia.i.**

This next inscription, broken up into its words is **meگو dona.s.to re.i.tiia.i. ner.ka lemeto.r.na** Here we see the typical structure ‘Our offering to Rhea.’ and then **ne.r.ka**, followed by the word we saw above – **lemeto.r.na** – which we concluded earlier meant ‘as the agent of warm feelings’. What meaning fits **ne.r.ka**? The Venetic word is significant as it appears as one of the dominant keywords in the Roman era inscriptions too. It brings to mind the Estonian *nõrk* ‘weak’. This of course does not work. Finnish in its northern isolation Finnish may retain the original broader meaning. Finnish has the following word stem *nöyr-* from which comes *nöyryä* ‘humble oneself, grow humble’ or the noun *nöyryys* ‘humility, humbleness’. There is also *nöyrä* ‘humble; lowly [in spirit], meek; submissive; obedient’. Perfect! – it reflects how the pilgrim to the Rhea sanctuary will be weak-kneed and humble as he or she stands before the goddess. It appears the Estonian use narrowed over the past millennia to the ‘weak’ interpretation and forgot the original context, while Finnish remembered it. So the translation then becomes ‘Our offering to Rhea, (with) humility as the agent of warm-feelings’

7.E) **megodona.s.tore.i.tiia.i.|ner.kalemeto.r.na**

This next inscription, when broken up into its words is **meگو doto v.i.u.g.siiia votna \$a.i.nate.i. re.i.tiia.i. .o.p vo.l.tiio leno** We have seen enough examples in earlier inscriptions to translate this as ‘Our brought conveyings as taken to Divine Rhea – up to the heavens fly’.

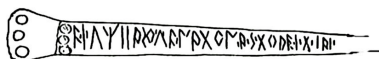


7.F) **megodotov.i.u.g.siiavotna\$a.i.n|ate.ire.i.tiia.io.pvo.l.tiio leno**

This next inscription, when broken up into its words **v.i.ugiia**

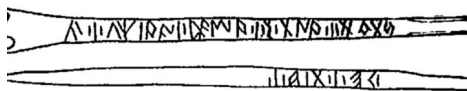
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so.u.v.na ton.a.s.to re.i.tiia Here again we see the **-na** ending which is a case ending meaning ‘as’ or ‘in the nature of’. Allowing that **tona.s.to** is actually **dona.s.to** we see ‘the offerings to Rhea, (are) conveyances, as advisements.’ I assume that **so.u.v.na** has distant connection to Estonian “soov” meaning ‘advisement, recommendation’. The Venetic when bounced against Estonian and/or Finnish is filled with nuances of meaning so that it is actually difficult to translate some words with precise accuracy in English.



7.G) **v.i.ugiiaso.u.v.naton.a.s.tore.i.tiia**

This next inscription, when broken up into its words **v.i.ugia v.i.rema.i.s.tna.i. doto re.i.tia.i.** At the end of all the analysis it was clear that the **-na.i.** ending meant the same as **-ni** in Estonian, and meant ‘physically until, up to, as far as’. **v.i.rema.i.s.tna.i.** appears to modify **re.i.tia.i.** so, using all the discoveries made on the previous survey of the body of inscriptions I translate it as ‘the conveyance (is) brought to the most vital Rhea’ (see later for more detailed discussion of the **v.i.rema** words)



7.H) **v.i.ugiav.i.rema.i.s.tna.i.doto|re.i.tia.i.**

This next inscription, also uses **v.i.rema** but in this case it has the **-na** ending. Thus **v.i.rema.i.s.tna doto re.i.tiia.i.** means ‘brought to Rhea as the most vital’

7.I) **v.i.re|ma|i.s.|tna doto re.i.tiia.i.**

This next inscription, **meگو doto v.e.r.ko.n.darna ne.r.ka.i. m** follows the same pattern but the word **v.e.r.ko.n.darna** is difficult as it does not occur anywhere else. I think it best to leave this one alone for now until there are more clues as to the meaning of this word

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

This next inscription, **meگو dona.s.to \$a.i.nate.i. re.i.tiia.i. pora.i.**

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.e.getora .r.i.mo.i. ke lo.u.de robo.s. shows mostly words and constructions we have seen earlier. But the last part **.r.i.mo.i. ke lo.u.de robo.s.** is a problem since there are words here that do not appear anywhere else and we are only able to infer meanings from context within this sentence and the general form of these stylus inscriptions. So at least we can see ‘Our offering to Divine Rhea turns towards **.e.getora-.r.i.mo.i.** and into **loude robo**’ The untranslated words obviously refer to something where Rhea resides.

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.**

This next inscription, **meگو doto re.i.tia.i. bu.k.kakolia.i.** follows the same formula, but we are stuck on the word **bu.k.kakolia.i.** which does not occur anywhere else.

7.L) **meگو doto re.i.tia.i. bu.k.kakolia.i.**

This next inscription, **vda.n. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to** is relatively easy because we have seen all the words earlier and come to conclusions about them. I think it says ‘I convey carrying to Rhea as the all-knowing (ie oracle)’

7.M) **vda.n. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to**

This next inscription, **v.i.u.g.siia vo.l.tiio.n.mnin dona|.s.to r.i.tia.i. meگو**. It seems like ‘the offerings to Rhea, carryings to the heavens going’

7.N) **v.i.u.g.siia vo.l.tiio.n.mnin dona|.s.to r.i.tia.i. meگو**

This next inscription, **ka.n.ta ruma.n[.]na dona.s.to re.i.tia.n** is perhaps written by a Roman as the grammatical elements seem not to be as expected. It says that ‘as a Roman carry offering to Rhea’

7.O) **ka.n.ta ruma.n[.]na dona.s.to re.i.tia.n**

This next inscription, **n(=m)ego (do)na.s.to ka.n.ta ruman re.i.tia.i.** is similarly a little unusual in form and it could be that the Roman who wrote it did not know Venetic very well.

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7.P) **n(=m)ego (do)na.s.to ka.n.ta ruman re.i.tiia.i.**

This next inscription, **re.i.tii katakna lo.g.sii v.i.rema.i..s.tna** has two words that do not appear elsewhere and it is wise to leave this alone too.

7.Q) **re.i.tiikatakna|lo.g.siiv.i.rema.i..s.tna**

This next inscription, **meگو a(=v)hugiiā dina.s.to re.i.tiia.i.** is straightforward and simple.

7.R) **meگو a(=v)hugiiadina.s.tore.i.tiia.i.**

This next inscription, **meگو dona.s.to v.i.ugiiā v.i.o.u.go.n.tiia ka \$a.i.n. \$. \$e.i. re.i.tiia.i.** uses the same message and same words, except that the **\$a.i.n. \$. \$e.i.** is mysterious.

7.S) **meگو dona.s.tov.i.ugiiav.i.o.u.go.n.tiika| \$a.i.n. \$. \$e.i. re.i.tiia.i.**

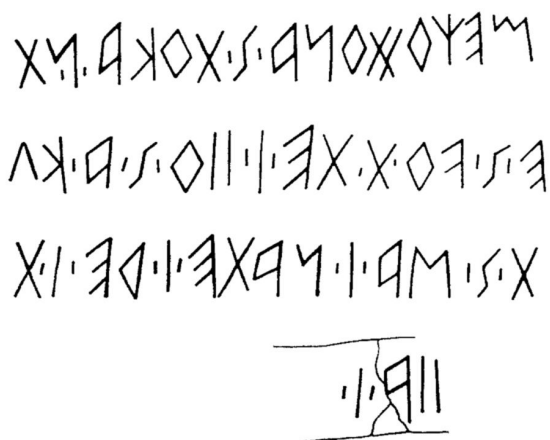
This next inscription, **vda.n. ka.n.ta mnkna dona.s.to re.i.|tiia.i.** is also simple and can translate as ‘I convey to carry some offerings to Rhea’

7.T) **vda.n.ka.n.tamknadona.s.tore.i.|tiia.i.**

8. PRAYERS TO RHEA: ON OTHER OBJECTS RELATED TO OFFERINGS

The following ALSO belong with the prayers to Rhea as the stylises of group 7 and bronze sheets of group 6. They are also all about expressing humility and reverence to the goddess at the Baratela sanctuary. Two of the inscriptions were found on columns with equestrian figures. That suggests they were perhaps part of the decor around the altar or other significant location at the sanctuary. The messages, when we interpret them, are similar to those in 6. and 7.

The long inscription below, inscribed on a pedestal we might expect presented the dominant sentiment at the sanctuary and was properly written. If we separate the words in the inscription we get the following: **me go dona.s.to ka.n.te.s. vo.t.te.i. iio.s. .a.kut.s. Sa.i.nate.i. re.i.tiia.i.** An Estonian parallel can be forced on it in this case because it uses common words that happen to have been preserved through the centuries in Baltic Finnic. (Language resists change in those aspects that have much inertia – are always used so that new aspects are unable to get rooted. We can see this truth where some ancient Roman words and sentences are still readable by speakers of Italian. In this case, someone raised in Estonian can hear “*Meie toonustuse kandes võtma hiisuse hakkudesse Issaina teie Reiale*” This is not the modern idiom, but is a valid Estonian sentence in grammatical parallel, which in English says ‘Our brought-thing (=offering brought) carrying to take to heaven’s beginnings, to Rhea, in the form of the Lords (=divine).



8.A) me go dona.s.toka.n.te.s.vo.t.te.i.iio.s.a.kut.s.\$a.i.nate.i.re.i.tiia.i.

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The next inscription, we will expect will be similar to all the rest. Putting spaces between the words we get: **me go va.n.t.s. .e.ge.s.t.s do|na.s.to re.i.tia.i** The word **.e.ge.s.t.s** occurs often so we can infer the meaning that fits all situations relatively easily. I believe it may be based on **.e.go** or at least the stem **.e.** which means ‘remain’. We can thus interpret **.e.ge.s.t** to mean the continuing place. Estonian has the word *kesta* ‘endure’ so it is possible that millenia ago it was *ekesta*. In any case it fits if we interpret it as ‘enduring place’. So we translate this inscription with ‘Our offering to Rhea, in the direction of the enduring place/state’

8. B) **megov|a.n.t.s.e.g|e.s.t.s do||na.s.to|re.i.tia.i**

The next inscription, does not sound like it is on view on a column. But it was on an object that was not a stylus or bronze sheet. The sentence is **[m]o.l.do bo.i.kno[.s.] dona.s.to** I was unable to make sense of it. It might not belong with the prayers to Rhea (?)

8. C) **[m]o.l.dobo.i.kno[.s.]|dona.s.to**

General conclusions about the Rhea sanctuary prayer inscriptions. It is important to mentally distinguish between the context of sending friend or relative to the heavens and sadly declaring what has happened in a simple or detailed way and wishes the deceased fly up into the heavens. But the offerings to Rhea, which obviously involved animal sacrifice – which was nothing more than slaughtering a barnyard animal before a feast with thankful sentiment that survives today in ‘saying grace’ before a meal. But as the historic texts reveal, some humble parts of the sacrificed animal were burned and conveyed by smoke into the sky. Other food items too might be burnt. An investigation of such offering practices in the ancient world, such as among Greeks and early Romans or Etruscans, is beyond the scope of this analysis of inscriptions, but I am certain scholar who explores the subject in detail will be able to obtain insights into what actions accompanied the inscriptions at the sanctuary to Rhea among the Veneti. What is clear from both the funerary inscriptions and the prayers to Rhea, is that the *Veneti* had a clear sense of a heaven in the sky ruled by their deity. It seems ancient people did not pray to all kinds of deities but chose the one that was most meaningful to them, to whom to be devoted. The reason that the funerary inscriptions do not address Rhea, is that the deceased travels to heaven, whereas the offering inscriptions accompany practices that actually imagine that gifts of sacrifice will travel to the deity via smoke and ingratiate them to the deity.

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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

This first inscription is quite long, and the context has been lost. It can be broken up into its words as follows: **.o..s.t..s. katus.ia .i.io.s. dona.s.to .a.tra.e..s. te.r.mon.io.s. de.i.vos** With the Estonian ear, it seems to say something like *'from the state of being, the offering, to disappear, into the end-road of infinity, into the terminus of the sky'* Note that it appears this inscription says the same 'into the end of the sky' in two ways, in Venetic as **.i.io.s. .a.tra.e..s.** and then in borrowings from Indo-European in **te.r.mon.io.s. de.i.vos** This inscription also illustrates the R with and without dots. It is trilled in **te.r.mon.io.s.** but not in **.a.tra.e..s.**

Because it has the word **dona.s.to** this inscription perhaps was used at a sanctuary, and a house builder eventually borrowed it to use as a lintel.

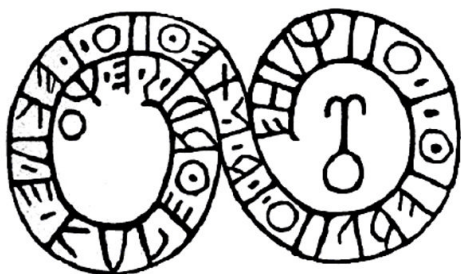


9a-A).o..s.t..s.katus.ia.i.io.s.dona.s.to.a.tra.e..s.te.r.mon.io.s.de.i.vos

I do not know the context of this inscription, but there is enough paralleled in objects easier to interpret to translate it. It reads: **vhugio.i. tivaiio.i. a.n.tetiio.i. eku .e.kupetari.s. e.go** It looks like a Padua inscription as it used the 'good-bye' end tag **.e.kupetari.s.** The last three words seem like a final pronouncement. **Ek**u probably is poetic and added for the sake of the repetition achieved when the **.e.go** ('so-let-it-remain') was also added. I can hear 'hap happy journey, let it remain so'. This suggests **.e.kupetari.s.** could also refer to a journey into heaven whether cremation of person or an animal offering. We also see in this inscription words that occur enough that we can infer quite good meanings. I translate

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it as ‘conveyances to infinity, wings to infinity, grantings to infinity, good-bye, so-let-it-remain’



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

[source?]

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

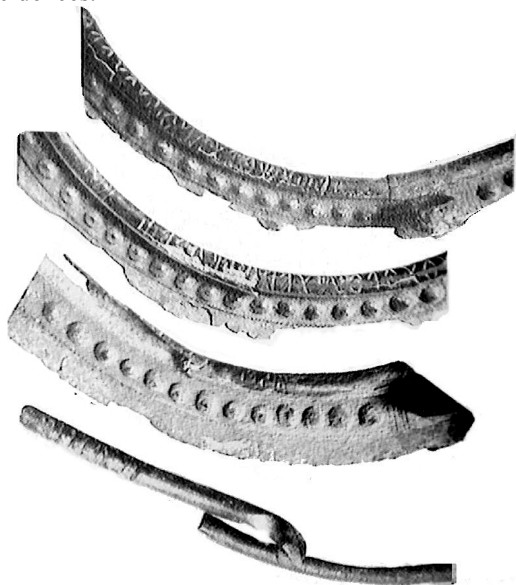
We now look at two inscriptions found on objects in the Piave River valley that appears to have been used by northern merchants to descend south to the wealthy markets around the north side of the Adriatic Sea. I believe it dates to early Roman times as one of the two inscriptions we will look at is written in the Roman fashion with the Roman alphabet and dots only used to separate words in the Roman fashion. I imagine that traders coming down from the Baltic came this way. If we are speaking of merchants who came south from the southeast Baltic, then we might expect inscriptions that are close to the ancient east and southeast Finnic idiom of the time. Because there was no recording of the Finnic dialect two thousand years ago in the north, perhaps what we will see in inscriptions close to the trade route that began at the Vistula (as opposed to the trade route that began at the Elbe) will be rare examples of two thousand year old written records of ancient southeast Baltic Finnic.

The first inscription below interestingly was written in tiny letters around the rim of a container. Archeology has found pieces of this rim. If the small letters were written when the metal was soft, then why did the scribe write on the rim and not on the side of the container? That is the big puzzle, but there is a solution if the container held ale and was used at a tavern along the route taken by the merchants constantly travelling up and down the Piave River valley. The tiny sentence on the rim reads **.e..i.k.go.l.tano.s.dotolo.u.dera.i.kane.i.** but how should it be divided into words. While we can see the case endings, and a word or two found in the other Venetic inscriptions, the only way I was able to approach this inscription was via the assumption this was a tavern container, and was on a route from the Baltic that was used by merchants

3. OVERVIEW OF THE INSCRIPTIONS

who spoke the southeast Baltic Finnic language of the time. Whether correct or not, what results arose from making this assumption. You can be the judge as to whether this is a remarkable random coincidence or if it makes sense. What I heard in the sentence is what in modern Estonian would be *'Ehk gulda ni ostad õlu, terve kannu'* 'In case one has gold, then one buys ale, a whole container (of it)' So we have many coincidences coming together – the trade route from the north, the fact that a constantly used trail will attract services like taverns, the fact that the sentences is very strongly Estonian-like including when there is grammatical parallelism, the fact that the sentences seems to promote the purchase of more ale, and above all the fact that if one drinks from this container, then one puts the inscription on the rim close to the eyes, and there is one more coincidence, the initial *.e..i.k.* which dots representing palatalization which on vowels can appear as an H made at the front of the mouth, seems to fit the Estonian "ehk", which is in common usage to day and could easily have endured for hundreds of generations even if never officially identified as a word.

One can try to dismiss this solution, but we all know that in a court of law or in scientific arguments, the more coincidences there are that point to the same concluding the higher the probability it is true and not a mountain of random coincidences.



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

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The next inscription is also from the Piave River valley and we can expect contexts connected to the traffic of merchants from the north. The inscription was found on a container, as illustrated, found at Canevoi di Cadola, a village on the Upper Piave River. 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 contained 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

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-iiio.i. .u. posed-iiio.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 **ANDETIC OBOS ECUPETARIS** end portion as ‘successful horse-journey-continuing’ or similar. Working backwards we see reduplication **SSELBOI SSELBOI**. 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. Next, Estonian has the word *appi* as an Illative type of word meaning ‘to the aid’ which suits the previous word **APPIOI**. Next, **ONTEI** sounds like Estonian *on teid* ‘is your’.

The solution arises when we assume the inscription represents what the drinker holding the tankard is expected to be thinking as he finishes his tankard of ale. ‘*My thirst you have aided. Ontotheback, ontotheback. Successful horse-journey-continuing!*’ See further insights into the analysis later on these pages.



ENONI.ONTEI.APPIOI.SSELBOISSELBOI.ANDETIC.OBOS.ECUPETARIS

3. OVERVIEW OF THE INSCRIPTIONS

9b-B) **ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETIC**

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

10a. OTHER INSTANCES OF INSCRIPTIONS: THE LAGOLE-CALALZO INSCRIPTIONS HIGH UP IN THE PIAVE RIVER VALLEY

There are more inscriptions associated with the Piave River trade route from the north, and in which we might expect language that appears to have an ancient connection to the southeast Baltic – in other words, a language that contains some words that have remnants forms or meanings in Estonian and/or Finnish of today. These inscriptions are on a great number of objects with Venetic inscriptions associated with an archeological site known as 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. 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? They are analoous to the styluses at the Baratela sanctuary to Rhea. In this case the deity is something called TRUMUSIA. There were also inscriptions on other objects, and I think those were analogous to objects at Baratela which seem to be intended to decorate the site. Comparing this site to that of Baratela it seems that the pilgrim to the site must have obtained the inscribed dipper to use, but their connection to their deity may have taken place in the baths, the sauna, since the sauna tradition has routines that have spiritual aspects. Who was the deity? One suggestion, seeing the Latin TRI- in the name have proposed the tradition of the three-headed eagle. This may actually have some truth in it, if this was a symbol of the economic world, which we know involves three forces – manufacture, marketing, and consumption. But it does not make sense that



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a deity name would be based on the Roman TRI- before Romanization. Instead I made reference to Estonian – what does the Venetic word that usually appears as *trumusijat* sound like to Estonian ears? I hear *turumaasijad*, based on *turu* ‘market’, *maa* ‘land’, *-se* ‘of’, *-ja* (agency), *-t* (plural) giving the meaning ‘those who are the agents of the market-land’. This is consistent with merchants travelling south to the rich markets produced by the Romans who perhaps stopped to purify themselves ahead of the final leg of their southwards journey, and the merchants sought the blessing of the marketland deities to ensure luck and success.

The inscriptions at Calalzo-Lagole date from the later Venetic period with pure Venetic language and last into the Veneto-Latin period in which we might see some Latin words mixed into the Venetic. It then progresses to full Latin, but those inscriptions are excluded here. Earlier in this chapter I presented the urn inscriptions written fully in the original Venetic alphabet, and then, to simplify things I decided to skip over the urn inscriptions written in the Roman alphabet because most were assuming Roman practices that were of little value in deciphering Venetic as very few were actual sentences in the original style. Now, in the current situation, we are facing a similar problem of a degeneration of Venetic. Therefore our ability to use these inscriptions in an analysis across all the inscriptions, is limited. However, in a very surprising way, a number of inscriptions can be interpreted from interesting parallels to Estonian and genuinely seem to be an ancient Estonianlike dialect.

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. 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.

LATIN BORROWINGS

Word borrowings from Latin include:

Tole.r. , tule.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’

INSCRIPTIONS ON DIPPERS



The dipper handles exist in a large number and are similar to the inscribed styluses at the Baratela sanctuary to Rhea. It suggests that dippers were taken to a ritual location and accompanied some sort of ritual addressing a deity that seems to have been called TRUMUSIA. The inscriptions have similarities to the inscriptions to Rhea on the styluses. Because of the irregularities and variations owing to the inscriptions covering a couple centuries, we will take a broad look at all the dipper handle inscriptions

- 10a.A) **voto.s.na.i.son.ko.s.tona.s.totribus.iiati.n**
- 10a.B) **ku.i.juta.ametiku.ss.tule.r.**
- 10a.C) **o.p.po.s.aplisiko.s.dotodono.m.|trumusijatei**
- 10a.D) **butijako.s.{- - -}kos.|dono.m.trumusijate.i.toler**
- 10a.E) **suro.s.resun.ko.s.tona.s.to|trumus.iiatin**
- 10a.F) **avirobro.i.joko.s.dotodono.n.|\$.ainate.i.**
- 10a.G) **fovofouvoniko.s.dotodono.mtrumusijate.i**
- 10a.H) **futto.s.aplisikos.tri\$iko.s.toler.|[tru]musijate.i.dono.m**
- 10a.I) **le.s.satole.r.dono.m.\$a.i.nate.i.**
- 10a.J) **fo.u.vo.seneijo.s.dotodono.m|trumusijate.i.**
- 10a.K) **fugene.s.inijo.nti[kosdoto|sono]m\$a.i.nate.i**
- 10a.L) **turijonei.okijai.jo.ie.bos.kea.perou.teu.ta[m.]**
- 10a.M) **trumu**
- 10a.N) **vot.tso.m.**

Instead of the **mege** 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 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

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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/suana 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* – belln(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 (?)

(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 ?)

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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.**

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.

ON OTHER OBJECTS THAN DIPPERS

10a.Q) **ke.l.lo.s.ossoko.s.dotodono.m.[trumuijate.i.** - [*situla of bronze*

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

This inscription is inscribed on an elegant-looking object. 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. The inscription appears to record what group was responsible for providing this item. This would be a permanent part of the facility, compared to the dipper inscriptions that were of course moved about from one bath area to another, which I think were sauna rooms. The sentence divides into **ke.l.lo.s.pi.t.ta.m.mniko.s. tole.r. truusijatee.i. dono.m.** which I translated as the 'bell-keeping department offering in support to the lords of the marketland'



10a.S) **ke.l.lo.s.pi.t.|ta.m.mniko.s.tole.r.truusijatee.i.dono.m.** - [plaque]

This inscription, when the words are separated reads **iion.ko.s.tona.s.|to \$a.i.nat. trumus.iat. per. vo|.l.te.r. kon. vo.n.ta.r.** I wonder if the first word has a piece broken off. We also see Latin and Venetic mixed. It is an example of why we want to be careful about incorporating these inscriptions with the others at more traditional Venetic sites.

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]

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

This inscription is worth highlighting because it is one of few inscriptions that identify a Venetic in the word **.e..n.nodi**. The word **.p.piko.s.** I believe means 'statue' so that the whole sentence says 'the Veneti statue brought to the lords of the marketland'

10a.V) **.e.n.nodi|.p.piko.s.do(to) truusija|te.i.** -[bronze statue of man]

10a.W) **trumuijatei (t)oler fu.t.to|.].s. vo.l.to par iko.s.[]** [cup rim]

The object below is inscribed, with a sentence that with words separated looks like **klutaviko.s. doto dono.m. \$a.i.|nate.i.** The first

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word **klutaviko.s** has the word **klut-** which appeared in an earlier vase, so we are on our way to interpreting this sentence with ‘the conveyed flower-bunch brought as offering to You of the gods (with Trumusijat obviously assumed)’

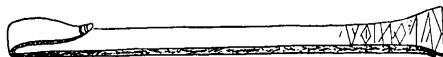


10a.X) **klutaviko.s.dotodono.m.\$a.i.|nate.i.** - [vase]

This inscription when separated into words is **trumuijatei toler fu.t.to[.]s. vo.l.to par iko.s.** It follows a pattern repeated often above.

10a.Y) **trumuijateitolerfu.t.to[.]s.vo.l.topariko.s.**[*cup rim*]

In the inscription below, 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*)



10a.Z) **kalodiba** --- [handle with hook]

General conclusions about the Lagole-Calalzo inscriptions. Because of their isolation and the passing through the transition from Venetic to Latin, I have not tried to decipher these inscriptions to any depth. They do not add much to the deciphering of the original Venetic. We can however detect changes in Venetic, the missing into it of some Latin words, and other characteristics expected in a transitional time. However the main feature in my opinion is the way the identification of the donors of the offerings produces names that resonate strongly with Estonian expressions of some professions - bell (gong) division, bell, (gong) maintainers, water-women, dryers bureau workers (?)long-distance traveller(?), wood

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distributing (?) It is possible that everything used at the facility was sponsored, and this sponsorship was stated in the inscription

10c. OTHER

In my original documentation I included more, but much did not have much role in deciphering the main body of inscriptions. Therefore I will not include them here. But the additional material can be a separate pursuit in a separate chapter or in an appendix. For now, what I have presented above in this Chapter 3, is more than adequate for the analysis of Venetic. Above, we see the almost all the complete inscriptions as recorded in Lejeune's MLV. More examples would be helpful but we have to work with what is available for now.

3.6 CONCLUSIONS REGARDING THE BODY OF INSCRIPTIONS ACCUMULATED FOR THE ANALYSIS

We have above gone through the entire body of inscriptions that were used for deciphering the Venetic language using this new approach that holds direct interpretation from context at the core. My comments about the inscriptions, based on my memories of the entire process of analysis that I pursued about ten years ago, were given in order to allow you to get insight into the methodology along with making an inventory of all the inscriptions – the complete ones – available to be analysed.

The core of the methodology is to always hold the context at the core, because the context – from what archeology finds, to information from historical texts, to expectations from human nature – is the reality in which the language was used. It is like saying if an object was found in the context of a funerary situation, any interpretation that is not suited to a funerary situation is probably not correct, even if it is possible. It is a matter of using the reality of the contexts to be able to accept or reject possibilities. It is also like saying that if all the people in a square are carrying umbrellas, the most probable explanation is that it is raining, even if it is possible that we are looking at a convention of umbrella sellers.

Thus even if the context does not offer a clear translation – such as our determining that the Venetic **rako** meant 'duck' because a duck was centrally featured in the relief image – it offers a context that points to the most probable answer even if the analyst's imagination can think of many possible answers. Thus we can summarize the methodology as one in which we pursue reality by tying all our decisions to the real context.

This attention to the realities around the inscription has not been followed before. In the past, the core of the analysis has been the linguistic assumption – such as "Venetic is Latin-like" (or Slovenian-like, or Celtic-like). When that is at the core of the analysis then the choices are all oriented to the interpretation that serves the hypothesis. If on the other hand our decisions are oriented to the real world context around the

3. OVERVIEW OF THE INSCRIPTIONS

inscription then we are grounded in the reality and not in a hypothesis simply assumed to be correct.

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

.e.i.k.go.l.tano.s.dotolo.u.dera.i.kane.i (this is the inscription written in tiny letters on the rim of a container)

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’. Because this approach is keen to prove a linguistic hypothesis, the linguistic analysis ignores the context and as a result any archeologist will say that it is possible but not probable that such a sentence would be written in tiny letters on a rim. However if begin with the context, and tie all interpreting to this context, we avoid generating an arbitrary sentence that is absurd relative to the nature of the object. My approach to this inscription, as I showed, is to begin with wondering what context would have this inscription be written in tiny letters on a rim. My solution was to picture this tiny writing being read by a person holding the container close to their eyes, and from that came the idea it could be a promotion written on the rim of an ale container to promote the sale of ale. That result arose from hearing that sentence produce the Estonian-like interpretation that made complete sense. This then is the perfect – the resulting interpretation is subservient to the reality, and not inventing a new reality.

As any intelligent person today can see, this methodology that invents new realities based on weak linguistic assumptions can be used to find an interpretation through any language on earth. But if we root everything in what the context information suggests then there is a control against wild inventions serving to try to support the hypothesis.

We are not prevented from looking for similarities with other languages either from borrowings or genetic descent. But our detailed analysis of context information rules, and thus prevents us from generating absurd translations that depart from the realities and look absurd. The appearance in Venetic of seeming Latin-like, or Slovenian-like, or Finnic-like words can still become part of the overall context information. These languages represent additional context that we can assess along with all other context information. If the context repeatedly points to Finnic connections, then we can begin to assume Venetic is Finnic in origins, but at all stages the final say is in the context. If for example as a Finnic word suggests NERCA means ‘weak’ as in Estonian *nõrk* we must look towards the context around the object first, and reject that meaning. The inscriptions associated with the Rhea sanctuary repeat the sense of the pilgrim expressing

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enormous humility towards the goddess, and thus we stayed with the idea suggested in the context, and that lead to considering the Finnish words of this nature meant 'humble', that fit the context, and so we reject the Estonian meaning (which probably evolved from the 'weak-kneed' state when humble) in favour of the Finnish meaning. It is clear that we are not forcing any assumed affiliated language onto the Venetic inscriptions unless the results of doing so are supported from our direct analysis of the context.

Everything decided has to agree with the real world context in which the inscriptions were found, as determined by archeological reconstruction at the sites and in the nature of the object. We can entertain linguistic ideas as much as we want, but ultimately everything accepted must fit the context. The context is the real world and so if the inscriptions translations fit the real world, then they are more likely to be true, more likely to be probable, even if there are many alternatives that are only possible.

And thus the methodology is all about investigating the context, and in that respect it resemble archeological analysis where the inscriptions are another aspect of the archeological context. If more real world evidence comes to light, we can add the revelations to that if possible. For example, I am puzzled a little about how the Rhea sanctuary inscriptions relate to the sanctuary environment and practices. I believe that if I were educated and experienced in the subject of ancient Mediterranean cultural practices related to worshipping deities, I would have some more context for understanding in more detail the references within the inscriptions used at the sanctuary site.

In any event, my continued hearing Estonian-like resonances in the Venetic inscriptions, opens the door to making reference to Estonian or related Finnish to hone in on meanings of words that may appear only once so that we cannot cross-check with other places the words appear. We can also try to see if there is parallelism in grammatical features. But no matter what we do in searching for clues the decisions are made according to what the context suggests, given that the modern languages have changed in the past two thousand years relative to the Venetic which is frozen in time.

4. RESULTS

VENETIC WORDS AND EXPRESSIONS

With example sentences and discussions on how the meanings were deduced

Synopsis:

The process of deciphering the limited number of complete Venetic sentences is non-linear – inferring meanings from context on objects and within sentences by comparing words across all the sentences – does not lend itself to any organized description.. As we discussed at the start, we follow the way we learn a language by direct experience with it – like we did as a baby – in which we observe the language being used make inferences of meaning from context, testing the inferences against other locations in which they are used, and then adjusting the original inference as needed until finally arriving what a language requires – that every word and grammatical element has the same meaning everywhere it is used. However, it is possible in presenting the meanings of words I find, and the grammatical elements presented in the next chapter, to offer some reasoning for the chosen interpretations. The methodology is the natural one we use when we learn our parents' language as a child – or when as an adult we learn another language by immersion – which involves inferring meanings from the contexts in which it is used, and refining our choices as we accumulate evidence. You will note that while the meaning of most words BEGAN from what meaning was suggested by context and internal comparison of the same word in different places, I discovered that further insights could be found in Estonian and/or Finnish words based on the fact that in many cases the deterioration of early forms was not so great as to obscure their ancient roots. The text will often make reference to the modern Finnic languages, to explain their role in reaching the meaning. The words are presented in a logical order according to the general location of the inscriptions (reflecting unique dialect) and the degree of certainty of the results. The explanations would reveal the degree to which I believe the analysis supports the results. Needless to say, the more places a word appears in the body of inscriptions, the higher the probability of hitting the correct result.

4.1 INTRODUCTION

4.1.1 How we discovered word meanings

The basic interpretation of probable meanings of words and grammatical elements arises from direct interpretation of the nature of the object and its archeological context because it can easily produce false results since human imagination is able to hear sentences in a desired language even in the whispers of the wind in branches. In this methodology we grounded the analysis in what the archeological context suggested the sentence in an archeological context was saying. For example we can generally expect that a tomb marker probably speaks of a

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rest-in-peace or in memorium sentiment, so that grounds us in looking for meanings that express either of those sentiments. Every sentence shows what it probably communicates from common sense of what you and I as humans would probably communicate. When we have an idea, we can then compare the appearance of the same word in different sentences within the body of inscriptions. Since in any language the same word stem and grammatical ending must have the same meaning everywhere, we are able to choose the meaning that makes sense everywhere, and nowhere sounds absurd.

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. That is the source of our rationalization of grammar (next chapter).

Thus we do not force any preconceived known language onto the Venetic. At most we refer to Estonian and/or Finnish for insights to refine a general meaning obtained directly from the archeological context, and comparative analysis within the body of inscriptions.

Of course, as in the case of identifying word stems, once we have proposed a meaning for the words stem or 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 word or grammatical marker is repeated in the body of inscriptions in our project, the more certainty we have as to its meaning.

NOTES: To understand this lexicon, if there is a slash after the word, it means it is a stem, as in

va.n.t /

Sometimes we will choose to show the grammatical ending attached as follows

va.n.t/a.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.

4.2 THE RESULTING LEXICONS (In the order of most to least manifested in the inscriptions)

A. THE LOWER ADIGE RIVER DIALECTS

WORDS FROM THE ARCHEOLOGICAL SITES AT THE MAJOR INSCRIPTION SITES NEAR ESTE, PADOVA, AND OTHER LOCATION NORTHWEST FROM THE ADRIATIC

The following section represents the major body of inscriptions that have been found, and which appear to represent the common established Venetic language. Since there was no large scale national unity with a standard language there would have been mild variation in the language consistent with differences between local communities. For example the term .e.cupetari.s. inscribed with relief images, could represent a term unique to the Padova area. However, we assume that the following lexicon of this section A. represents the most common Venetic language form. .

.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. For example 7.F) **me go do to v.i.u.g.sia votna \$a.i.nate.i .re.i.tiia.i .o.p vo.l.tiio leno** which says that the brought conveyance is to be taken by Divine Rhea – up to the heavens, fly – where She resides. See also below. From a Finnic point of view (if we entertain the idea of Finnic amber trade roots in Venetic) the only word that resonates is leno, which relates to Estonian ‘lennu-’ stem meaning ‘fly’. For example in Estonian ‘airplane’ is *lennuk*, literally ‘thing that flies’

.o.p , up

‘up’ 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 origins and we do not address linguistic questions here, just as today someone who speaks English does not care about the origins of a word, but just what it means. This word appeared in other locations than **.o.p vo.l.tiio leno** which confirms it really means the same as English ‘up’. From a Finnic point of view in Estonian the idea of ‘on top’ is *pää* or *pea*, so it could be based on a reverse of this. Otherwise Estonian word for ‘up’ is *üles*.

vo.l.tiio

‘heavens, sky, universe above’ This interpretation is also quite certain from our analysis of the evidence. It occurs quite often in connection with

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the spirit journey into the Afterlife. I believe the meaning more precisely expresses the general concept of 'the whole universe dominating everything above' It could endure also in the idea of a 'vault'. In the ancient world the heavens above was pictures as a giant arching dome, and I believe that is what is meant. For example: 6.C) **meɡo dona.s.to vo.l.tiiomno.s. iiuva.n.t.s. a.riiun.s. \$a.i.nate.i. re.i.tiia.i.** Here it appears compounded with **mno.s.** which, see later, almost certainly, meant 'into-going'. The message in this is that the offering (literally 'brought item') goes into the sky, in the infinite direction of **.a.riiuns** to unite with Divine Rhea' The word **.a.riiuns** occurs only once in the available body of inscriptions, but the context reveals it refers to a destination. I propose it may have at its roots words that evolved in Latin and became *aer*, *aeris* 'air, atmosphere, cloud, mist'. Scholars who want to see Latin in Venetic, may want to see such coincidences with proof but the reality is that all languages that are in contact with one another borrow words from one another and the appearance of Latin-like words in Venetic can mean nothing more than that it was borrowed. In this case, since **.a.riiuns** has no representation in Finnic today, we can conclude this is a borrowed word borrowed from the ancestor of Latin, perhaps from Etruscan or Greek.

leno

(v) (Imperative) 'fly' This word appears two times in sentences where the meaning is obvious from context and additional language evidence. From a grammar point of view, I found evidence enough to say that a verb with not ending was a stem and without an ending was a normal imperative, a command.

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 that takes a partitive. From a Finnic point of view it may function in a way similar to Estonian *vastu* 'against' which is a preposition that is followed by a partitive. Interestingly *vastu* is opposite in meaning to **va.n.t.s.**, and may suggest that at one time both the positive and negative prepositions were in use in the ancestral Estonian. For example: 5.F) **va.n.t.s. .a.v.i.ro.i.** that appeared on a cremation urn, and which simply means 'towards **.a.v.i.ro**' where **.a.v.i.ro** which appears only once in the inscriptions means, from the context the open space of the sky. I see in it AVI or OVI plus the RA, RO meaning 'way' If we interpret AVI with Finnic, the word means 'open-space way'. **vant-** may have some ancient connection with the source of the word "want" in modern English which is an interpretation of an inclination towards something desirable. But in terms of the Venetic inscriptions found, the more commonly repeated word of this nature is the next, **iiuva.n.t-**

4. RESULTS: VENETIC WORDS AND EXPRESSIONS

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’. Finnish preserves such a prefix meaning ‘infinite’ in *ian-* This interpretation like the above is largely determined from how it is used in Venetic. This meaning fits well in every location it occurs- which is mostly in the context of the spirit flying way off into the afterlife in the heavens 3.B) **.e.go vo.l.tiiomno.i. iuva.n.t iio.i** Here we see the word as a preposition taking the word for ‘infinity’ in the partitive. Note that the Venetic partitive most of the time has an active interpretation of ‘becoming part of, uniting with’ which may seem like a Dative, if it did not use the same ending (*vowel*) **.i.** as the normal stative Partitive. See the Grammar section for more.

.i.io, iio

(n) ‘infinity’ is suggested by the context. Seems to have a fluid meaning. Here the Venetic shows initial doted I as in **.i.io-** it implies Estonian will have a J or frontal 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. In Estonian the ‘extreme’ idea of the long I sound appears too as for example *hiigla* for ‘giant’. It is possible Most often Venetic expresses an idea in the extreme meaning by a double II, but we can tell there is a separate word for ‘infinity’ when we see the O. It can still appear seemingly like the second part of a compound word. Venetic also appears to express eternity in another way, with **.e.ge.s.t.s.** which also seems to resonate with Finnic, in the form *igavesti* ‘eternally’. The origins is the same as **.e.go**, from the stem **.e.**, and the basic meaning is ‘enduring, continuing, never-ending’. See later entries in this lexicon list.

Additional Notes: Finnish words with *ia-* for ‘infinite’

iankaiken for ever [and ever] ; *iankaikkinen* ‘eternal, everlasting’; *iankaikkisuus* ‘eternity’ etc. with normal Finnic emphasis on the first syllable (hence “II-A”) show very ancient origins because the word can be subdivided into IA - N-genitive - KAIKEN (based on *kaikki* ‘all, everything’ as in Estonian *kõik*) so the intrinsic original meaning was ‘of forever, everything’ the *kaiken* added for additional emphasis. It is believable that an original IA-word, in low dialects IO- that survived in Estonian in *hiiu-* words as described above. As you will see, I managed to reconstruct how Finnish, Estonian, and Venetic/Suebic evolved from its primitive north European origins. I believe Venetic of two millenia ago presented some primitive words as well, and some have left traces in Estonian and Finnish

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. An example of its use is 6.F) **meḡo lemetore.i. v.i.ratere.i. dona.s.to bo.i. iio.s. vo.l.tiio. m.mno.i** This sentence found in the messages to goddess Rhea accompanying offerings, is about offerings brought to skywards-go in the direction of infinity. The words **lemetore.i.** and **v.i.ratere.i.** are in partitive, and we will see later in this list that the first was interpreted as ‘ingratiations, warm-expressions’ and the second, which appears only once in the body of inscriptions refers to extended positive energies. See under the **v.i.rema-** words, below. From a Finnic point of view, I note the Estonian word *pool* meaning ‘towards the side of’. It is possible that there was originally a stem *poo* (“POH”) to which case endings could be added, and that through the millenia, the only endings retained were –l ‘at location of’ and –le ‘towards the location of’. An interesting word in the body of the Venetic inscriptions is in the Roman alphabet sentence on the tankard that includes **SSELBOI, SSELBOI**, which I translated as ‘mount, mount’ (the horse) but which in Estonian is ‘*selga, selga*’ (‘onto-the-back, onto-the-back’ in partitive) But common sense says that at one time the ancient Estonian might have said ‘*seljapoo, seljapoo*’ and meant ‘to the back-side, to the back-side’.

v.i.(o)ug/ words

This stem occurs often, so it is possible to cross-check the work on many sentences to hone in on the meaning. Some past scholars have thought this word means ‘cremate’. For example, because we see on a Roman period urn - 10b-1.K) **FOUGO** – or earlier period urn 5.D) **v.i.ugia.i. mu.s.ki a.l.na.i.** we might think the common feature in a cremation urn is the cremation inside, so why not assume the word means ‘cremate’ or ‘cremation’. But taking funerary inscriptions in general, we see that the dominant sentiment is that the deceased journeys to the afterlife, so this word could mean ‘convey (to the afterlife)’ The word appears most often in the context of the messages to the goddess Rhea accompanying offerings to her. The repeated theme in those inscriptions – as they appeared on the sheets or styluses – is to send the offering to the goddess. As I explained earlier, according to ancient traditions, offerings took the place of slaughtering animals for dinner. The offering was the spirit of the animal which was presumed to fly up to Rhea in the eternal place. but there was burning, roasting, involved and the animal then became part of a banquet (if we go by what is described in the *Odyssey*). So the word probably refers to sending the spirit, whether human spirit, or animal spirit up into the sky to Rhea’s domain. It is remarkably similar to beliefs in

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Christianity except that to the Venetic the deity was female, and this is probably believable since the *Veneti* and Etruscans were situated in the Italic Peninsula where Christianity first developed. This idea of the cremated person's spirit being conveyed to the eternal afterlife seems to fit the following sentence on a cremation urn: 3.I) **.e.go v.i.u.k.s.siia.i. vo.l.tiio.m.minna.i.** This is in a slightly different dialect, but it speaks of **v.i.u.k.s.** going to the skies, as in 'Let remain to be conveyed to the skyward-going'. A long inscription written in a figure 8 design read 9a-B) **vhugiiio.i. tivaiio.i. a.n.tetiio.i. eku .e.kupetari.s. .e.go** which combines **vhugiiio.i.** and **tivaiio.i.** where in another inscription **tiva-** is used to picture the spirit flying up to the sky. The word on two relief images involving travel seem to speak of the departure of the spirit of some horses in the first instance (2.C) **v.i.ugiiio.i. .u.posediio.i. .e.petari.s.)** and the following accompanying a relief image with horses too 2.E) **v.i.ugiiia.i. .a.n.detina.i. v.i.uginia.i. .e.p.petari.s** It certainly looks like there is movement, that something is conveyed. The strongest sense of conveying is found in the inscriptions to Rhea accompanying offerings. It seems that the word **v.i.ugia** is closely associated with making an offering. Does this suggest the meaning in this context is 'convey (the spirit)'. All the following are written on styluses found at the sanctuary to Rhea.

7.G) **v.i.ugiiia so.u.v.na ton.a.s.to re.i.tiia**

7.H) **v.i.ugia v.i.rema.i.s.tna.i. doto re.i.tia.i.**

7.M) **vda.n. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to**

7.N) **v.i.u.g.siia vo.l.tiio.n.mnin dona.s.to r.i.tiia.i. mego**

7.R) **mego a(=v)hugiiia dina.s.to re.i.tiia.i.**

7.S) **mego dona.s.to v.i.ugiiia v.i.o.u.go.n.tiia ka \$a.i.n. \$. \$e.i.**

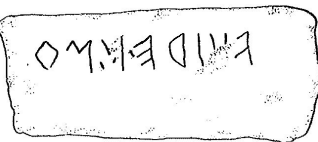
re.i.tiia.i.

In all cases the meaning that fits is 'convey' connected to the journey of the spirit up to the heavens. Is it a verb? Let's take the second to last 7.R) which appears to have been written by someone with poor knowledge of Venetic. 7.R) **mego a(=v)hugiiia dina.s.to re.i.tiia.i.** We can determine elsewhere that **dona.s.to** was a noun and the sentence in which it appeared needed a verb. But this is a poor example by someone who did not know Venetic well. I am inclined to think of it as a noun. For example 7.M) **vda.n. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to** seems to say "I carry (**vda.n.**) conveyed-things (**v.i.ugia**) (as) the offering (**dona.s.to**) to Rhea (**re.i.tie.i.**) in the form of oracle (**.u.r.kle.i.na**)". (The translation 'conveyed things' is a general interpretation. In the Venetic culture it would have had a more precise meaning – but I don't think it meant 'cremation'. Perhaps it meant – 'that which will be delivered by burning to the heavens'. It cannot mean 'cremation' because Rhea does not receive the ashes. She receives the life-spirits of the animal sacrificed. See also my discussion under **v.i.o.u.go.n.t-**

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v.i.re/ma

(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?) Note that it occurred as **v.i.re.n.mo** on a stone at the entrance to a grotto. (see 1H). It reminds me how in the 11th century, the east Baltic north of the mouth of the Vistula was known as *Videmo* and survives as *Vidzeme* in Latvian today in northern Latvia. It is, in today's Estonian *viide* (of the carryings (trade products) *maa* (land). At that time and for centuries afterward – to avoid the turmoil going on in eastern Europe, traders wanted to bypass eastern Europe so that desire magnified the shipping of goods to the east Baltic coast, from which the goods headed upriver via several rivers to reach the Dneiper and to follow the Dneiper south to the Black Sea, and from there along the coast to Constantinople, and that eventually that laid the basis for Viking shipping, the "Vikings". That confirms the dialectic use of the "-mo" ending for the word in the nominative. It also confirms what seems to be suggested by context for words with "VI" stems that it was widely used and meant 'carry'. But that does not solve the problem of how VIRE should be interpreted. North Estonia was called *Viru* and in Finnish *Viro*. The solution seems to come from a combining of VI 'carry' and RA 'way' (in longer use – *rada* 'path, road') North Estonia was the destination of wares coming more directly from the Stockholm area. The goods could continue to the Dneiper in the hands of the *Votes* (in Estonian *Vadjad* which is remarkably close to *vedajad* 'transporters', who also linked to the Gulf of Riga via *Venede* based where Cesis is today. But in Estonian the word *vire* is not about carrying but about liveliness, energetic, in a positive way. The term *vire tuul* means a stiff wind that was ideal for transportation by sea – a wind energetic enough to carry the ship at maximum speed, but not dangerous. Maybe there were two meanings. It is significant that the word for the northern lights is in Estonian *virralised*. Taken all together, the fundamental meaning is lively energy, and that is what I believe underlies the Venetic words, based on the context. Here are some examples. Found on a cremation urn the single word 5.B) **v.i.rutana.i** Based on our interpreting *-na.i.* in the sense of 'up to, until' (in Estonian *-ni*) we can see it added to a stem **v.i.rut** where the *-t* marks plural as determined from contexts of various other sentences, and also, used in Finnic. So the very context of the cremation suggests that **v.i.rut** in effect seems to speak of the deceased going up to, until, the positive energy, light. This makes sense in the context of cremation, because it would be inappropriate to regard the cremation fire in a negative, destructive way. Furthermore the experiences of people who approached death and came back would speak of journeying towards a light. It also fits with



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virtualised. So this single word on the urn is quite clear – it names positive energies, and that would also fit as the name of a grotto, which we can picture as a positive environment where people could visit to energize themselves. This interpretation now gives us a sense of how we should interpret the stem used in various other sentences, such as the following which is a message to goddess Rhea inscribed on a bronze sheet. 6.G) **vda.n dona.s.to v.i.rema v.i.rema.i.s.t- re.i.tiia.i. o.p vo.l.tiio leno** This sentence without the **v.i.rema v.i.rema.i.s.t-** is quite straightforward – ‘I carry the offering ...to Rhea. Up to the heavens fly.’ **v.i.rema v.i.rema.i.s.t-** seems to refer to Rhea. The obscured ending on **v.i.rema.i.s.t-** is probably the same as on the cremation urn - **-na.i.** as in **v.i.rema.i.s.tna.i** I think the answer – drawing from Estonian aspects - is ‘up to She who arises out of the light’ It is complex and poetic. But we conclude that it is all about ‘the land of light’

.e/go

(v) (3rd Pers Imperative) ‘let remain, let continue, let-it-be’ This interpretation was inspired by the context of mostly being on obeliskues 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 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 trade in Baltic amber. The stem of the word is simply **.e.** and **-go** is a grammatical ending. This is confirmed by **-go** occurring elsewhere too and producing the 3rd person imperative meaning. (See next chapter on Grammar.) The discovery of a stem **.e.** inspired a search for other verbs or nouns based on the **.e.** stem. The following is one that appeared in the body of inscriptions.

.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’. For example the sentence 7.C) **me go doto v.i.ogo.n.ta mo.l.dna .e.b** Because the word **mo.l.dna** appears elsewhere it is clear from this sentence that **.e.b** is a word, and that it has to be a verb. *Our (me go) brought (doto) conveyance-collection (v.i.ogo.n.ta) as earth/ash/dust (mo.l.dna) remains (.e.b)* Another example is - 6.B) **me go dona.s.to .e.b .v.i.abai.i.\$a porai.**

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.o.p iorobo.s. “Our offering remains to liberate(?? *uncertain grammar for v.i.aba.i. \$a*) to turn up in the direction of the eternal way”. I did not find any other examples of the use of the verb stem **.e**. It is one of those words that have survive intact owing to constant use. In Estonian for example, the stem *jää* is always in use, as is *jääb* and *jäägu*. It is one of the Estonian words that are exactly like the ancient forms from being in constant daily use and immune from being abandoned or greatly distorted from lack of use over the centuries. See the grammar section where the **/go** ending as a third person imperative is evidenced on a few other verb stems in the body of inscriptions.

.o.

(v) (infinitive) ‘be (in the deep, static sense)’ 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. The **.o**. appears a couple times, and this interpretation fit just fine. (See the grammar section for discussion of how Venetic uses naked vowels as various grades of the idea of ‘being’)

.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**. 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.tio.i. e.ge.s.tio.i. ‘Let remain, to infinitely be, arising from continuing eternally’ (or similar – it is a very nuanced sentence and the nuances are elusive)

.e.cupetaris

‘happy journey!’ This is an end tag found on memorials that shown people in chariots going someplace. The context in general strong suggests that the memorial celebrates the departure. Perhaps there was great festivity celebrating departures, enough significance to have a relief image carved. The first part **.e.cu** is clearly the same as **.e.go**, with g becoming harder among the hard consonants P, T (=consonant harmony) All ‘farewell’ or ‘goodbye’ words in all languages are abbreviations of longer expressions wishing well as in ‘farewell’ = ‘fare thee well’ or ‘goodbye’=

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‘good health till bye-the-bye we meet again’. For example in Estonian ‘*tervise*’ means ‘have health (wholeness)’. 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 at the end of the sentence would mean 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. I have repeatedly heard Estonian-like sentences that do not seem to be pure sound coincidences and therefore must be somehow connected. I can sense in **.e.cupetari.s.** a construction that in Estonian would be *jäägu (nii) pida reisi!* ‘let it remain so, hold the journey!’ The reader can judge whether this is relevant to the explorations of context. I believe it is.

meگو dona.s.to....\$a.i.na-te.i. re.i.tia.i.

This is a basic construction in the offerings to the goddess. (Group #6,7,8 in project) All the messages accompanying offerings to Rhea, are basically constructed around this sentiment. There can be substitutions and some word implies, but this forms the basic underlying theme which I interpret as ‘Our offering....to Divine Rhea’. Some explanation: basically we argue that the text must address the goddess in a respectful 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 acknowledgement.’ 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 the following individual words to explain the words in **meگو dona.s.to....\$a.i.na-te.i. re.i.tia.i.**

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 supports this interpretation. However, it is not necessary to go with the Latin interpretation. First of all there is a long tradition in ancient history that important individuals – kings or deities – were never addressed directly. As a result, there developed the so called “royal you” or “royal we” in which the plural was used even if sometimes the correct number was singular. This I fundamentally disagreed with the use of ‘I’ or ‘you (singular)’ in formal inscriptions. Instead we would see ‘we’ or ‘you (plural)’. This is as significant in interpreting context as the idea of funerary inscriptions speaking of the deceased ‘resting’ instead of claiming ‘I am [rest of the words]’ as earlier scholars following an erroneous path,

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have claimed. So how can we argue that **meگو** probably translates as ‘our’. Once again we look outside Venetic to clues in other languages. Since we were having so much success observing it with Estonian or Finnish ears what can we find there that may support the above hypothesis from context that *meگو* meant ‘Our’. I have already established the believability of a linguistic connection from the fact that Venetic was connected to Finnic amber trade. What can we find in related 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. The appearance of the G in Livonian *meg* is significant as it seems to be a consequence of strong palatalization. When Estonian *meie* is highly palatalized it becomes MEIJE and that can then become MEGE, but this is a linguistic matter and linguistics is beyond the scope of this deciphering Project. Nonetheless MEGE can evolve into 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 Venetic **meگو** 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. I describe this next.

dona.s.to

(n) ‘the offering (expressions from the pilgrim to the deity)’

Traditional analysis of Venetic by any other theory, will invariably determine from context that this word means something like ‘offering, donation’ It works HOWEVER from the contexts in the sentences, there is a good possibility that its meaning included non-material offerings. For example offering the prayer itself, or some ceremony. Thus the translation could be ‘the acknowledgment, the offering of respect, prayer’ which covers all things the pilgrim brings to the deity.

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 an early Venetic or the non-Indo-European Etruscan. It is sheer arrogance to claim that Latin could not have borrowed from earlier languages. 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 form *toonustus* ‘something brought’, but maybe the best Finnic parallel is *tunnistus*, in Finnish *tunnustaa*. And then that would suggest the Venetic *dona.s.to* meant ‘acknowledgement’, ‘testimony towards’ With a higher vowel we get *teenistus*, as in *Jumala teenistus* ‘God’s service’. I think that originally, before the east Slavs pushed

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interior Latvian and Lithuanian cultures towards the coast to displace the Finnic tribes, the tribes worshipped Rhea with offerings and actually used the word *tunnistus*, the same as in the south, but over time, the word mutated into *teenistus* for this religious application. It was very fluid in meanings but all related to humans paying respect to a deity.

\$a/i./na

(Plural-Essive) I divide this word into three elements, the stem **\$a**, the Essive case ending **-na** and the **.i.** in between that is a pluralizer if we accept what Finnish does. (in our approach **\$** represents an unpalatalized long S as in English *hiss*) 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 *issa/i/na* ‘in the form of the gods’. Thus we can see an accumulation of evidence from Etruscan, Estonian, and generally in the context of the Venetic, that strongly points to a meaning of ‘Lords, in the nature of’ To this the expression adds **-te.i** which is plural for ‘you’, Thus in Estonian we would have the parallel ‘*issaina-teie, Reia*’ Such coincidences along with unreal data pointing to the same interpretations, simply cannot occur by random chance.

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’ and which I show as **\$** because the **\$** looks like a combination of an I and S, 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 IISS. 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) This is added to **sa.i.na** but it is a pronoun that occurs elsewhere too in the Venetic. Here in the Partitive used in the active meaning (see

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Grammar section) ‘towards uniting with You’ occurs at the end of **sa.i.na** and also in **ON TEI** on the Canevoi tankard of 9b.B in the Group #9 of the project inventory. Thus **sa.i.nate.i.** means ‘to you, in the form of the gods’ but we can sum up the meaning in English as “Divine” and recognizes the fact that humans would tend to speak to a deity indirectly and praisefully, not in some plain descriptive adjective. We can determine the meaning from context in addressing Rhea, in that it is human nature to address a lord or deity with a formal ‘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 **meɡo**, we might propose that the Nominative and Genitive were “**teɡo**”, 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 in Grammar– the need to add a consonant when the endings produced a long series of vowels.) In this form, we have the stem **re.i.**, an ending **a.i.** in the active Partitive form that is interpreted as ‘uniting with, becoming part of’, and before that the double I is an infix I call Iiative (see Grammar) and the T is added as sometimes occurs in Finnish, to break up a long series of vowels (**re.i.ii.a.i** > **re.i.tiia.i**).

In the above discussion of **dona.s.to**, I wrote that the Estonian parallel would have been *toonustus*, ‘something brought, offering’. 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*. In other words, offerings becomes a way of worshipping *Rhea*. (*Rhea* was goddess that predates any of the Greco-Roman deities, and for that reason the original dieties were classivies as “titans” and the new Greek dieties were portrayed as children of *Rhea*. Since *Veneti* were established in the Italic Peninsula many centiries before the rise of Roman and Latin, the *Veneti* were not worshipping the Greco-Roman *Rhea*, but the original one that was widely worshipped in pre-Roman Europe. Roman historian Tacitus wrote that the *Aesti* at the southeast Baltic amber source worshipped *Rhea* (*Reia*) through boars. (Offering boars to *Rhea* throough a fire, before serving it in a banquet) If that is the case, then Estonian must have worshipped *Rhea* up to about the 10th century or even later before the imposition of the Catholic Church. I read that clergy found the natives practicing their boar offerings and feasting at their sacred groves (*hiis*) and worked hard in moving the practice to the church graveyard and directed not at *Reia* but as

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Saint Anthony, patron saint of pigs. It is significant that at the beginning of the Catholic conquest of all the “pagans” they referred to northern Estonian as Mary’s Land which in Estonian is *Maarja Maa*. By coincidence *Maarja* sound much like *Maa Reia* of *Maa Riia*, ‘Rhea of the land’. When the Catholic church was established to conquer the Estonians and Livonians, it was established where the city of Riga is today. It seems me that this city, which in Estonian is known as *Riia*, may have been an attempt by the clergy to disguise themselves as followers of *Rhea*, and then transform her into Mary, Mother of Christ. In any case, if one can break through the clutter of Church revisionism one can see how true Tacitus’ description was, that the people he termed “*Aesti nations*”, and which Ptolemy called “*Venedae races*”, worshipped Rhea through boars. This northern religion was not found just at the north end of the southeast Baltic amber route, but also the route that began at the Jutland amber source and went south via the Elbe. There, Rhea endured as Freya, and is represented in the myth of “Freya and the boars”.

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). IAs for the grammatical form, we note it may be paralleled by Est. *toodu(d)* ‘brought’.

la.g.s.to

(n) ‘gift’ This word appears only once, but when it does appear it appears in parallel with **dona.s.to** separated by conjunction **ke**, and suggests it is a synonym for **dona.s.to**. The sentence is 6.D) **vda.n.** (‘I carry’) **vo.l.tiio.n.-mno.s.** (‘the heaven-ward going’) **dona.s.to** (‘offering’) **ke** (‘also’) **la.g.s.to** (‘gift’) **Sa.i.nate.i.** (to You of the Gods) **re.i.tiia.i.** (To unite with Rhea) **o.p vo .l.tiio leno** (‘up to the heavens fly’) In this case, the meaning chosen is based on need to find parallelism with **dona.s.to**. What could that be? With it only occurring once we see if we might be lucky again in finding remarkably suitable meanings suggesting the survival of the word in Estonian. It happens I 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). (Interestingly this sentence also helped affirm word divisions for several words.) What we got was parallel to Estonian *tunnistus* (or *toonustus*) *ka lahkustus* ‘offering also gift’ It also helps to confirm the meaning of **dona.s.to**. as a word with a similar meaning as ‘gift’. Although I have said *toonustus* literally means in Estonian ‘something brought’ or as *tunnistus* literally means ‘acknowledgement, testimony’ in this context it fits best with the English meaning of ‘offering’ in a broad sense, including non-material offerings like prayer, inscription. Perhaps the scribe of the Venetic

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sentence found ‘offering’ was not enough, and needed to add that it was a ‘gift’. Although the Estonian word *lahkus* means ‘kindness’ ‘friendliness’ so we can also interpret the Venetic form as ‘an expression of friendliness, devotion’. Interestingly Estonian is filled with derivatives of *lahk-* which suggests its roots are very old, and it should not be surprising that it should appear in ancient Venetic and have changed little over the millennia.

ke, k

(Conjunction) ‘also, and’ appears several times in a manner where words on both sides identify the **ke** or **k** as a distinct word. In two instances it seemed to separate words that were the same thing expressed in two ways. Viewing it as a conjunction similar to Est. *ka* (‘also’) was the only possible approach. This is another certainty as where it occurs we see parallelism.

mn/

(v)(verb stem) ‘go’ If this had occurred once, it would be a challenge, but it occurred several times, to affirm what the context suggested. The context includes the Estonian *mine* ‘go’ or *minna* ‘to go’. In Venetic inscriptions the loss of a vowel occurred where the Finnic language was spoken in a raised manner – as is the case with both Venetic and Suevic – where the raising shifted the vowels thus: U>O, O<A, A>E, E>I, and an I becomes silent in a forward H or J or simply a silent space. In other ways if the original Finnic said MIN- the raised word said MN-. It would have been pronounced MM’N. As evidence that an “I” has been lost we find a Venetic inscription that gives the word in the following way- **vo.l.tiio.m.minna.i**. Here, the dialect used had preserved the I and that to me is proof that **vo.l.tiio.m.minna.i**. became abbreviated from much palatalized use of the language, to **vo.l.tiio-mn/o.i**. (See below) This shifting to a more palatalized Finnic occurred from the South Baltic to the Jutland Peninsula, among tribes Tacitus grouped as “*Suevi*”. This dialect, I believe was transferred south via the amber route that began near the mouth of the Elbe where amber was gathered, and south via the Elbe to a terminus down the Adige. The Adige was called *Atesis* in the Romanized form, which can mean an original ATESE, which if we lower the vowels become OTISE, which we can recognize via Finnic as ‘(river) in the terminus’. In the trade routes in the east, the same word has produced the name *Odessa*. An example at the north end of the amber trade route, in ancient pre-Germanic Suebic is the way the tribe name *Semnonēs*, when reversed becomes SEMN > SAMIN> SOMEN where the final lowered form is the same as what Finns call their land – *Suomi* with the original meaning SUO (marsh) MAA(land). Indeed the word “Sweden” comes from it such as SUO-D-EN ‘of the marshes’ or in SUO RIIGI = “Sverige”. The other Venetic word that has lost an “I” from the upward shift of vowels is the appearance of VD as in **vdan**. Here too an original

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VII-D- has become VD, probably pronounced VV'D with a short break at the apostrophe. This interpretation is supported by so much evidence that it is quite certain. See the Grammar section for further discussion of the systematic shift in the Venetic and Suebic language compared to the low vowels of east Baltic Finnic.

vo.l.tiio-mn/o.i.

(v)(Infinitive) **vo.l.tiio-mn/o.s.** (v)(Pres Participle) Note that as will be expressed in the Grammar section, we see two possible endings. While in normal nouns the **(vowel).i.** ending is Partitive ending and the **(vowel).s.** is Inessive but on a verbal idea such as this, the one is an infinitive and the other is a present participle. So the one means 'to skyward go' and the other means 'into skyward going'. This is not surprising considering that English uses 'to' to signify an infinitive, as in 'to go'. Ancient English, as I will explain in a final chapter, used a Venetic international language during the Bronze Age. That is the reason we find a few interesting coincidences with English, such as survivals of Venetic **.o.p** in English *up*. There are a few other examples. I discuss such grammatical features more completely in the Grammar section.

kara.n.-mn/o.i.

(v)(Infinitive) **kara.n.-mn/o.s.** (v)(Pres Participle) 'mountains-going' This word is placed here next in the list to **vo.l.tiio-mn/o.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" And in Estonian *kara* 'rough lands' Two sentences in which it appears are:

2.B) **(?i.)plet/e.i. ve.i.gn/o.i. kara/.n./mn/ii/o.i. e.kupetari.s. e.go**
This inscription captions a relief image showing men in chariots with spears and shields, which I interpreted as a '(?) army to go the mountains'

.6.E) **me.go dona.s.to va.n.t.s. mo.l.don ke .o. kara.n.mn.s.**
re.i.tiia.i. Here **mn** has the Inessive ending **.s.** but when attached to a verb stem, perhaps should be interpreted as it is in Estonian, a Present Participle (*-minnes*) I translated this as 'Our offering in the direction of soil (?) and also be to mountains-going.'

vda/n.

(v)(1st Pres Indicative) 'I carry' determined from context, and noticing parallel to the Finnic 1st Person Singular Indicative ending. The 1st person form can be inferred by it replacing **me.go** in one inscription. If **me.go** also appears it is for emphasis. Resembles Est. *vedan* 'I transport' with vowel disappearing through palatalization. *vedan* or *vidan* > *v.i.dan* > **vdan**. It works perfectly in the sentences in which it appears in this meaning and grammar. Probability of correctness is very high. My

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interpretation of **vdan** as a 1st person Indicative verb is based on the context in the sentences often replacing **meگو**, and the parallel in Estonian. So this decision is not as certain as some others. Ideally, with humility towards the goddess, we would have wanted the translation to be ‘we carry’ (1st person plural). But it is possible that Venetic did not distinguish between singular and plural, since that information would be available in the context. It is possible, because we see today English using the word “you” and we determine whether “you” is singular or plural from context. It is even possible in English for a person to always use the word “we” without any issue. In fact I can interchange “I” and “We” in this text, and it would not matter.

v.i.o.u.go.n.ta

(n) is a compound word combining **v.i.o.u.** and **go.n.ta**. It appears, like **vioug-** (See also the **v.i.(o)ug-** words discussion earlier.) in many inscriptions, and we should be able to ascertain its meaning from cross-checking between the different locations it was used. Both words appear in 7.S) **meگو dona.s.to v.i.ugiia v.i.o.u.go.n.tiia ka \$a.i.n. \$. \$e.i. re.i.tiia.i**. The section **\$a.i.n. \$. \$e.i.** I believe is a scholar misinterpreting the original inscription because in front of **re.i.tiia.i** it is obviously **\$a.i.n.ate.i**. It looks like the second and third \$ characters were misinterpreted. So we should rewrite it as **meگو dona.s.to v.i.ugiia v.i.o.u.go.n.tiia ka \$a.i.nate.i. re.i.tiia.i**. That means there are two thoughts separated by the “**ka**” (‘also’) and the offering (**dona.s.to**) goes to two destinations the obvious one being to the goddess Rhea, but the other destination is **v.i.o.u.go.n.t**. What does that mean? We only have general ideas from the context and the internal comparative analysis. So once again I extended my search for context information to Estonian, since we have had insights to answers many times now. In Estonian the most common verb *viia* ‘to take, carry’ can be nominalized by *viik* ‘something taken, carried’ softened to *viig-* when there are additions to it. Thus one can say *viigu kond* or *viuu kond* where *kond* means ‘collection, grouping, community’. Does this idea fit the sentences in which it appears? One inscription is unusual as it presents **v.i.o.u.go.n.t** twice, once with the ending **-a.i.** (Partitive) and once with the ending **-na** (Essive). It does not provide a solution to the mystery. Here are the other locations where the word appeared: 3.F) **.e.go vho.u.go.n.te.i. u.r.kle.i.io.i.** appeared on an obelisque marking a tomb location. The Partitives in this case suggests there was a Rhea’s heaven (where **u.r.kle** refers to Rhea). Thus **vho.u.go.n.te.i.** seems to refer to a community there. A community of spirits of the deceased? Do we find a further clue in a sentence on a stylus that is a message to Rhea accompanying an offering? 7.B) **v.i.o.u.go.n.ta lemeto.r.na .e.b.** It reads *the “v.i.o.u.go.n.ta” remains as ingratiations*. This suggests that the **v.i.o.u.go.n.ta** are offerings brought to Rhea. Do the groups come with a number of offerings? Sacrifices of animals? One idea

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that would work is that maybe the offerings are collected and then burnt as a group? The other approach is that we are not speaking of animal sacrifices but pilgrims bringing valuable good – goods that do not appear in the archeological finds because they got stolen when the facility closed?

There are three inscriptions from the degenerating Roman period, that present the word on cremation urn inscriptions:

10b-1.L) **FOUGONTAI - FUGISONIAI - BRIGDINAI - EGO**

10b-1.M) **FOUGONTAI OST.INAI | FOVGONTAI TOTICINAI**

10b-1.N) **FOUGONTAI - EGETOREI - FILIA - FUGENIA - LAMUSIOI**

It looks like the word FOUONTAI refers to the process cremation, but that it is more than ‘cremate’ or burn. It seems to view burning in the funerary or offering fashion as a doorway to infinity, in which case **FOUGONTAI** or **v.i.o.u.go.n.t a.i.** represented the community of deceased spirits either before or after the cremation. Here is an inscription on a cremation urn from the pure Venetic period: 5.G) **va.n.te.i v.i.o.u.go.n.tio.i. .e.go** This sentence indicates that the deceased remained ‘towards the **v.i.o.u.go.n.ta**’ and this seems to support the idea that there was a community of deceased towards which the cremated individual went.

I think we can assume, as today, that offerings or cremations were not done when the death occurred or when the pilgrims to the sanctuary brought offering, but that there was a schedule for making the fire, etc. so that there could have been more than one offering or deceased awaiting the actual event of burning. I leave this question open. Perhaps there existed in the ancient world a description of cremation practices since what the Venetic did would also have been done elsewhere, as established customs anywhere are not entirely unique to that culture,

.i./

(n) ‘in high state of being’ Earlier we noted **.e.** and **.o.** The **.e.** represents the continuing state of being such as ‘live’ and **.o.** represented today’s common ‘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. See the Grammar section. We see in the inscriptions a frequency appearance of two i’s after the stem and the case ending, which I will call the “Iative Case”. It probably originates from a natural human tendency to express a concept in an extreme meaning. It would be like saying in English “exaaaaaagerate”. In the use of the **-ii** – infix in Venetic words, we find it in relation to the idea of the deceased spirit travelling infinitely far and infinitely long to reach the heavem. For example it always appears in **voltiio** and in **re.i.tiia.i.**

.u.r.kli/

(n) ‘oracle’ ‘all-knowing’. This interpretation is inspired by both the way it occurs in sentences where normally there is reference to the goddess

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and ancient Mediterranean words for the ‘oracle’ women in the ancient Mediterranean. It appears when used, to be replacing the normal **sa.i.nate.i.** One concludes that the goddess Rhea was pictures as an all-knowing female, an oracle. I also go beyond what the inscription context suggests to again see if there are insights in Estonian. In Estonian we find the word *uuri* ‘investigate’. In any event, the linking of *Rhea* to the concept of the oracle, works perfectly and we use it. For example in the following in the Rhea offerings inscriptions: 7.M) **vda.n. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to** Here we see **.u.r.kle.i.na** seeming to be a substitution for **Sa.i.na**. That means using ‘in the form of the all-knowing ones’ in place of the regular ‘in the form of the Gods’ as suggested by having the identical grammatical ending. Only the **te.i.** (‘to You’) is absent. In the next example 5.H) **lemeto.i. .u.r.kle./io.i.** found on a crematin urn, the words say ‘ingratiations to the oracle-infinity’

.a.kut/

(n.) This word is challenging to interpret from context and comparisons with different sentences it appears. The most revealing of the meaning is in the following inscription at the location of the sanctuary of Rhea. It reads 8.A)**me go dona.s.to ka.n.te.s. vo.t.te.i. iio.s. .a.kut.s. Sa.i.nate.i. re.i.tia.i.** ‘Our offering carrying, to take, into infinity into **.a.kut** to you. But what is this **.a.kut**? Once again I see if I can get some insight from an Estonian word. It has helped often so far. The word **.a.kut-** begins with dots on the initial vowel, then when we transform it into Estonian parallel we need to add an H or K. Thus the word may be reflected in Estonian *hakka* ‘start’. Let us assume that **.a.kut-** speaks of ‘the beginning’ then it could be speaking of how the deceased ends their life, but begins a new life. The stem appears 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, until the beginning’ (a new life, a new beginning?) From a religious point of view, the concept may be more profound meaning ‘origins’. But in general, this interpretation is tentative. More evidence is needed.

alkno/

(n) ‘beginning’ Like **.a.kut-** this too suited the concept of a new beginning where it appears for example below on a cremation urn. The other cremation urn inscription in the older Venetic alphabet form present short ways of describing what has happened to the deceased, including ‘the end’. They do not otherwise follow any convention. The Roman era urn inscriptions on the other hand begin to follow Roman conventions that are not even sentences. This we view the following inscription in a way that aptly describes what has happened. In this example the Venetic writing reads 5.I) **.u.konagalkno.s.** and, following what I had already seen in the Venetic inscriptions, I divided it first after **.u.kona** (because **-na** is a case

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ending) Next, Venetic word patterns suggested either **gal kno.s.** or **g alkno.s.** I chose the latter because “g” could be interpreted as “k” or “ka” conjunction seen elsewhere. It would also suit poetic writing. Once I had **.u.kona g alkno.s.** our knowledge of case endings determined by now, suggested ‘as **.u.ko** also ‘into **alkno**’. Instead of wild speculation, I saw immediately via Estonian UKKO KA ALGUSSE, which, can be interpreted generally ‘as perished, also into a (new) beginning’. That is my inspiration of seeing **alkno-** to be close to Estonian *algus* ‘beginning’ in meaning. Also we noted that for **.a.kut-** (above) 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 – as I mentioned earlier, words that are common are most likely to have endured over the centuries. Thus this interpretation shows how the context (cremation urn) and comparisons with other inscriptions in the same context, suggests the nature of the inscription, and the discovery of other independent evidence – in this case resonances with Estonian – help to arrive at a more precise meaning. Of course this is an example, that needs some more independent evidence, but unlike some other words, this one is rare in the available body of inscriptions. The next word too does not occur much, and we are mostly reliant on interpreting the context in which the word appears.

.a.v.i. - ro.i.

(n)(Compound word in Partitive) ‘to the space-way’ This is another example of how our methodology begins with determining a general appropriate meaning from the context in which the word appears, and then looks to other evidence like apparent good parallels in common words of an existing language. This, as I have explained before, prevents the ideas flying in wild, arbitrary directions, and becoming inventions. This compound word **.a.v.i.- ro.i.** occurs in a two word inscription on a cremation urn – **vant.s. .a.v.i.ro.i.** – which from an urn context should mean ‘in the direction of -----(sky, heaven, etc)’ (see my entry of **vant.s.**) 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 in Estonian 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

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the ancient river routes of Europe ending with –RA, as seen in the Romanized forms *Ligura, Otrā, 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.tiio**. Note also the following sentence, underlined portion, that supports the above approach. 6B) **me^og^o dona.s.to .e.b. vhaba.i.t\$Sa pora.i. .o.p iorobo.s.** Note the –ro in the construction **io** (infinite) **ro** (way) **bo** (to side of) **.s.** (into). The interpreting or RO, RA in words is quite secure.

ka.n.t/a.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 til 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 can have survived a long time, 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.’). This is one of the words that suggest a Finnic-like large scale trade language was associated with bronze age trade that carried British tin to ancient Greece. It appears in ancient western Europe in words like Cantium for southeast Britain, where there had to be considerable overland carrying of goods to and from the narrowest part of the English Channel that linked Britain to the continent via ferry-boats.

vo.t.t/e.i.

(v) (Infinitive) ‘to take’ This word appeared in **-me^og^o 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

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(see the Grammar chapter, 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. As I say often, if the Estonian or Finnish word is very common, there is a high probability that it has not been changed much, or displayed, since the time of the Venetic writings. The Estonian verbs based on *võtta* are today used by an Estonian speaker maybe a hundred times a day. See further the word **vot/na** which I interpreted as a past participle that parallels Estonian *võtnud* ‘taken’

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 **meɡo doto v.i.u.g.sia votna \$a.i.n|ate.i re.i.tia.i o.p vo.l.tio 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 the target word so that the meaning is revealed by its context by the nearly-fully translated sentence.

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 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, earth’ From context it is presented as a destination for deceased. While the spirit of course flies up into the heavens, the reality is that ash left by cremation or burnt offerings, remains behind. To me, it

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resembles the Finnic word that in modern Estonian is *muld* ('soil, earth, dirt') Appears in the Venetic inscriptions in forms like **mo.l.do/n/a.i. mo.l.d/na mo.l.do/n MOLTI/SA** Let us look at some examples.

Found on a cremation urn....

5.E) **mo.l.dona.i. So.i.**

mo.l.do/na.i. has the **-na.i.** ending that, from other examples, means '(physically) end up as, reach' which in Estonian would be *mulla/ni* 'as far as the dirt'. Being written on a cremation urn, the inscription ordered on the urn, could simply have addressed the destination of the physical remains in the urn. **MOLTISA** is also found on an urn in the Latin period, in this case the grammatical ending is **-SA** which renders the meaning 'into the earth'

A further instance of the appearance of **mo.l.d** in the inscriptions occurred in the survived writing on the bronze sheets at the sanctuary to Rhea.

6.E) **megodona.s.tova.n.t.s.mo.l.donke|o.kara.n.mn.s.re.i.tiia.i.** which breaks apart into **me go dona.s.to va.n.t.s. mo.l.don ke.o. kara.n.-mn.s. re.i.tiia.i.** It reads 'our offering in the direction of **mo.l.don** also (**ke**) is (**.o.**) into (**-s.**) the mountains-going (**kara.n.-mn.s.**) The conjunction **ke** (as seen in other inscriptions) appears when saying something in another way as for example **dona.s.to ke la.g.s.to** (offering and gift) discussed earlier and suggests here that **mo.l.do** is presented as a counterpoint to **kara** meaning 'mountains' (the source of today's "Carnic" Alps, and in Estonian today meaning 'rough lands')

Because the Finnic word *muld* (Finnic *multa*) in the meaning of 'earth, soil, dirt' is so common in these languages, I think it is a word that has remained in use with only the apparent minor changes. So my conclusion is that the word is fluid in meaning, just as in English Christian practices the sentence 'dust to dust', is a general idea that does not address whether the remains are 'dirt, dust, ash, or earth' – only that something is born from the earth and returns to the earth.

a.l./na.i.

(n)(Terminative case ending) 'till below'. For example in a funerary urn inscription 5.D) **v.i.ugia.i. mu.s.ki a.l.na.i.** As we see from other cremation urn inscriptions from the early period in which the Venetic alphabet was used, that the inscriptions tended to make a short reflection on the meaning of being cremated, and what that meant – travelling to the heavens, ashes left behind in the earth, etc. So that is what one looks for in this example. The first word, based on the ending (see Grammar section) could be an infinitive meaning 'to be conveyed' or similar. Next we note that **a.l.na.i.** has an ending (**-na.i.**, **-ne.i.**) that in other sentences looks like it should be a terminative case ('physically up to, until'). That suggests **mu.s.ki** could be a nominative, and naming what is travelling 'up to'. When we reference Estonian we find the same wide use of this stem as

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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. So that suggested to me a translation of this sentence with ‘to be conveyed **mu.s.ki** till the below’. More evidence is needed to confirm this interpretation, but one notes that the *al-* stem is a very common one in modern Estonian, and therefore has probably change little, like some other most common words, in the last couple thousand years.

.a.t/

(n) ‘end, terminus’ This meaning comes mostly from context. There is much to suggest that this word was very common in ancient times, using one of the vowels terminated with a “T”. The psychology involved here is the use of the T to terminate the sound – giving a sense of the ‘being’ idea being stopped, terminated. This formula appears in many places, and seems it originates in the earliest long distance trade world of pre-Indo-European Europe because it appears in words like *Etruria*, *Atria*, even *Athena* – all naming end-points of trade routes.. When it comes to the *Veneti* 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’. It makes sense when considering the archeologically affirmed trade between the Jutland Peninsula and the Adige. (The amber route came down the 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*. The “T” could be added to any of the vowels indicating ‘being’ (See Grammar) and thereby decribing the cut-off of living or being or journeying. There is much evidence that interpreting **.a.t-** with ‘end’ is certain. It appears by itself on urns in two forms **.a.tta** which from this point of view translates as ‘*the end*’ and **ATAINA** ‘*as the end*’. The idea is that the deceased has reached the end of his life journey. 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. In the context of a long distance trader or shipper, the reaching of the end of the journey was a positive event.

kat/a.i.

(v)(Infinitive) ‘to vanish’. Examples: On an obelisque marking a tomb location 3.C) **.e.go kata.i. ege.s.tna.i.** There are enough examples of the other words to see the translation as ‘*Let remain kata.i. until eternity.*’ While there are several possibilities for **kata.i.** the solution with most evidence and support is that it is an infinitive meaning ‘to disappear’ so that the complete sentences means ‘Let remain, to disappear, as far as

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eternity'. This approach is supported by the word being common in Finnic, as in Estonian *kadu/ma* 'to disappear'. However it also appears on a long inscription on a stone probably used close to a tomb.

9a-A) **.o..s.t..s. katus.ia .i.io.s. don.a.s.to .a.tra.e..s. te.r.mon.io.s. de.i.vos.** The last part of the sentence, **.i.io.s. .a.tra.e..s. te.r.mon.io.s. de.i.vos.** appears to express the same thing in two ways, **.i.io.s. .a.tra.e..s.** in traditional Venetic and **te.r.mon.io.s. de.i.vo.s.** using borrowed Indo-European words for 'terminus' and 'sky/heaven' respectively. Expressed in English: *'Into eternity's road-end, into the terminus of the heaven'*

The first word **.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.** 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? This is a complicated one which seems to mean something like 'be it so that' or 'from being so as' etc. Thus what we have is *'The offering, from being so as katus.ia into eternity's road-end, into the terminus of the heaven'* The stem of **katus.ia** to an Estonian ear 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, 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. My English translation – as parallel to the original Venetic as possible was

'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'

The conclusion is that **kata-, katu-** meant about the same as Estonian *kadu/* not changed from much use since the Venetic times. Note that in this methodology there was no design to find Estonian words. I simply heard them and they were both suitable for the Venetic as translated from context and internal comparisons, and the modern word was among the most common in Estonian (and/or Finnish). Common words transcend sometimes over a hundred generations. For example comparative linguists have noted that words pertaining to family relations have a tendency to outlive other words simply because they are so deeply entrenched in daily life that they continue to be used. For example, some words pertaining to relations, seem to have spread with circumpolar skin boat peoples. The Inuit *saki* meaning 'father, mother, uncle or aunt-in-law' can be compared to Estonian/Finnish *sugu/suku* simplified to 'kin'. The Inuit word meaning suggests an institutional social unit consisting of the head of a family being one's father and his brother, plus both their wives (our mother and aunt-in-law) The brother was both the assistance to hunting, and the substitute if

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the other became incapacitated. This is culturally known, The loss of the hunter, could spell the end of the whole family dependent on them. The Finnic *sugu/suki*, over a period of as much as 4,000 years did not change much in its form, but the meaning ceased to be relevant in the course of the progress of the Finnic speakers towards civilization. Similar blurring is why Inuit *ani* 'brother of woman', has blurred to *onu* 'uncle' in Estonian, but in Finnish *eno* means almost exactly as in Inuit, 'mother's brother'. (Note, the northern aboriginal peoples in the aftermath of the ice age melt, became far ranging boat peoples, and that while the more southerly tribes evolved towards being fishermen and long distance traders, those with access to the arctic ocean spread around the arctic in skin boats so that is the reason one can find some common words in Estonian/Finnish versus Inuit, just as one can find some common words in Estonian/Finnish versus Venetic long distance trade dating to as early as the Bronze Age. Either subject is beyond the scope of this description of my deciphering of the ancient Venetic inscriptions. See later for additional Venetic language manifestations in Britain.

lemet/

(n)(pl) 'warm-feelings' 'ingratiations' Because of the great success in finding common Estonian words and Finnish parallels that seemed to be what was required from the context and comparative analysis of Venetic words, we include looking towards Estonian and/or Finnish before or after determining what the context of the Venetic sentences require. Estonian for example provides the word *lemmik* 'favourite'. The stem word is *leme* 'accommodating, suave, fawning, ingratiating' This fits perfectly the context of sentences in which is found – in messages accompanying offerings to the deity Rhea. In the Venetic sentences, the stem to which grammatical endings were added, is **lemet/** This looks like a plural (-t) on **leme**, so that **lemet/** would have the plural meaning – 'ingratiations'. In the following examples, we see **lemet/o.i.** (partitive) 'some ingratiations', **lemet/o.r./na** 'in the form of agent of ingratiations', **lemetore.i.**, 'an agent of ingratiations'.

On a cremation urn: 5.H) **lemeto.i. .u.r.kle-ii.o.i.** 'some ingratiations towards the 'oracle' (Rhea) infinity'

A message with an offering to Rhea at her sanctuary: 7.B) **v.i.o.u.go.n.ta lemeto.r.na .e.b.** 'the offerings-collection remains as an agent of ingratiations'. Another one addressing Rhea is 7.E) **meگو dona.s.to re.i.tiia.i. ner.ka lemeto.r.na** 'Our offering to Rhea, as humble agents of ingratiations'. The following written on a bronze sheet was also addressed to Rhea: 6.F) **meگو lemetore.i. v.i.ratere.i. dona.s.to bo.i. io.s. vo.l.tiio. m.mno.i** This is more complicated but it too associates the offering *dona.s.to* with ingratiations, in this case, to the side of eternity, in skyward-going.

The meaning of 'ingratiations' for **lemet** fits perfectly into the general

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pattern in all the inscriptions accompanying offerings to Rhea, in that *lemet* actually informs Rhea that the purpose of the offerings is to humbly ingratiate themselves to the goddess. This was, in ancient times, the purpose of worshipping a deity was to secure favour from the deity – as we see especially in customs in ancient Greece. For example a leader in a war would make offerings to the god of war in his people.

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? It appears in the inscriptions accompanying making offerings to the goddess Rhea. In those inscriptions there was a common theme characteristic of prayers to a deity, seen even today when the devoted pray to their God, expressing great humility at the feet of the deity, and, as I noted above for *lemet*/ offering ingratuations to draw favour from the deity. This I knew the general nature of the word *ner.ka*, but what was the specific meaning? Here are some examples.

Found on an obelisque marking tomb locations, that begin with *.e.go*

3.A) *.e.go ne.i.rka.i. iiuva.n.t \$a.i.*

‘Let remain *ne.i.rka.i.* in the infinite direction, attain.’ Here the word is recorded a little differently but it is clearly the same word.

7.E) *mego dona.s.to re.i.tia.i. ner.ka lemeto.r.na*

‘My offering to Rhea, in the form of *ner.ka* agents of ingratiation’

Nerka seems to be an adjective but what does it mean?

We know that the word has to be meaningful in prayers to a deity? But can we find a narrower meaning? Once again I expand my search to Finnic languages. In Estonian the closest sounding word is *nõrk* ‘weak’. That meaning couldn’t be right. Then I looked into Finnish and found the meaning of the similar Finnish word to include in the meaning the idea of ‘humble’. The development in Estonian probably comes from the idea associated with being humble of being weak-kneed in the presence of grandeur. One thus humbles oneself in the face of goddess Rhea, gives her ingratiations and bows to her power. It all made sense. So in this case Finnish, situated more remotely, preserved the older more fluid meaning, while Estonian lost it. In any event I chose the meaning ‘humble’ in the sense of being weak before the power of the deity.

pora/i.

(v)(Infinitive) ‘to turn (self)’ This word appears in portions of inscription in which this meaning is strongly suggested. For example the following sentences are found in the messages addressing Rhea that accompany offerings:

6.B) *mego dona.s.to .e.b. v.i.aba.i. \$a pora.i. .o.p iorobo.s.*

This sentence says that ‘Our offering rests/remains to be free to turn up to the side of infinity’

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7.K) me go 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.

Similarly, this sentence too says that the offering to Rhea is to turn towards a skyward destination, expressed in two ways separated by **ke**. The words, **.r.i.mo.i.** and **lo.u.de** cannot be precisely determined because they occur only in this sentence, but one can tell from the other sentences that the words pertain to an everlasting road to where Rhea is situated.

While one might suggest other ways of translating **pora.i.** once again we are able to look towards Finnic languages notably the Estonian *põdra*. ‘turn’.

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 **renii.o.i.** obviously describing what one does in the Alps – ‘climb’ them. The applicable sentence captions a memorial stone with a relief image of a soldier on a horse.

2.D) **.e.nogene.i. .e.netii.o.i. .e.p.petari.s. .a.l.ba renii.o.i.**

This belongs to the memorial stones that we determined earlier to memorialize significant departures. Thus when tackling this inscription, we saw that it described a departure and that meant we needed the words to describe the nature of the departure, and that suggested **.a.l.ba renii.o.i.** was just that. Noting that the Carnic Alps were directly to the north, we could interpret **.a.l.ba** as the Alps, and Finnic (like Estonian *roni* ‘climb’) and an infinitive ending, easily suggested meant ‘to climb the Alps’

ve.i.gno/i.

(n) (Partitive.) ‘army’ Based mainly on context of object – image with warriors in chariots on one of the relief image memorial stone pedestals:

2.B) **(?i.)plete.i. ve.i.gno.i. kara.n.mniio.i. .|e.kupetari.s. e.go**

There was some uncertainty for scholars in reading the beginning **(?i.)** but it was clear from the image that the caption would be speaking of an army, of soldiers, perhaps heading off into a war. So that was the context that guided my interpretation, and then I noted that the Estonian *vägi* means ‘army’, exactly what we wanted. The root meaning would be ‘power’ so the best Estonian parallel would be *väe-konna* ‘power-community’



An image of the relief image and text shown here, clearly shows an army, and if the relief image memorials all celebrate a departure, then the story is that an army was departing and heading someplace and the citizens were saying ‘good-bye’ so my interpretation was ‘(adjective?) *army going into the mountains, good-bye, let it be so.*’

.u.pos/ed

(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. Thus a memorial with a relief image featuring horses, most probably contains the word for ‘horse’ or ‘horses’. Thus our initial interpretation for context can identify a word that is probably referring to the horses. Then if we can translate all other words than our target word, we can arrive at its meaning. In the case of a word meaning ‘horse’ we are faced with the fact that the Latin word for ‘horse’ is *equus* and that has lead to the erroneous assumption that *ecupetari.s*. The evidence suggests that the Venetic word for ‘horse’ comes from the same continental Celtic Indo-European language. (If Venetic has Finnic origins, we are reminded that there were no horses around the Baltic, and horses were introduced to the north by the Indo-European migrations into continental Europe that gave rise to Celtic, Germanic, and Slavic. Finnic peoples that converted to farming, thus obtained horses from these farmer immigrants into continental Europe.) What are the sentences that indicate the Venetic word was **OBOS** or **.u.pos**, and in plural add a –D. The following sentence captions a relief image that shows horses pulling a chariot. That means the sentence is either about the chariot or the horses pulling it.

2.C) **v.i.ugiiio.i. .u.posed-iio.i. .e.(cu)petari.s.**

‘To convey horses to eternity, goodbye’. This sentence seems to be a memorial to some horses and the journey is, as **iio.i** indicates, to eternity. The other relief image inscriptions seem to describe actual events of departure.

Another location in which **OBOS** appears is in **ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETIC OBOS-ECUPETARIS**. This sentence, written in Roman letters with dots representing word boundaries. The **OBOS** word implies a horse-journey was occurring, and that **SSELBOI SSELBOI** appears to mean ‘mount, mount’. See discussion elsewhere.

The final determination of the meaning of **.u.posed** or **OBOS** comes from the Estonian *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*.

a.n.det/

(n)(plural stem) ‘givings, fortunes, successes’. In the sentences in which this stem occurs, a meaning like these, fits well, and makes much sense. It also resonates with Finnic such as in Estonian *anded* tends to mean a person’s ‘talents, gifts’ but there is also *andekas* meaning ‘fortunate, lucky’. With **a.n.det** as the stem **a.n.deti/na.i.** would mean ‘as far as fortunes’, **a.n.teti/io.i.** would mean ‘some fortunes’ (partitive). For

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example, 2.E) **v.i.ugiia.i. .a.n.deṭina.i. v.i.uginiia.i. .e.p.petari.s** There is also the sentence, in Roman letters, 9b-B) **ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETIC OBOSECUPETARIS** In this case we found (see the more detailed analysis) the translation that fit best including being faithful to the grammar ended with ‘mount, mount, have a successful horse-journey’.

pueia

(v) (Imperative) ‘catch (him, her, it)’ This word 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 *püija* ‘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.



(Bedolina: source Mancini Be 1)

1.A) **pueia** [the image on mountain side showing 5 raised-fisted men and fleeing man. The tree symbol with 5 branches suggesting 5 men shouted the word.] Translation: ‘Catch (him)!!’

rako/

(n) ‘duck’ One of the pedestal inscriptions was accompanied by an illustration showing a plain man handing a well dressed man with a cane, a duck.



2.A) **pupone.i. .e.go rako.i. .e.kupetaris** ‘to the Father, let remain, a duck, bon voyage’

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 was the word **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

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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. As I explained earlier, only words that have been in constant, almost daily use for millenia, are likely to endure identifiable form and meaning. Since people do not use the word for ‘duck’ daily, it was liable to drift into other forms. 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*. 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.) I also recieved information from the Veneto dialect of Italian in northern Italy, that there was a word in that dialect, alternative to the Italian word for ‘duck’ that had to form *raza*. It proves that the ancient *Veneti* in the entire region around the north end of the Afriatic Sea changed their language to the language of conquering people starting with the the expansion of Rome on the one hand, and Slavic invasions from the east on the other. Another language that influenced the latter in historic times was Hungarian. This has the effect of introducing Ugric linguistic peculiarities into Slovenian.

klutiiari.s.

(n) ‘arranged bunch (such as flowers). This appears twice in the body of inscriptions, 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. The writing is around the collar, written as part of the design before firing hence must have been crafted to sell, and not custommade. The sentence inscribed around the collar is 1.E) **voto klutiiari.s. vha.g.s.to** and I translated it as ‘*water the clutch (of flowers) well*’ See next words for the other words involved.

voto (v) ‘water’ There are two reasons for considering this ‘water’. One is that it fits the context perfectly, and the second is



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

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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).

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. 1.F) **lah.vnahv rot.a.h** ‘aromatic herbs’



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.

B. ROUND STONES OF PERNUMIA

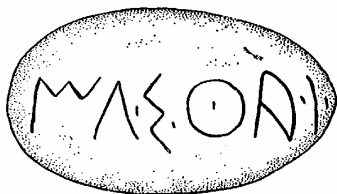
WORDS FROM THE ARCHEOLOGICAL SITE AT PERNUMIA, ITALY (SOUTH OF PADOVA) INSCRIBED ON ROUND RIVER STONES

The following words are given special attention as many of the words were determined from similarity to Estonian. I relied strongly on those similarities. However, in all cases of the inscribed round stones left on the bottom of tombs at the Pernumia archeological site, the translation had basically the same message – the deceased will rise out of the tomb into the heavens. The Italian location southwest from Padova called Pernumia, by coincidence parallels the name of the southwest province of Estonia Pärnumaa, the city Pärnu and the Pärnu River. I believe that the inscribed round stones reflect actual ancient Estonian written in the

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Venetic alphabet because they are so Estonian-like or Finnish-like. It is supported by my view that the Veneti at the Adriatic were established by northern traders establishing colonies among likeminded traders all speaking dialects of the language of the northern boat-oriented aboriginal peoples who became involved with civilizations through trade.

B1. One inscription different from the others



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.

This is the only round stone found that does not speak of rising out of the tomb into the heavens. But it is very simple and obvious. The word is, when pronounced with consideration of the effect of the dots, exactly the same as the word in Finnish and Estonian today, but more like the more archaic Finnish.

Looking for a single word meaning that fit this context, we can make a number of guesses, including something akin to ‘remember’. This meaning is a natural one for tombs, alongside the ‘Rest (in peace, etc)’ So I looked towards Finnic languages to help us make a decision. Estonian has *muiste*. The Finnish word and 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’.

B2. Words in inscription 4.b) iiuvant v.i.ve.s.tin iio.i.



iiu/vant, iio/i

These words are found elsewhere described in more detail elsewhere in this lexicon. The first means ‘in the eternal direction’ and the second

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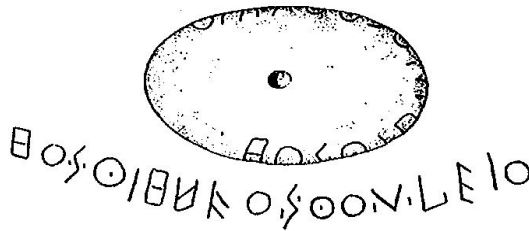
with its grammatical ending means ‘to unite with eternity, infinity’. Both relate to Finnic in the prefix found in Finnish today of *ia-*

v.i./v/e.s.t/in

This word has some connection to the **viou-** words elsewhere in this lexicon which speak of conveying, carrying. In Estonian today the word for ‘convey’, ‘carry’ is simply *vii*, and from an Estonian ear, the word **v.i.ve.s.tin** has a stem of *v.i.-* and seems like a present participle plus a couple of case endings. It seems we have a similar complex word form here and the meaning of the sentence is something like ‘in the infinite direction, let be (?) carried to eternity’

The other stones preserve more of the ancient idiom of Estonian Pärnumaa

B3. Words in inscription 4.C) ho.s.ti havo.s.t o.u.peio



ho.s.ti

(v)(Imperative) ‘hoist, lift’ The round stone inscriptions we determined 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*. This is possible since as I argue elsewhere, the ancient pre-Roman, pre-Celtic British language was Venetic, established during the “Beaker Culture” people when the ancient *Veneti* developed the British tin industry in order to obtain tin to ship and sell to ancient east Mediterranean to add to copper to produce the alloy of bronze during the Bronze Age. Some ancient Venetic British words survive in English, I believe, and is the reason that ancient Roman historian Cornelius Tacitus observed that the ancient “Aesti” at the ancient southeast Baltic source of amber spoke a language “close” to the language dominating native Britain in early Roman Britain. If the above is incorrect, we can also look towards the Estonian word *tõsta* ‘lift’. The coincidence between *hoist* and *tõsta* is not surprising, the one can easily, over two thousand years become dialectically distorted into the other, while keeping the meaning. . Since our purpose is not to analyze linguistics but simply to find meaning, the meaning suggested by both

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hoist and *tõsta* was so perfect to what the round stones inscriptions required, that the probability this was the meaning, is very high. But most importantly the resulting meaning including the other words given next suggests a meaning, literally, 'Lift from the tomb into the open'. See next two words as well.

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 the probability this is correct is very high. Note that this word is probably also at the roots of the name of a hill-tomb in northern Britain known as Maes Howe. I have looked at past attempts to interpret the name, and none of them are believable when compared to Estonian *mäes haud* 'tomb in the hill'. This is evidence that Britain was overrun by trade, not war, during the Bronze Age that introduced to Britain the large scale trade language of Venetic, which also was close to ancient Estonian. (I will discuss such ideas briefly later in the summary chapter of this investigation of the Venetic inscriptions. Note we also explore inscriptions in Venetic in northwest Europe and southwest Britain.

o.u.peio

(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. Thus we can already expect that the sentence 4.C) **ho.s.ti havo.s.t o.u.peio** expresses the destination up in the sky. Since this destination can be expressed in various ways, we need to look for more evidence in order to refine our meaning. 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 we also note the similarity to English 'open'. Another example of a remnant of an original Venetic British word? Interpreting the word as 'into the open-space' works perfectly in the whole sentence. (Reminder: these sentences on the round stones of Pernumia, as I described at the start, resonate remarkably with Estonian, and that is why in these sentences we arrive at translations with more investigation of Estonian than in the rest of the inscriptions. This is especially true of the next word!)

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4. Words in inscription 4.D) pilpote.i. k up .rikon.io.i.



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’ And realized that *pilved* could become or come from “PILPOT” with essentially a V<P dialectic change. Since clouds are in the sky, it perfectly fit the context, and I conclude this interpretation is highly probable. The translation I arrived at was ‘to join the clouds, also up to the nation’s eternity’. See below for the other words in this sentence.

riko/n

(n)(Genitive) ‘nation, tribe’ Estonian has the word *riik* for ‘nation’. Linguists may say it has Germanic origins, but finding meanings for words does not care how the word originated, as long as it was in use by Venetic scribes. The word is quite common in ancient pre-Roman Europe in the names of tribes, such as *Durotriges* in southern Britain, or *Cantabricae* in northern ancient Spain. There is also Caesar identifying the tribes associated with *Veneti* in Brittany as *Armoricae*. But for our current purposes we look at Estonian and Finnish for the meaning of Venetic *riko*. This allows us to translate *Durotriges* as ‘nation of the markets’ and *Cantabricae* as ‘portaging nations’ and *Armoricae* as *armo-riigi* ‘mutually supportive nations’ (=‘confederation’). In the sentence **pilpote.i. k up .rikon.io.i.** (see above) it seems that the destination is presented as the heaven of tribe.

5. Words in inscription 4.E) tivale.i. be.l. lene.i.



tiva/le.i.

(n)(Allative case) ‘to wing’ Being part of the Pernumia round stones we are able to propose the sentence 4.E) **tivale.i. be.l. lene.i.** has the same theme written on all except one of the round stones and left on the floor of tombs – messages telling the deceased to fly up from the tomb into the heavens. Add to this the closeness of these inscriptions to a dialect that seems to have originated in an ancient Estonian *Pärnumaa* and merely reading the sentence, resonated strongly with an Estonian sentence translating as ‘onto wing, to fly’.

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 lenda(ma)*. Note: this is Venetic as we can imagine if Venetic originated from northern amber traders descending south.

len/e.i.

(n)(infinitive) ‘to fly’

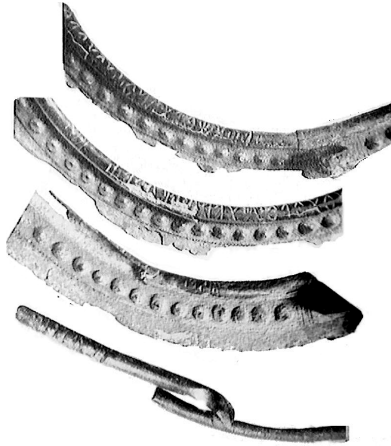
C. PIAVE RIVER VALLEY

WORDS FROM ARCHEOLOGICAL SITES ON THE PIAVE RIVER VALLEY ROUTE FROM THE NORTH

The following words need special attention as more of the words than usual were determined from similarity to Estonian. In such a case, my attention was more on the result being natural and explainable by the circumstances surrounding the archeological object. For example the first inscription below was inscribed in tiny letters on the top rim of a container, so that the resulting sentence had to be consistent with this odd location and tiny size, readable only with eyes close to it.

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C1. Words in inscription ^{9b-A)} .e..i.k. go.l.ta n o.s.dot olo.u. dera.i. kane.i



Pieces of a container. Note the inscription in the pieces or rim.

This inscription, when read aloud, reveals an unexpected sentence that nonetheless fits the context of being written in tiny letters on the rim of a container. The first word, **e.i.k** is very peculiar because of the dots which indicate palatalization, etc. as discussed earlier. The dots, we have seen in Estonian parallels earlier introduce the a “Y” or front “H” sound. So that is relevant since it is common in Estonian to use the word *ehk* meaning ‘in case of’

e.i.k

‘in case of’

The next word is one which we can identify from its closeness to “gold” which is quite universal going back millenia. In Estonian this borrowed word is *guld*.

golta/n

‘gold’ (n-ending is not absolutely clear. Could be a Genitive or Accusative ending, or it could be an abbreviation of what occurs today in Estonian *nii* ‘so then’

From here on, the Estonian parallels seem to translate the sentence easily. We bear in mind that ale for quenching thirst (as germs were killed by the alcoholic content) is also quite ancient.

o.s.d/ot ‘(he/she/it) buys’ (Verb- 2nd pers sing indicative)

This word is almost identical to Estonian 2nd person indicative, which is *ostad*.

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olo/u. ‘ale’ (Partitive.) 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” (=Y) sound. Nonetheless theoretically an alternative might be **olou.i**.

der/a.i. ‘whole’ (Partitive.) In Estonian the parallel is *tervet*

kan/e.i ‘container’ (Partitive.) In Estonian the parallel is *kannu(t)*

In this sentence, the whole sentence springs from it paralleling completely. Including required grammar, a parallel Estonian words. It is so dependent on the perception of an Estonian parallel that a claim that this is the result of a remarkable coincidence, has validity, and the issue becomes one of evaluating the probability. We note though that the resulting translation ‘*in case you (have) gold, you buy ale, a whole container*’ If correct, this means the tiny letters on the rim visible only when someone is drinking from that rim, is nothing more than a promotion for the purchase of more ale.

C2. Words in inscription ^{9b-B)} ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETIC OBOSECUPETARIS



ENONI.ONTIELAPPIOISSELBOISSELBOI.ANDETIC OBOSECUPETARIS

The item, as drawn by its finder wrote he had seen two other identical ones, suggesting possibly a set of ale tankards in a traveller's tavern.

This inscription from the Piave River valley gets special attention as the sentence has great similarities with Estonian, and produces a meaningful translation even when the grammar is exactly paralleled. The resulting translation places the object (apparently the finder said he had seen two others) as part of a set, perhaps from a tavern, and so needed a universal message. The image above shows a container of lead, about the size of an ale tankard, with a handle that seems was pushed into holes in the container part. The translation that fit perfectly, is as if a traveller along the tails down the Piave Valley stopped his horse-journey at a tavern and is thinking when finished downing his ale: *My thirst, you have aided. Mount! Mount! Onward to a successful horse-journey*’ I was able to identify all the grammatical forms, and it could be paralleled with *jānu(ni) on teie appima. Selga, selga! Andekat hobuse reisi pidamisse*. Past

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attempts by scholars to interpret this have been thwarted by the fact that this sentence was written in Roman fashion in which the word boundaries were marked with dots instead of the Venetic style of running all letters together with dots around individual letters, and permitting an analyst to divide it into words in any way that they could. My translation obeyed the word boundaries defined by Roman style dots for word boundaries. The following words have a few parallels with Venetic sentences elsewhere, so it is part of the Venetic universe, but many words here occur only once in the limited body of inscriptions, and we derived more from the Estonian parallels than was available in the context and internal comparisons.

ENO/NI ‘my thirst’ (1st pers possessive pronoun suffix NI.)

ON TEI ‘you have’ (Verb – 3rd pers. sing of ‘to be’ plus Partitive of ‘you’)

APPI/OI ‘to help’ (Infinitive.)

SSEL/BOI ‘onto-the-back’ (stem of ‘back’ plus ending –BO in the Partitive)

ANDETIC ‘successful, fortunate, giving’ (T-plural plus an –IK suffix ?)

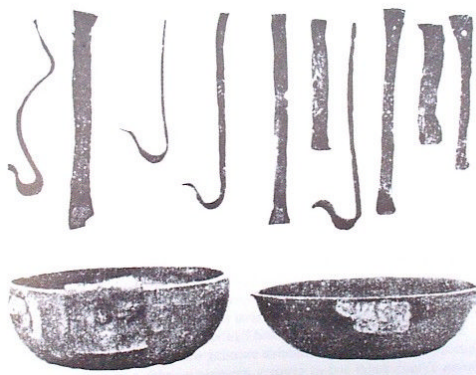
OBOS-ECUPETARIS ‘good horse-journey-holding’ (Compound word, adding **OBOS** to **ECUPETARIS**)

—

C.3 WORDS FROM THE LAGOLE-CALALZO SITE

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.

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Dipper handles and cups found by archeology. Perhaps, if the merchants were of ancient Estonian origins, they were sauna dippers, and used religiously

These inscriptions from the Piave River valley get special attention as the sentences are very Estonian-like and could represent merchants/traders following the trade route from the southeast Baltic down to the and rely on it for the translation. In other words, while the general nature of the messages in the inscriptions are roughly understood from the context of the site and objects, the reference to Estonian parallels provide illuminating interpretations. This site endured through the Romanization period and some inscriptions show compromises in the language and the mixing of Venetic and Latin. Translating it is complicated by these changes, but I offer my translations as far as I can decipher them. There are also parallels with the messages accompanying the offerings to goddess Rhea at the Baratela site near Este.

The site has been termed “sanctuary of Lagole-Calalzo” near Pieve di Cadore on 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.

Because the inscriptions have departures from the characteristics of the main body of inscriptions from the regions northwest from today's Venice, including mixing with Latin, and maybe another language, we have to look at these inscriptions and their words separately just as we had to treat the Roman period cremation urn inscriptions departing from traditional Venetic alphabet and form.

One notes first that the Lagole dialect was very intense in the use of **ko.s**, not found in the earlier Venetic inscriptions.

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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 and maybe Slavic when Slavic powers pushed west. Thus, after getting a sense of the expected meanings of inscriptions based on context, I was more attuned to the possibility that the services along the Piave River Valley (spa/sauna, taverns, etc) were geared to the language spoken by the merchants moving between the southeast Baltic and the Roman Adriatic.

C.3.1 Words connected with veneration of a deity called Trumusia

-ko.s.

a noun ending Probably in a later dialect along the amber route from the southeast Baltic,

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.



10a.S) **ke.l.lo.s.pi.t.ta.m.mniko.s.tole.r.truusijatee.i.dono.m.**

(ke.l.lo.s./pi.t.ta.m.mniko.s. tole.r. truusijatee.i. dono.m.)

Bell-maintainer's support dedication to those of the marketland. (toler is a Latin borrowing meaning 'support')

This one appears to have been hung out from a wall like a sign. The inscription suggests that every object installed at the facility was sponsored by a particular group.

Most of the inscriptions were on the handles of dippers. The following lists the groups identified as donors, dedicators, offerers (however we view them) Note how we can form Estonian-like parallels that consistently seem to name professional groups who can easily be associated with a large facility of baths, notably sauna baths. As you can see in the "Est." Version, all the close results fit people who would work in the facility. It appears that the facility was furnished by gifts dedicated to the deities ('those of the marketland'). I believe the facility followed practices similar to that of Romans and their baths, and therefore we might find more insights into what was going on in terms of the people working there and the way it was operated. Such a pursuit must remain for another time.

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'

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ku.i.juta . ametiku.ss. Est. *kuivajate ametikuse* – ‘dryers bureau workers’

suro.s. resun.ko.s. - Est.(?)*suure reisija* (?) - (?)long-distance traveller(?) (*This sentence eludes a solid Estonian parallel*)

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 *aplico* ‘devote to’] - ‘learning-devoted’

futto.s. aplisikos. tri\$iko.s.

All these examples show that the language that came down from the Baltic and dominated this facility in the upper Piave River area was Finnic at its roots, and mixed with Latin as time went on, and probably another language as well. A dialect developed among the merchants over the generations, influenced by the trade languages of the region between the Baltic and Adriatic. I have above pointed out other inscription sites along the Piave River Valley route, which show a strong influence from the southeast Baltic. Even though modern Estonian is two thousand years in the future, languages do not change uniformly. Commonly used words and phrases last a long time, and the connections between the ancient and modern are sometimes obvious. When we look at history, we find that routes from the east Baltic, originally designed to access Greece, shifted westward in order to descent to Roman markets, as the Rome grew and became a new major market for amber beyond the traditional route to Greece. Piave River was one way of shifting the route westward to descend into markets there. It is worth noting that the name Piave, in Roman, *Piavis*, is easily interpreted via Estonian/Finnish as *pea viise* ‘(river) of the main carrying’. It would have been established quite early, much like the Adige, in Roman *Atesis*, is easily interpreted to be in the same meaning as Odessa at the Black Sea, the stem OT ‘end, terminus’ and the case ending SE common in naming, giving OTESE meaning ‘(town, market, river) of the terminus (of the trade route)’. It helps an argument that the Venetic language, at least the basic Venetic was Finnic, and descended from the language of the aboriginal northern boat people who adapted to settled farmer peoples by providing the service of traders moving wares between

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the static settlements of continental Europe.

Bearing in mind that most of the words at the Lagole-Calalzo site have resonances with Estonian, we will continue to rely on Estonian to provide insights.

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. If we continue to look for insights from Finnic, we note that the word appears to be plural (with the –t marker). In that case we can see a parallel via Estonian in the form *turumaasijad* which would mean ‘those of the marketland’. Is this a possible interpretation? We note that the word need not represent a single deity, but several. Plural thus is no problem. But why plural? One observation is that the region in question was on the trade route coming down the Piave Valley, and probably originating 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 or deities connected with success in the marketplace, their very purpose. 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. Supporting this idea is the fact that a Slovenian interpretation (by S. Bor) of this word interpreted the word to contain the element TRI meaning ‘three’ and that history provides the symbol of an eagle with three heads. I believe that this image of an eagle with three heads could represent the various stages of creating, transporting and marketing a product, or similar trios like “trade, industry, and commerce” in common use today. For example the merchants coming from the Baltic would be aware of three stages in amber trade – the creation of the amber necklace, the transportation of the necklaces to Greece, and the sale of the necklace to the consuming public. Hence merchants could very well have perceived three forces at work in marketlands – the creation of the product, the distribution of the product, and the final purchase of the product. While certainly it is possible that we could interpret the word as a three-headed deity, it is more probable that the deity was symbolic of something relevant and not a simple stirring image of an eagle with three heads.

truusijatee.i. a variation of the above

(Below) The following words are discussed earlier with reference to the inscriptions of dedication to Rhea at the Baratela styluses etc

doto ‘brought’. Discussed earlier

donas.to, tona.s.to ‘the brought-thing (offering)’ Discussed earlier

dono.m. ‘object-brought’ From context it appears to be a synonym for

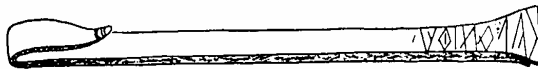
4. RESULTS: VENETIC WORDS AND EXPRESSIONS

the traditional **dona.s.to** which also appears, sometimes as **tona.s.to**
\$a.i.nate.i.. \$ainat. same as **\$a.i.nate.i.** in the main inscriptions

(Below) 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 an inscription in the Pernumia round stones.



10a.Z) **kalodiba**

.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

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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.

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. Such words only appear only after Romanization.

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’

C.4 OTHER WORDS

This project is focussed on the Adriatic Venetic inscriptions, to keep the analysis simple. Later, we can proceed to considerations beyond this location and time period, during which we may discover other words that appear to be used in dialects of Venetic. But we note that the evidence is showing increasingly that Venetic to some degree survives within Estonian. Linguists say that language changes most slowly in its grammar, so the next section not only describes the grammar I discovered directly in the inscriptions, but also grammatical parallels in Estonian and Finnish, which – more than words – linguists will say is the best proof that Venetic was a cousin language to Estonian and Finnish.

5. RESULTS : **AN OUTLINE OF VENETIC GRAMMAR** *As determined from direct interpretation and confirmation from Finnic language*

The grammar was essentially determined by comparative analysis of sentences in which the same short obvious grammatical ending appeared repeatedly. Seeming meanings were adjusted to fit a single interpretation of the grammar. But in the process it became clear that some Venetic grammatical endings were close to those in modern Estonian and Finnish. Since linguistics has observed that grammar in languages – like the structure of a house which cannot change – changes more slowly over time than words – words being analogous to the cladding of a house which can be easily changed – that I should try to place the observed Venetic grammar in the standard framework used for Estonian and Finnish since there should be remarkable similarity if Venetic had northern Finnic origins. The following not only offers interpretations of grammar determined in the original analysis, plus tries to reveal that Venetic grammar was in the same language family as Estonian and Finnish.

5.1 INTRODUCTION

5.1.1 How we discover Grammar.

The determination of grammar is not greatly different from determination of the lexicon which was described in the last chapter. See the beginning of Chapter 4, and think of grammatical elements as tiny words added to stems like compound words.

We first identify the repetition of longer patterns that we can call ‘word stems’ and then note how the same word stem will have a few different endings.

Grammatical endings probably originated as words that were always added to various stems, and along the way, these words became shortened and became suffixes and then case endings.

I have structured the following chapter to present the Venetic grammar in the same framework as commonly used today for popular presentation of Estonian and Finnish grammar, and I compare the grammars where possible. The reason for comparing Venetic, Estonian, and Finnish grammar is that as linguists point out, grammar resists change more than words and therefore if Venetic is Finnic, the similarities in grammar between Venetic, Estonian and Finnish should be apparent. Grammar is like the structure of a house. If changed the house can collapse. Words are like the cladding – can be changed often. If it is possible to find Venetic is

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similar in grammatical structure to Estonian and Finnish, that is the best proof that Venetic is rooted in Finnic languages.

5.2 OUTLINE OF VENETIC GRAMMAR MANIFESTED IN THE INSCRIPTIONS

5.2.1 VENETIC CASE ENDINGS

5.2.1.1. 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 **i** (**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 **don.a.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.

lemet/o.i. .u.r.kle/ii/o.i. - [*funerary urn*]
‘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. (See later discussion of the **-ii-** infix) Thus we have ‘warm-feelings’ that are part of the world of ‘warm feelings’ and the oracle (meaning the goddess) uniting with those ‘warm feelings’. The latter does not convey the sense of something being conveyed ‘to’ something, like a Dative, but of something receiving, uniting with, something. I have a gift, and the person towards whom I am conveying the gift receives the gift, becomes one with the gift. There is no such case ending in any language I know. Most languages picture a gift being conveyed rather than being received. It is possible this usage is a very respectful, humble, approach, like in English giving a gift to a lord and saying “I have a gift for the Lord’s receiving.”

In any event, this suggests that Finnic languages millennia ago did not have different case endings for the static form and dynamic form. It is best

5. RESULTS: AN OUTLINE OF VENETIC GRAMMAR

demonstrated in the idea of 'in' versus 'into'. In English one can say "He went *in* the house" and it would be clear the meaning is he went 'into' the house. One can say the latter use of 'in' for 'into' is sloppy speech; but it shows how it is possible for the speaker to use a single grammatical element, and its meaning would be clarified by context – in this case whether the man is moving or standing still in the house.

The Venetic Inessive ('in') is marked by *.s*. The only difference between the concept 'in' and the concept 'into' is whether there is movement. 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. In actual everyday speech, the context would easily indicate which meaning applies. But with the development of literature, the context may not be as clear. Ancient Finnic may have had fewer case endings where the exact meaning was easily understood from context. But with the development of writing and literature, it must have become increasingly necessary to develop a case ending that was more explicit. In other words the development of an explicit Illative case to join the original Inessive. For example modern Finnic has an explicit 'in' case in the Inessive and an explicit 'into' case in the Illative.

As I said, I believe 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 *talus*) the Inessive ('in') *talus*, Illative ('into') *talusse*. The development of the Illative described, indicates 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'.

But we are here looking at Venetic, which had not developed explicit distinction in static versus dynamic meanings. Thus when we are

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interpreting Venetic grammar, we have to allow all the static case endings the possibility of also having dynamic meanings when the context needed it. This is what I saw in the Venetic Partitive mentioned earlier. 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’ (by receiving). 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* from her accepting it. 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 Allative *-le* took over the role. But it means ‘to the location of’. Nonetheless, the connection between the Allative and a dynamic interpretation of the Partitive might be reflected in Estonian having alternative Allatives 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 Allative (normally *talule*). 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 “*Suevi*” 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 Suevic, a Finnic language, and the alternative Partitive and Allative 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 preceeded 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

5. RESULTS: AN OUTLINE OF VENETIC GRAMMAR

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.

See later for more discussion of the static versus dynamic versions of the partitive. But the need to interpret a case ending in different ways according to context is only needed when there is possible movement. I found it not just in the Partitive, and Inessive, but also in change or no change in location which appears in **tivale.i.** **be.l.** **lene.i.** wherein the ending **-l.** is the Adessive, but **tiva/l/e.i.** appears to add an **-e.i.** This also occurs with the Essive where the addition of **-e.i.** seems to form the Terminative.

I may change my mind later, and give **-e.i.** a separate grammatical role, of rendering a normally static case ending into a dynamic meaning. There is something complex going on here that cannot be fully revealed by the limited number of inscriptions we are working with.

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 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 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 5.2 Since linguistics believes that grammar changes less over time than words, and we are using comparison with Estonian and Finnish grammar for insights, it is useful to begin with an overview of the acknowledged Estonian and Finnish case endings. If Venetic originates from the same ancestral Baltic Finnic a couple millenia ago, then we should be able to find the same case ending forms in Venetic. It will be the strongest evidence that Venetic originated with thousands of years of amber trade, being established at the south end of amber routes at Venetic markets and cities at the Adriatic and elsewhere along the trade routes.

This theory is not unusual given that the same extension of a northern language towards southern Europe occurred in historic times when the Ugric language of Permian fur traders would up at the roots of Hungarian not very far north of the location of the Adriatic Venetic. In fact the quite primitive linguistic characteristics of Hungarian appear to have been survived in Slovenian, from the fur trade that went through the Slovenian region from the Baltic area during historic times. Slovenian was thus

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strongly impacted by traders who were sometimes Finnic and sometimes Ugric, until the area became Slavicized in the post-Roman era.

5.2.1.2. 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 in Table 5.2. The following is an introductory overview of the possible case endings in Venetic based on Estonian and Finnish. This will be followed by more detailed study of each, and how it is represented in Venetic. This is an overview and the Venetic versions will be described in detail later in this section.

Nominative -- identified by a finalizing element that has to be softened when made into a stem. Even if the last letter may be hardened when the stem is made into the Nominative, there is no formal suffix or case ending.

Genitive ‘of’ (Estonian) [**stem**], (Finnish) **-n** is identified in Estonian by the stem marked by a softened ending able to take case endings. Finnish uses **-n** case ending. 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.) (See chart in figure 5.2)

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’ as explained in 5.2.1.1.

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 if context requires it.

Elative ‘out of’ (Est.) **-st**, (Finn) **-sta** strong in Finnic languages including Venetic but appearing mainly within nouns (such as **dona/s.to**) and therefore must be very old

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Adessive ‘at (location)’ (Est.) **-l** (Finn.) **-lla** Due to similarities between Est. and Finn. Versions, this 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 did 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 **-ne.i.** However the Venetic Partitive mainly uses **a** or **o** as in **a.i.** or **o.i.** so that raises the possibility that **-e.i.** had a special role – added to a more common case, to extend its meaning. For example we found not just **ne.i.** but **le.i.** Further consideration is necessary.

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.

Case endings begin as short words added to stems. In Estonian for example the Illative *-sse* could have evolved from shortening of *sisse* Or the Comitative could have evolved from *kaasa* ‘along with’, being shortened to *-ga*. Case endings I believe all started as the second part of compound words, shortened into suffixes, and from constant use the suffixes became grammatical elements. (See later for list of some Estonian suffixes that are not common enough to be regarded as case endings.)

The following reviews Venetic from the point of view of these case endings found in Estonian and Finnish, with examples from the inscriptions

5.2.1.3. *Nominative Case*

The Nominative is the basic form of a word, but when case endings, suffixes, etc are attached to it, the basic form has to be softened so that the addition flows easily when spoken. For example, in Estonian the nominative *kond*, is softened to *konna-* for taking a case ending (such as *konnas*). Since this is governed by natural human speech, the issue is simply to make the basic Nominative form take a form for which the required attachment like case ending, etc is most naturally pronounced. Venetic does not provide much evidence, but we find in Venetic **-gonta** which looks Nominative, and **-gonta.i.** with Partitive ending **-i.** I think Venetic similarly simply makes adjustments to the Nominative end as required by whatever is added. It could mean, in this case, that the **-i.** attached to **gonta** is no problem. But possibly this simple case of the stem being the same as the Nominative does not always occur. In Estonian too, there are some words that do not change when a stem is used, as for example *maja* > *maja/s*.

5.2.1.4. *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” because it appeared repeatedly in the inscriptions accompanying offerings to a deity (Rhea). Since this assumption of something being given ‘to’ the goddess is strongly suggested by the context of these inscriptions I had to consider that this idea of the case ending with the **-i.** ending was indeed ‘Dative’. However in some contexts the same ending appears in a regular Partitive fashion much like in Estonian or Finnish. The solution was that Venetic had a dynamic form of Partitive. If the static form meant ‘part of [something]’ then a dynamic interpretation would be ‘becoming part of [something]’ Supporting this is the fact that in religion we often hear of the idea of ‘uniting with God’. From that point of view, an offering is given for the purpose of uniting with the goddess, the offering is strictly speaking not a Dative as “to” would suggest, but a dynamic Partitive meaning ‘to unite with’ or ‘to become part of the goddess, also applicable to heaven, and other concepts of something being received. Someone gives me a gift, does not have to be expressed as someone giving a gift ‘to’ me, but simply that the gift unites with me, becomes mine. This approach of static and dynamic interpretations of case endings, if correct, must occur too with other case endings. 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). The English ‘to’ can be used in all cases. As I said earlier, I believe that in actual real world use, the

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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 Genitive – that the dynamic Genitive meaning ‘becoming of, becoming possessed by’ came to be used in the sense of ‘becoming inside’.

I found this to be the case with the Inessive case ‘in’ represented by the **-s.** ending. I found that sometimes the English translation with ‘in’ was most logical, but sometimes ‘into’. See below in the discussion of the Inessive for more detail.

Evolution of Partitive and Inessive in Venetic, Estonian, and Finnish

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 in Venetic (or Suevic). 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 – Suevic (or 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* (in Venetic representation = “**talu.i.**”).

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/Suevic languages had a common parent. Perhaps the Estonian Partitive came first. Then, with strong palatalization, the Venetic/ Suevic Partitive, converted the **-T,-D-**, to **-J (.i.)** 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 Suevic/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. The chart presented earlier is described in detail below.

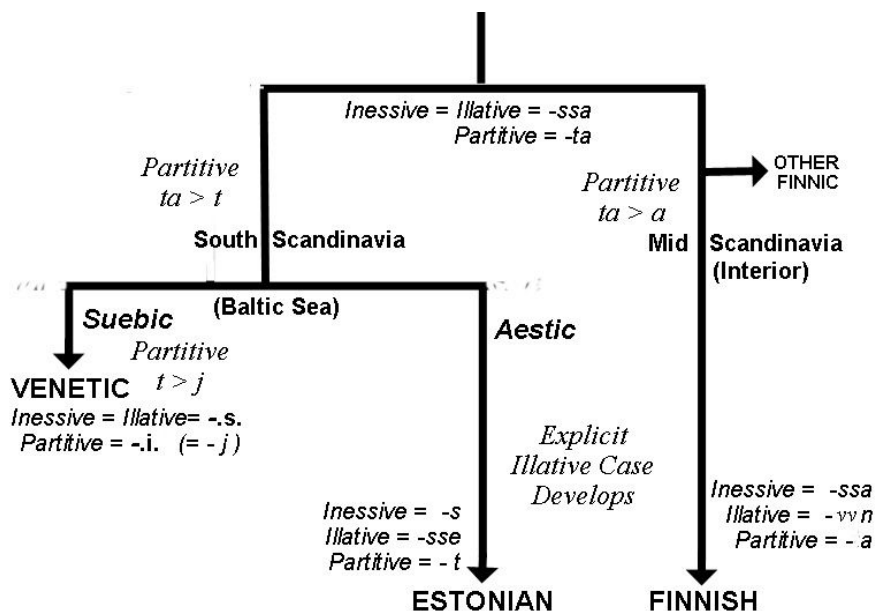
Follow the Partitive in the chart. We begin with **-TA** which then loses the T in the descendants going towards Finnish, and loses the A in the descendants going towards Aestic and Suevic (as I call the two ancient dialects of the east and west Baltic Sea). The common Baltic-Finnic language then on 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

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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.

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 the vowel in the Genitive. See later discussions of the Inessive case in Venetic.

Figure 5.2



Thus to conclude 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.

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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.tia.i** does not mean giving in a give-reeve 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 Suevic *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) **me go dona.s.to vo.l.tiimno.s. iiuva.n.t.s .a.riiun.s. \$a.i.nate.i. re.i.tia.i.** - [bronze sheet MLV- 10 LLV- Es25]

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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

5.2.1.5. “Iiative” Infix -ii- ‘extremely (fast, 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 exaggeration. It appears in the context of something infinitely far, larger, etc which suits heaven and deities. The double **-ii-** (underlined) appears often in for example.

meگو dona.s.to vo.l.tiiomno.s. iiva.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 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 ‘*hiiiiiigla suur*’ emphasizing the I’s in the word meaning ‘giiiiiiiantic’. 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)

5.2.1.6. *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 5.2.1.1 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 could suggest it meant ‘into’. This shows how easy it is to use one grammatical term in both static and dynamic meaning If motion and location is involved.

There was another usage for this form – as a namer. Insofar as the

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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’, we can derive 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, in 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 ATE/SE) as ‘(The river) in the terminus (of the trade route)’, and *Ate/ste* 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* in Scandianvia)

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.

Dynamic Interpretation (‘into’ = Illative) But if that object was either entering or leaving that state, it would take the dynamic meaning. We discussed earlier the absence of an explicit Illative in Venetic. 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:

me^{go} dona.s.to vo.l.tiiomno.s. iiuva.n.t.s .a.riiun.s. Sa.i.nate.i. re.i.tiia.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.

5.2.1.7. *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 Venetic 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 5.2 at the end of Section 5.2) 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** in the high Venetic dialect)’ 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

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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 **dona.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’) The dynamic form implies movement. 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’, involves 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 wherein 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.

5.2.1.8. *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. Estonian simply uses the naked stem. For that reason (considering also the tree chart of Fig 5.2) 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

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indistinguishable from Genitives. For example **kluta/viko** in **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.tin iio.i.** we see the **-n** appearing in a way that makes it seem Genitive (**v.i.ve.s.tin iio.i.** seems like ‘the conveyance’s infinity’). (The **n** is underlined in these examples) The same occurs in **pilpote.i. k up. rikon .io.i.** in which **rikon .io.i.** seems like ‘nation’s infinity’.

We also see the **-n** appearing in the example **meگو dona.s.to vo.l.tiomno.s. iiuva.n.t.s .a.riiun.s. \$a.i.nate.i. re.i.tiia.i.** Other examples include **kara.n.mnio.i** and **voltiio.n.mnio.i.**

It seems that the **-n** Genitive marker was the original in early Finnic, and it disappeared from lazy usage.

In general it was more common to find the bare stem in a situation that looked like a compound word where two words with proper grammatical endings each, became one from repeated use. . The disappearance of the **n**-Genitive in Estonian may have occurred in this way, from the latter becoming more and more common, especially since the naked stem was often altered for adding endings.

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, long words abbreviated, etc.)

5.2.1.9. *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’

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

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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. This raises the question of whether this was the basis for the Terminative case ending (next)

5.2.1.10. *Terminative -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 **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.**)

5.2.1.11. *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

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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 5.2. 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. Into the heavens. The first underlined ending is the Allative and the second is Adessive.

(a) **tivale.i. be.l. lene.i.**

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'). In Estonian the parallels would be *tiivale* and *peal*. Note that the Allative, the dynamic meaning, appears in both to be achieved by addition of *-e* or **e.i.** This use of the E to mark movement seems also to apply to the Terminative, where **n** becomes **ne.i.** or in Estonian *-ni*. But this application of the high vowel at the end is psychological and perhaps it also causes the Partitive to have the dynamic meaning.

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 **iiio.i.** which seems to mean 'to infinity')

(b) **vhug-iiio.i. tival-iiio.i. a.n.tet-iiio.i. eku .e.kupetari.s .e.go -**
'Carry infinitely, upon wing to infinity, the givings to infinity, so-be-it happy journey, let it remain'

We can interpret **tivaliiio.i.** as **tiva + l + iiio.i.**

5.2.1.12. *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 too from its origins in the northern Suevic.

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/Suevic 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.

Table 5.2 – 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>pool'e</i> 'at side of' but not used as a suffix any longer

5.2.1.13. *Other Possible Venetic 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 5.2.1.2. In reality in Finnic, in the design of the grammar, the concept of case endings is artificial – selecting the most common of a large spectrum of endings, suffixes. 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 suffixes than the common ones that are labelled ‘case endings’. What they chose was to a large degree influenced by how grammar had been described in the most common Indo-European languages. Things being as they are, it was and is wisest for me to place Venetic in this common, popular, form and avoid another approach that recognizes the languages are based on numerous combinations of shore elements – stems, prefixes, affixes and suffixes. Finnic languages are somewhere between the polysynthetic early arctic languages and the Indo-European languages towards the south. The notable feature is the ability to add suffixes or cases endings to case endings, which is called agglutinative. Venetic is like this too. There are also some prefixes and I noted at least one infix- the double I.

But let us focus on the suffixes that are not used enough to be called case endings. Besides the case ending presented above, here 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. Let us consider Estonian for example.

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”.

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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 into the stem and assumed a quite particular meaning.

In Venetic there are some we have mentioned where the endings are incorporated into a new word stem (.e.g.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 created from a stem and case ending. The new word then can take case endings too.

The way words have developed has simply been to create new words via the small original stems, plus elements, and then these new words are used so much they become new longer stems. After a time, reduction causes the internal construction of newly developed words to become obscured. 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 unless they achieve regular use. But as we go back in time, it is likely some of them were originally 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. If we have concluded that Venetic was a Finnic language, 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 inscriptions. For example, the ending –nd seems to be common enough in Venetic that maybe we ought to put it into their 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.ougonta** seems like ‘convey’ + ‘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 **gonta** down further with ‘grouping’ from KO ‘together’ and ND ‘entity connected to’.

In short, I did not limit my seeking only the official case endings in the modern Estonian and Finnish grammar descriptions, but I also looked for the appearance in Venetic of Finnic derivational suffixes as well as official case endings, in order to detect internal meanings within words. 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 marker, is believed to have originated in Estonian as a verbal noun in the Illative. Something of this nature seems to be found in Venetic.

-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 in some uses.

-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 **-o.r.** 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*]

‘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**

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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. 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. Users assign a meaning to the complex word, and forget its inner structure. But today some languages, usually aboriginal, are so undeveloped that the internal structure is accessible, and useful in poetry.

-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 –

CRETEILA - M - ENNIO - GRAICI - F - [urn]

-la would have served the same function as the Roman use of **-ia** at the

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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 Estonian *poo-l* ‘half, to the side of’ (in effect POO in the Adessive case). For this reason I interpreted the **bo-** in the meaning ‘side of’

In Venetic we find **bo-**, along with **va.n.t-** used as a preposition, but Venetic also appears to have used **-bo-** as an ending (example in **SSELBOI, SSELBOI**) and I have included it in Table 5.2

5.2.2 POSTPOSITIONS, PREPOSITIONS, ADJECTIVAL MODIFIERS

5.2.2.1. *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 *tal* actually means ‘farm’

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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 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/kanss - with
kauda/kautta - by way of
keskel/keskellä - in the middle of
lähel/lähellä - close to
läbi/läpi - through
päälle/päälä - on top of
taga/takana - behind
ümber/ympärillä – 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 iorob.o.s** ; **vise iob.o**; **SSELBOI SSELBOI**; But in the following it looks like a preposition or an independent word.

me go 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]

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 **me.go dona.s.to va.n.t.s. mo.l.don ke .o. kara.n.mn.s. re.i.tiia.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.tiio 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. 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

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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

Discussed earlier in section 5.2.1.4, 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 - the higher the vowel level before the *m* the more extreme. I don't recall

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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 5.2.1.12) 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. Not to project a known language onto the unknown. My references to Estonian and Finnish are purely for additional insight for observed realities within the inscriptions. The inscription analysis remains rooted in direct discoveries from the inscriptions Venetic.

COMPOUND WORDS AT ORIGINS OF CASE ENDINGS, SUFFIXES, STANDALONE ADJECTIVES AND ADVERBS

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 *majas* ‘into the house’. Also Estonian has a case ending called ‘comitative’ 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.

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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.

5.2.3 PRONOUNS

5.2.3.1. *Personal Pronouns*

The limited number of Venetic sentences presents us with only two examples of pronouns **me^{go}** and **te.i.** which we interpret as first and second person plural, possibly used in a formal singular way. The pronoun **me^{go}** 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 **te^{go}**. It is possible to further guess other case forms based on Finnish and Estonian, but only the underlined actually appear in the body of inscriptions. One of the shortcomings of reconstructing an ancient language from less than 100 complete sentences, is that so many words and grammatical elements do not appear.

	1 st pers pl (‘we’)	2 nd pers pl (‘you’)
Nominative	me^{go}(?)	te^{go}(?)
Genitive	<u>me^{go}</u>	te^{go}(?)
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 **me^{go}** and **te^{go}** is possible under strong palatalization.

5.2.3.2. *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.

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<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 *minu/n talo/ni*) 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^{go}** ‘our’ in **me^{go} dona.s.to** which I interpreted literally as 'our brought-thing' but translatable as ‘offering’. The possessive pronoun approach seems to appear (underlined) in

**ENONI . ONTEI . APPIOI . SSELBOI SSELBOI . ANDETIC
OBOSECUPETARIS**

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.

5.2.4 VERBS

5.2.4.1. 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

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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 **donas.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 **donas.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)

jooksmast - 'arising from running' (infinitive plus Elative case)

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 with examples....

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

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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. Early language, I think did not add complications when not necessary. Most modern grammar developed since the invention of writing. Writing removed language from the immediacy of actual speech in real world use, and that removed gestures, emotion, and other paralinguistic features from language, which required greater complexity in language, both in defining more words and more grammatical elements.

A good example today of using nouns as verbs 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 as both nouns and verbs depending on context. 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. We will find below, that 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. See below.

The basic verb form is the imperative. It is obvious – the first words in human languages were commands. “Come here!” “Run!” “Catch it!” etc. In English we identify the basic imperative with the exclamation mark!!

5.2.4.2 *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

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leno in **o.p. voltii leno** ‘*up skyward fly!*’

We also saw it in **peuia!** ‘*catch (him)!*’

3rd PERSON IMPERATIVE

A very noticable 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!*)

5.2.4.3 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 that 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 stem were changed to “to” + verb stem, 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

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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 ancient west Finnic, we can call Suevic, and Suevic in turn underlying later developments of Germanic languages in the north.

But is there resonance here 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
‘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: (original) *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.** and mean ‘to remain’. 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. Interestingly *ei* in modern Estonian means ‘no’. It could literally mean ‘not to change; (ie ‘to remain’ = ‘not change’) as in, my mind is not changed. I disagree.

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’

meگو dona.s.to .e.b .v.i.aba.i. \$a pora.i .o.p iorobo.s. [bronze sheet] ‘Our brought-thing (ie the offering) remains, into the free, **to turn up** into the infinite-way’

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vo.t.te.i ‘to take’

megο dona.s.to ka.n.te.s. vo.t.te.i. iio.s. a.kut.s. \$a.i.nate.i. re.i.tiia.i. -

*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.⁹

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.

5.2.4.4 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

⁹ 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 **n**)

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Venetic, derived from Suevic, is closest to Estonian because ancient Estonian was a brother language to Suevic while Finnish has roots in a more ancient ancestral Finnic.

	Estonian	Venetic
Sing.	1. <i>-n</i> (ie <i>vedan</i>) 2. <i>-d</i> (ie <i>ostad</i>) 3. <i>-b</i> (ie <i>jääb</i>)	<i>-n</i> (ie <i>vdan</i>) <i>-d,-t</i> (ie <i>o.s.dot</i>) <i>-b</i> (ie <i>.e.b</i>)
Pl.	1. <i>-me</i> (ie <i>vedame</i>) 2. <i>-te</i> 3. <i>-vad</i>	<i>-m</i> (ie <i>vdam</i>) <i>-t</i> (?- not enough data) <i>-</i> (?)

5.2.4.5 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 Suevic 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.noniiia [urn]

'buried (or made to ash) to unite with Venetia' (I believe **.e.n.noniiia** meant 'Venetia' I accept that it might be something slightly different, but based on the word for 'Veneti' or 'Shipper')

The **-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.

mego doto v.i.ogo.n.ta mo.l.dna .e.b. - [stylus]

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

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meanings, except one has a static sense and the other a dynamic sense. What was actually intended would be clear from the context when spoken. Ancient spoken-only language was less strict as the meaning was always clarified by the context, gestures, emotions, etc.

5.2.4.6 *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*]

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 than this for the Active Present Gerund, next.

5.2.4.7 *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* whose meanings fit the Venetic usage) Note that this form can also be viewed as Inessive where the verb stem is taken as a noun stem.

Examples:

me go dona.s.to vo.l.ttiomno.s. iiuva.n.t.s .a.riiun.s. \$a.i.nate.i. re.i.tiia.i [*bronze sheet5*] *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*] *I convey, skyward-going, the bringing(=offering) and gift to (=unite with) you of the Gods, to (=unite*

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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.*

5.2.4.8 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. The reason for the difficulty is simple – lack of enough appearances in the limited number of sentences. 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(= Suevic Finnic of the west Baltic) and Estonian(=Aestic Finnic of the east Baltic).

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** the context would suggest something like ‘would disappear’ but we simply don’t know. The form **–s.ia** does not appear anywhere else for comparing.

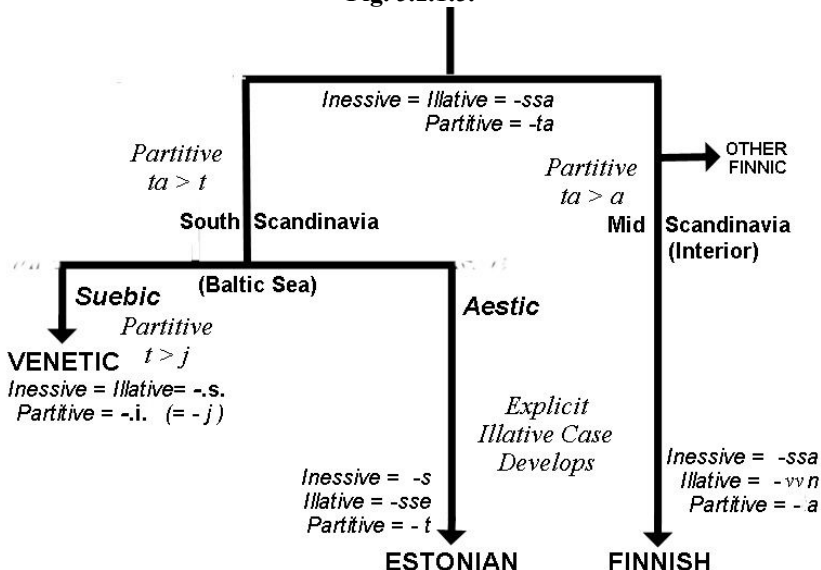
We have to leave looking for more verb forms until archeology uncovered more Venetic sentences (full sentences as only full sentences will reveal probable grammar.)

5.2.5 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 Finnic 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. 5.2.1.3.



As the tree diagram shows, the shifts in several case endings make sense if we assume there was originally a widely used language of aboriginal boat oriented peoples – former reindeer people, who arose from adapting to the lands flooded by glacial meltwater around 15,000-12,000 years ago. Then the language diverged a little according to resistance to contact presented by the Baltic Sea. This cause the separation into a West Baltic and East Baltic dialect. The West Baltic Finnic would have been the language of the archeological “Maglemose Culture” a water oriented people around the lower end of the Scandinavian Peninsula. The East Baltic Finnic would have been the language of the archeological “Kunda Culture” that was found throughout the east Baltic coast, from what is not Poland, to what is now southern Sweden. Over time, the West Baltic “Maglemose Culture” spread through the aquatic regions of southern Scandinavia and eastward along the south Baltic coast and Oder River marshes. (The Indo-European farmers came into continental Europe by wagons along the interior highlands to the south of the “Maglemose Culture” and there were influences between them. But Roman historian Cornelius Tacitus found that the coastal lowland areas found there were independent tribes with similar culture that he called “Suevi/Suebi”. But then he found that at the southeast Baltic where the original “Maglemose

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Culture” met the original “Kunda Culture”, there were tribes he called “Aesti nations” who spoke a slightly different language.

“...ergo iam dextro Suebici litore Aestiorum gentes adluuntur, quibus ritus habitusque Sueborum, lingua Britannicae proprior. Matrem deum venerantur.”

translation: “...however, to the right shore of the Suebian sea, we find it washing the Aestii nations who have (ritus) religious observance and (habitus) demeanour of the Suebi, but a language (proprior, ius, orism a. nearer; more like; closer) more like to that of Britain. They worship the Mother of the gods.” (Mother of the gods: Greco-Roman mythology regarded the more ancient deity *Rhea*, as a Titan and the mother of the new Greek deities)

[Tacitus, *Germania*, 45, 98 A.D.]

This confirms that an original Finnic of north European canoe-using hunter gatherer nomads, diverged into a West and East Baltic Finnic, as a result of the reduced contact represented by the Baltic Sea. What is interesting though is that Tacitus suggested the East Baltic dialect was close to that of the original peoples in Britain. This poses a mystery to be discussed later.

In any event, it confirms that there was the divergence suggested by some of those dialect shifts shown in the tree diagram. This also means that there must have been similar dialectic difference at the south end of the amber routes. Indeed, archeology reveals there were two amber trade routes reaching the Venetic region at the Adriatic Sea. The one route went south from the mouth of the Vistula with a destination in ancient Greece. Those traders would have carried the East Baltic Finnic south towards Greece. There are a few inscriptions that show a closeness to Estonian in the Piave Valley. The other route brought amber traders south on the Elbe and eventually descending down the Adige River – this is the region of most of the Venetic inscriptions, and thus I speak of that Venetic originating in the West Baltic Finnic which I call Suevic. Mostly the West Baltic language was strongly palatalized. (The Livonian language too developed in the palatalized direction of Suevic traders, of the historic period frequenting the trade route to Constantinople via the Daugava River (Finnic Vaina River). Some Suevic language features crossed the Baltic and survive in Estonian in ‘alternative’ grammatical forms and some words.)

There is lots of evidence that by Roman times, the Suevic traders were very active in Continental Europe. For example the original name of Vienna, in Roman texts *Vindobono*, has Suevic characteristics such as higher vowels turning the name for the *Veneti* traders from *Venta* to *Vindo*. It seems that at the height of Greek civilization, most of the amber trade moved amber necklaces from the southeast Baltic to Greek by the shortest routes possible, and the traders had no interest in turning west. But with the decline of Greece and rise of Rome, many of the traders shifted their

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routes from the southeast Baltic westward and went down the Piave River Valley. For that reason, in Roman times I found an identifiable difference between the inscriptions in the Piave Valley of Roman times, and the older inscriptions in the Adige River Valley region. Basically the one had the lower vowels and the other had higher vowels. The shift is a tendency in many languages, we can see even in English where an isolated rural people might speak with a more stressed tighter mouth where vowels go up a grade as in U>O, O>A, A>E, E>I, I> H,J, or sound break. (For example, 'Have a happy day' spoken as "HIV I HIPPY DI'J")

Most of the Venetic inscriptions show higher vowels, and also palatalization on some consonants. In the course of the preceding description of grammar, we saw some further examples confirming that Suevic/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 we can explain the divergences between the enduring of old forms towards the north, changes in both West Baltic and East Baltic dialects, with the East Baltic dialect retaining some older features while the West Baltic dialect coming under more influence from the Indo-European cultures in the interior of continental Europe.

I think comparative linguists will find many examples of Venetic being systematically more palatalized than either Estonian or Finnish.

But when it comes to Cornelius Tacitus finding similarities between the East Baltic (Aestic) language and the language of original Britain, this can point to long distance trade from the East Baltic creating a large scale trade language in the seas, while the West Baltic (Suevic) language tended to remain close to the river routes. Another approach would be to propose that the original language of Britain preserved much of the original Finnic of Maglemose origins..

But these thoughts are intended only to suggest that if the Venetic language of the inscriptions originated from Baltic amber trade – from Venedi of the southeast Baltic and also from the Jutland Peninsular area south via the Elbe, that we are dealing with dialects of Finnic language that were not limited to the two amber trade routes where inscriptions are found but also more widely. For example, there is no reason why these amber traders would not also have travelled east west across the northern seas and south also on the Dneiper to the Black Sea.

The argument is simple: if the Venetic inscriptions show they are in a Finnic language, and if the language was transposed to southern cities by

5. RESULTS: AN OUTLINE OF VENETIC GRAMMAR

long distance traders then can we argue that Venetic was, after several millenia, the large scale trade language of northern and continental Europe. This would also explain the presence of “Veneti” people in northwest Europe – Brittany and Britain – if the long distance trade with Greece and other southeast European civilizations included trading in tin from Britain.

.....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. [Herodotus 3.115]

Archaeology confirms that tin was mined in Britain, and made into ingots that were shipped by sea at the bottom of ships, replacing rocks to serve as ballast. The shipping of amber began before about 3000 BC and of tin from around 2000 BC with the rise of the Bronze Age (tin was needed to add to copper to produce bronze)

In other words, the amber and tin trade, both bringing important products from the north, could logically mean that Finnic language of the Venetic character was in use as a large scale trade language, while the Mediterranean large scale languages were ancient Greek on the north side and Phoenician on the south side. It makes sense that if the long distance trade in the Mediterranean spread Greek and Phoenician across the span of the Mediterranean, then there must have been a long distance trade language north of the Mediterranean. There is no evidence that either the Greek traders or Phoenician traders had much of the will and ability to spread their trade activities northward – although Greek traders tried to spread north via the Rhone, and Phoenicians via the Atlantic coast. By Roman times, as Caesar said, the Brittany *Veneti* rules the northern seas. What then was that large scale Venetic language? Was it Estonian-like?

As I will show later, there is much in ancient northwest Europe – in Brittany and Britain – that seems Estonian. For example the name of the confederation of tribes associated with the Venetic were called, Caesar wrote, *Armoricae* which in Estonian/Finnish is *ARMO –RIIGI* ‘(peoples) of nations who are in sympathy with one another’. Which essentially describes a seagoing confederation.

Such ideas, serve to place Venetic in a larger Europe-wide context. This will be applicable when later we look at some instances of Venetic in Brittany and southeast Britain in the early Roman period.

6.

RESULTS:

THE INSCRIPTIONS TRANSLATED

What the decipherings yielded

A language is a complex system in which the same grammatical elements and word stems have the same meaning wherever used. Past analysis has separated Venetic sentences from the objects and context in which they were written, and then with the writing isolated, interpreted one sentence at a time without diligent crosschecking that there is a consistency in the worlds and elements across all the Venetic sentences. In our methodology we addressed all the complete sentences available, and constantly crosschecked a stem or grammatical element across all locations where they occurred, to ensure consistency, so that when choices were made, the correct choice would be the word or element that functioned well in all places it occurred. The result is the Grammar and Lexicon of chapters 4 and 5. All choices of meaning were checked for consistency as analysed. This fits the description of a language. It follows that the final test of the analysis is that it is possible to create new words that do not exist in the inscriptions. The following shows that we have enough described to be able to put the word stems and grammatical elements together to produce new sentences.

INTRODUCTION

It is impossible to describe a language based on less than 100 complete short sentences, if the methodology is erroneous. If I was able to discover a working language, then that in itself is proof of correctness. Yes it is true that there have been linguists inventing a language for a movie, but what they do is they use an existing language as a model, and are not constrained by needing to fit any existing sentences..

In the methodology followed here, all ideas were suggested by the Venetic, beginning with the archeological context, and then cross checking across all the places a particular feature occurred. All these other locations had to agree with everything else as well.

So are my findings in Lexcon and Grammar entirely correct? While we can be sure that a word that is repeated often is correct from having very many cross-references, there are some words and grammatical forms that have only one or two locations where they occur. We can infer the meaning from the context within the sentences, and from other indirect inferences, such as from other languages, and that in those cases we might be completely correct or slightly incorrect. The problem is we cannot prove its status in the same way as when the element occurs often.

But in general, we have a working language, even if some meanings could be slightly off. But what counts is that in general our translations are consistent with the nature of the objects and contexts in which they were

6. RESULTS: THE INSCRIPTIONS TRANSLATED

written.

All inscriptions in a particular category of objects should generally have the same intent and message. For example inscriptions marking tomb sites will generally speak appropriate thoughts related to the journey of the deceased to heaven. We cannot have one inscription talking about the weather and another talking about cooking and another talking about an illness and so on. And yet past deciphering, where the texts are separated from the contexts in which they appear, this inconsistency is common, and not noticed because the analyst looks at inscriptions one at a time not as a group.

In addition, there has to be a consistency in religious world view. We have to find the same idea of an afterlife, heaven, goddess, etc. This consistency would be spread across all inscriptions that have any funerary context.

The following looks at several categories of objects to show that the results produce the same message expressed in different ways. Can we get such consistency if it were not close to the truth.

In my methodology, I began by assembling all the complete sentences that have been revealed by archeology over the years. There are many pieces of sentences because ceramics, like urns, became shattered in the ground, and some inscriptions on other materials were corroded or worn naturally, to blur some sentences. I accepted those with minor blurring where specialists have over the years been able to reconstruct the missing parts. Full sentences were required in this methodology because a full sentence is necessary to detect the grammatical elements, and to be able to compare messages in order to better infer the meanings of words.

At the start of the project I assembled all the sentences I could find that had been identified over the years from archeological material and the nature of the objects and context. I grouped them according to similarities of object and context. I began with miscellaneous non-religious objects, but those varied; therefore I will leave the first group till later.

We present the results in the same grouping in which in chapter 3, we initially presented the body of inscriptions of complete sentences that were analyzed and represent close to all complete sentences available in the literature (mostly the inventory in *MLV*)

Thus the first grouping is the first one, which covered miscellaneous simple inscriptions in which the object nature strongly suggested the meaning. Some descriptive information of Chapter 3 may be dropped to reduce clutter such as *MLV* and *LLV* numbering. Estonian parallels are selectively offered for readers whose mother language is Estonian and who can sense the resonances with the ancient Estonian.

GUIDE TO THE RESULT PRESENTATIONS

(top) image of the archeological object on which the inscription is found
(image derived from images in LLV, and not available for all)



(below) Identification (2A here) is given according to groupings. See Chapter 3 for numbering of the object in LLV and MLV.
Removed in this chapter to reduce clutter.

2.A) **pupone.i.e.gorako.i.|e.kupetaris**

(left) Following conventions used in MLV, the sentence on object, Venetic letters converted to Roman small case, keeping the dots. Vertical line added to mark location where the Venetic writing changes direction,

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

(left) the continuous writing divided by spaces to identify the words, but leaving grammatical endings attached.
Divisions usually identifiable from repetition in other inscriptions, etc. Below, the Venetic grammatical structure is shown for the Venetic

Grammatically: terminative – third person imperative – partitive – an expression

Eng trans: “*To the ‘Father (Pope?)’ let remain a duck – Happy Journey.*”

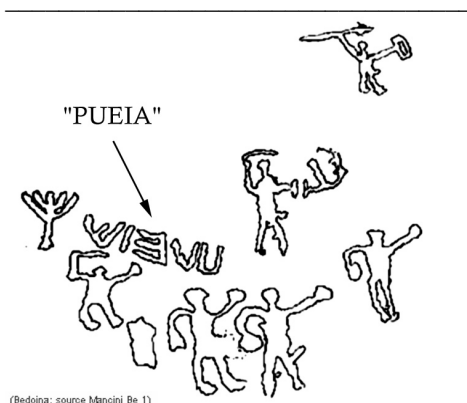
(Est. trans, following grammar: “*Pappani (=pappale), jäägu pardi Head reisi!*”)

(left) Translation, as close to English as possible but still comprehensible.
The reader can refer to the lexicon and grammar chapters to check this result and challenge it. Estonian translation will be shown only if the parallel is amazingly exact, noteworthy

(MLV=Manuel de la Langue Vénète LLV= La Lingua Venetica)

Grouping #1 - INSCRIPTIONS WITH VARIED NON-RELIGIOUS CONTEXT

As mentioned when introduced in Chapter 3, the first grouping of inscriptions in the body of inscriptions used are those that seem to be secular and miscellaneous and most having found randomly.



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

Grammatically: imperative
Eng Parallel: "catch (him)!"
(Est. Parallel: "püija!")

Comment: Treelike symbol with 5 branches suggests that the five men are shouting something at the man in the distance. The image was found in the mountains, and probably made by these men who maybe camped for the night in the region and to pass the time one of them created the image.

This next inscription is a long one in Roman alphabet written on the contained on its side. I believe the arch at the right is a handle forced into holes in the sides of the container to from a tavern tankard. I focus on the word on the handle part, which is PIIS, which I think is nothing more than the Venetic word for 'handle'. It is human nature to put labels on things.

THE VENETIC LANGUAGE



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

1.B) **PIIS**

PIIS

Grammatically: nominative

Eng Parallel: “*handle*”
(Est. Parallel: “*pides> piis*”)

Comment: In this context it is difficult to imagine any other meaning

The next item is a pin, a fibula, with the word **augar** written in Venetic characters on the back. I think the word is nothing more than the Venetic word for the object, a pin used to hold clothing together.

1.C) **augar** [writing on back of fibula object]

augar

Grammatically: nominative

Eng. Parallel: ‘pinner’

*Comment: possibly the stem is parallel to Est. **hauk** ‘hole’ hence we can invent a word **hauk/ur** ‘hole-user’*

The next inscription is scratched into a larger flat rock in an open landscape and looks like it was a boundary marker left by surveyors. I think the inscription simply identifies the name of the geographic area identified.

6. RESULTS: THE INSCRIPTIONS TRANSLATED



1.D) **ituria makkno.s.**

ituria makkno.s.

Grammatically: nominative

Eng. Parallel: '*Ituria*' landholding

(Est. Parallel: "*Itra maa-konnase*")

Comment: The first part, Ituria, must be at the roots of the modern word "Italy" so the question of meaning lies with makkno.s. which via a parallel maa-konnase simply meant 'land-holding' ('territory' etc)

The next inscription is on a vase. The inscription is integrated into the design because it goes around the neck of the vase like a band. This means the inscription was not added to an existing vase, but part of the creation of the vase. It suggests the craftsman made such vases for selling, and therefore the inscription would need to be an appealing one to someone who needing to purchase a vase.



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

1.E) **voto klutiari.s. vha.g.s.to**

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

Grammatically: imperative – nominative - adjective

Eng. Parallel: *water the bunch-arrangement vigorously*

(Est. Parallel: *Veeta klutti-harja vägevasti*)

Comment: I derived klutti-hari from literally 'bunch-brush'

THE VENETIC LANGUAGE

The next inscription is also a manufactured product with the inscription introduced in manufacture. The object is small, and the design clearly shows that it was held with thumb and forefinger and since it did not have a flat bottom, intended to be carried around and when its use was finished, put away. I wondered if it was an oil lamp, but why no flat bottom? I saw a solution that it was carried around to perfume a room!



1.F) lah.vnahvrot.a.h

lah.vnahv rot.a.h

Grammatically: adjective - nominative

Eng. Parallel: “aromatic herbs”

(Est. Parallel: “lõhnav roht”)

Comment: I admit, the close Estonian parallel reinforced my seeing it as a room perfumer. What else could it be?!

As initially interpreted in Chapter 3: The next inscription is written on lead projectiles used by slingers in war at Optergium. It appears to simply express the same thing in Venetic writing on one side and with Roman alphabet on the other. If we agree that **t.e.r.g** simply meant market (today’s Estonian “turg”), then these inscriptions basically say ‘long live the market-town’ except that the “O” in Venetic actually literally says ‘TO BE!’ and in English it is equal to the ‘long live...’ expression. The “P” in the Roman version, reflects the dots around the “o” in the Venetic version. The dots indicate palatalization or similar found in Venetic **.o.** sounded something like “OH”

6. RESULTS: THE INSCRIPTIONS TRANSLATED



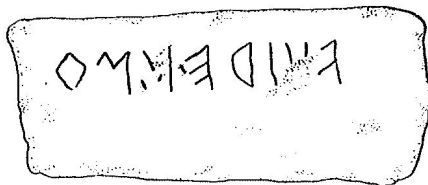
1.G) .o.te.r.g - OPTERG N

.o.te.r.g - OPTERG N

Eng. Parallel: “*up (=long live) the market-town*”
(Est. Parallel: “*olema turg!*”)

Comment: the “N” at the end I believe is a marker that turns a descriptive term into a name

The next inscription is scratched into a stone at the entrance to a grotto. That context suggests it actually names the purpose of the grotto. The contexts of appearance of VIRE words elsewhere helped choose the meaning. (See also words in inscriptions dedicated to the goddess Rhea)



1.H) v.i.re.n.mo

v.i.re.n.mo

Grammatically: nominative

Eng. Parallel: “*life-energy land*”
(Est. Parallel “*vire maa*”)

*Comment: the context of the grotto suggests an inspiring natural place. In modern Estonian **vire** means energetic, and is most interestingly used for the northern nights – **virmalised** ‘energetic things’*

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The following inscription meaning was highly dependent on interpreting the context and the coincidences with Estonian. The next inscription is scratched onto a spatula-like object made of bone. The wear on the handle suggests it was used often and may be an everyday object and not something ceremonial. So the context provided a challenge, but also simplified the problem since there aren't too many ways in which a spatula would be used. For taking baking out of an oven? Why does it not show burning? It occurred to me that this may have been a stick used for beating laundry. With this idea in mind I accessed my knowledge of Estonian, that again and again presented remarkable parallels after first arriving at a meaning suggested by context.

I noted that the part in the inscription that reads **niiui** resembles Estonian *nui* 'club' and **kuru** resembles Estonian *kurikas*. The ancient intrinsic meaning of Estonian *kuri* is suggested by words such as *kurk* 'throat; cucumber' suggesting 'elongated object'. Thus **niiukuru**, 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**'. For further evidence, scientists could analyze it to see if it is water-worn.



1.I) (-?-)es(-?-)niiukuru

(-?-)es(-?-)niiukuru

Grammatically: nominative

Eng. Parallel: "*laundry beating stick*"

(Est. Parallel: "*pesu nui-kuru*")

6. RESULTS: THE INSCRIPTIONS TRANSLATED

Comment: See text above for how this was analyzed. The solution seems to fit the object because it was a spatula this bone object would have shown signs of being heated or burned, In ancient times, laundry was commonly done by taking it to the side of a stream or lake and beating the wet laundry on a flat rock.

SUMMARY: Grouping#1: They are mostly single words on objects and have varying purposes. They are isolated finds where there are no others to compare with. They are therefore not religious in purpose, and the meaning tends to be strongly suggested from the nature of the object and context.

Grouping #2 - MEMORIAL PEDESTALS WITH RELIEF IMAGES

There are a number of inscriptions on pedestals that mostly show images of people and 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 texts caption 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. I considered that they may represent departure to the afterlife. This might be possible, but I decided against it from the results. For example, if I interpret one inscription as a departure of an army it makes no sense that the departure is to the afterlife. Considering that in the ancient world, when the fastest mode of overland transportation was horseback, departures tended to be for many months or years, and that made departures significant. These inscriptions, expensively accompanied by carvings into the stone and made to be displayed on pedestal sides, are different from funerary inscriptions such as on obelisks marking tombs, which seem to be more for marking where the deceased is located, than to memorialize them. But it makes sense that one would celebrate beginnings, not endings. More investigation is necessary to determine what these relief images and inscriptions celebrate.



2.A) **pupone.i.e.gorako.i.i.e.kupetaris** 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

Grammatically: terminative – third person imperative – partitive – an expression

Eng trans: “*To the Father (Pope?) let remain a duck– Happy Journey.*”
(Est parallel: “pappani jäägu pardi - head reisi!”)

Comment: This inscription does not show a horse like the others, and that proves the meaning of .e.go is broader than the idea of remaining or resting. In these inscriptions they seem to approach the idea of ‘remain’ in the sense of ‘let it be so’ or ‘so-be-it’ . In this inscription, I believe the people were visited by an ancient religious elder – a predecessor perhaps of the tradition of Pope that developed at the beginning of the Roman era. And now it was time to depart, so the people had a ceremony in which a local fisherman presented this important visitor a real duck. That means in Venetic culture, the duck was a celebrated animal. This idea that Veneti might venerate a particular animal is consistent with human nature. Apparently in ancient Britain there was a tribe that celebrated the rabbit. The development of a venerated animal might be connected to an original over-hunting of that animal. By making them important, they end the hunting of the threatened animal.

6. RESULTS: THE INSCRIPTIONS TRANSLATED



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

(?i.)plete.i. ve.i.gno.i. kara.n.mniio.i. e.kupetari.s. e.go

Grammatically: partitive – compound word in infinitive – expression – 3rd person imperative

Eng. parallel: “(?-name?) *army to the mountains-going, happy journey, let it remain*”

(Est. parallel: (?) *väe-konna kara(sse)-minna, jäägu-pida-reisi, jäägu*)

Comments: The relief image clearly shows soldiers in chariots, and thus we can conclude the sentence must contain a reference to an army, perhaps an army of the nation, heading off to war. The first few letters was worn so I leave a (?) for that part.

2.C) v.i.ugiio.i.u.|posediio.i.|e.petari.s. [Additional external context: image with man in chariot]

v.i.ugiio.i. u.posed iio.i. e.petari.s.

Grammatically: dynamic partitive – plural nominative – active partitive – expression

Eng. parallel: ‘*To convey to infinity, the horses to infinity. Happy Journey*’

(Est. parallel: ‘*viigu II’A, hobused II’A., Jäägu-pida-reisi. (IIA= as Finnish *ia-*)*’)

(II’A is used instead of *igavikuse* as it is closer to the Venetic and Finnic ears will comprehend it)

*Comments: The challenge of inscriptions that end in iio.i. relates to its understanding a precise meaning in its usage. Is it s suffix meaning ‘to infinity’ or a partitive with a meaning like ‘to become part of infinity’. If we look towards modern Finnic, we can find in Finnish the prefix *ia-* that means ‘infinite’but the closest in Estonian is *hiigla* ‘giant, enormous’ or *hiis* which is used in *püha hiis* ‘sacred grove’. In any case the double *ii**

THE VENETIC LANGUAGE

seems to mean ‘extreme’. But considering that Finnish and Estonian are two thousand years in the future of Venetic, it is reasonable to conclude that there once existed a word **iio** which could take the ending [vowel].**i** to mean ‘to join’, ‘to become part of’. Estonian nor Finnish have this peculiar use of the partitive. See grammar section for more discussion

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

Grammatically: partitive(?) – partitive(?) – an expression – compound word in infinitive

.e.nogene.i.. .e.netiio.i. .e.p.petari.s. .a.l.bareniiio.i.

Eng. parallel: ‘**.e.nogene.i.. .e.netiio.i.** happy journey to climb the Alps’

Est. parallel: ‘**.e.nogene.i.. .e.netiio.i.** jäägu-pida-reisi ronida Alpeadele’

*Comment: The meaning of **.e.nogene.i.** is unclear. **.e.netiio.i.** might refer to the man on the horse as a “Veneti”. Here again we see the **iio.i.** ending which here seems to suggest extreme movement, except that the same ending that looks like partitive, I found was used also for the infinitive form, The infinitive here is at the end in **reniio.i.** My interpreting it as ‘climb’ is based on **.a.lba** probably referring to the Alps, and the image of a man on a horse.*

2.E) **v.i.ugiia.i.a.n.detina.i.v.i.uginiia.i.e.p.petari.s**

[Additional external context: image with horses, ..?]

v.i.ugiia.i. .a.n.det/in/a.i. v.i.ug/in/iia.i. .e.p.petari.s

Grammatically: (a good interpretation currently eludes me)

Possible English parallel: ‘To convey towards, successes towards, to conveyance-infinity. Happy journey’

???

*Comment: This is extraordinarily complex from being quite poetic and playing on **iia.i.** and **v.i.ugi**, and the correct translation remains uncertain.*

*The ending –**iia.i.** on **v.i.ugiia.i.** is probably the same as on **v.i.ugio.i.** earlier with only a dialectic shift from o>a. As for **v.i.ugin/iia.i.** I think there are two words **v.i.ugin** and **iia.i.** The **.e.p.petari.s** supports the idea that there are dialectic changes.*

6. RESULTS: THE INSCRIPTIONS TRANSLATED



2.F) [-GALLE]NI.M'.F.OSTIALAE.GALLEN|IAEEQVPETARS
[pedestal side]

*Comments: 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 suggests a marriage tour beginning. The repetition of the word GALLEN may mean 'dear' as in Estonian **kallis** 'dear'. IAEEQVPETARS in smaller letters down the side proves that it is an end tag like 'farewell'. The IAEE representing Roman phonetics proves that the dots around the Venetic letters **.e.cupetari.s.** indicate a palatalization.*

SUMMARY: The consistent theme of Grouping#2: They all seem to celebrate the departure of someone or some people, naturally on horses, and people are giving them a celebratory farewell deserving a memorial with an image.

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 of the 1960's of squeezing Latin onto the Venetic that assumed they all had the form 'I am [name of the deceased]'. Note that the deceased is not even identified. Writing about where the deceased spirit went was far more important than identifying the deceased – an objective that I think began later with the Roman Empire needing to identify all citizens for the purpose of taxing them. It is impossible to arrive at such consistency of

THE VENETIC LANGUAGE

meaning across all there **.e.go** inscriptions by accident or creative manipulation. By the laws of probability, this consistency means that these translations are to a large degree correct, even if here and there the translations may be slightly off.

The first example below shows how the tomb marker looked when in the ground. As it resembles gravestones down through time, we would expect similar sentiments in it, especially the desire to see the deceased in eternal sleep, resting (in peace).



3.A) **.e.gone.i.rka.i.iiuva.n.t| \$a.i.**

.e.go ne.i.rka.i. iiuva.n.t \$a.i.

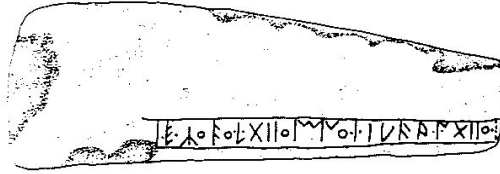
Grammatically: 3rd person imperative – partitive – adverb or preposition – infinitive

Eng. Parallel: *'Let remain, in a humble state, in the eternal direction
To reach'*

(Est. parallel: *'Jäägu nõrgitsema igavese poole, saada'*)

*Comment: This sentence includes the Venetic "M"-form character I indicate with the \$ and signifies a strong "SS" sound compared to the dotted s (.s.) which is more like "SH". While the meaning of **ne.i.rka-** is clear from analysis, the grammatical form could be an infinitive or a partitive.*

6. RESULTS: THE INSCRIPTIONS TRANSLATED



3.B) .e.go vo.l.tiiomno.i.iuva.n.tiio.i

.e.go vo.l.tiio mno.i. iuva.n.t tiio.i

Grammatically: 3rd person imperative – nominative – infinitive - adverb or preposition
– dynamic partitive

English parallel: “Let remain to heavens-go, to extend eternally to the infinite direction”

(Est. parallel: “Jäägu taev’a-minema igavese poole”)

Grammar Reminder

Estonian, but not Finnish, adds a *-ma* to mark the infinitive. The ending on **voltio**, which lacks the *-i.* at end, I believe marks the nominative. If we have **voltio.i.** that would mean ‘a sky’ which is impossible because there is only one sky or heaven. Finnish has a prefix *ia-* that parallels the *iu-* on *iuvant*. Estonian probably reflects it in *hiiu*, but historically *hiiu* came to be associated with the sacred grove and a heaven called *hiela*. So I interpret *iuvant-* with *igavese poole*, but the better parallel to Venetic is a probably disappeared word *vant* that was from the same origins as *vastu*. Thus Est. *poole* is the wrong form, as it relates more properly to Venetic *bo*. Finally the word **voltio** has a parallel in

Finnish especially as *valta* which means ‘the dominating territory’, which can describe the broad dominating dome of the sky, but is not used in Finnish or Estonian for sky. Hence I have to express ‘sky’ in the Estonian parallel in a more common modern way with *taevas*.

3.C) [e.g]okata.i.[ege.s.tn[a.i.]

.e.go kata.i. ege.s.tna.i.

Grammatically: 3rd person imperative – infinitive – terminative case

Eng. Parallel: “Let remain (endure, continue, etc) , to disappear, till forever”

(Est. Parallel: “Jäägu kaduma igaveseni”)

Comment. This translation is an example of the methodology of first determining in general what the obeliques say, then look to other inscriptions for the words (all these words appear elsewhere) to work in the same way in all locations, and then finally consider that the word may have survived down through time in Estonian or Finnish in some degree of

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altered form. In this case Est. jäägu resonates with Venetic .e.go, Est. kadu- resonates with Venetic kata- and Est. igavest with ege.s.t. The more evidence points independently to a meaning, the greater the probability it is correct.

Grammar Reminder

Estonian, but not Finnish, adds a –ma to mark the infinitive. The ending –na.i. appeared to function like Estonian terminative case –ni meanin 'up to, till' The word stem **ege.s.t** I decided was based on the word **.e.go** plus the –ST ending meaning 'arising from' same as in Estonian **igavesti**. Meaning 'forever' or literally 'arising from continuing' The Estonian **igavesti**. Is so close to **ege.s.t** that it is possible that both are dialectic developments from a common ancestor. Anyway I think the meaning of 'forever' for **ege.s.t** is reasonable. It works well wherever the word appears

3.D) **.e.go.o.s.tiio.i.e.ge|s.tiio.i.**

.e.go .o.s.tiio.i. .e.ge.s.tiio.i.

Grammatically: 3rd person imperative – infinitive – dynamic partitive

Eng. Parallel: "Let remain, out of being , out of continuing, to infinity"
(Est. Parallel: "Jäägu olemisest igavesele" (??))

Comment: The challenge in this one ie in .o.s.tiio.i. From appearances in other inscriptions, it appears to refer to a static sense of being, as in Est. olu 'being', rather than continuing sense of being as in Est. elu 'life'. So what I see is the idea of the deceased coming out of the deep state of being, and going into a continuing state of living forever. Something like that. It eludes a close Est. parallel as this sentence highlight major differences between Estonian and Venetic

Reminder

There are several peculiarities in Venetic, and one of them is the apparent variation of meaning of "to be" depending on vowel level – the O stem signifies being static, the E signifies being in a continuing state, and the I signifies extreme being as in existing in an infinite state. I came to this conclusion as you saw in the Grammar chapter from Estonian having such variation in Estonian in the words *olu, elu, ilu* (being, life, beauty) and other less obvious examples/

General Comment

The repeated –iio.i. at the end of stems is frustrating to me because it appears to be thrown on the ends of stems as a tag that stresses that the deceased is now in a high, extreme, state of being. It seems it is added in the context of death, whereas ordinary use of Venetic probably leaves off the –iio – This is the reason I invented the case ending I called "liative" (See Grammar section)

6. RESULTS: THE INSCRIPTIONS TRANSLATED



3.E) .e.go.u.r.kli.e.ge|torii.o.i.a.kutiio.i.

.e.go .u.r.kli .e.getorii.o. .a.kutiio.i.

Grammatically: 3rd person imperative – nom, maybe adj – dynamic partitive – dynamic partitive

Eng. Parallel: “*Let remain eternally towards the oracle’s forever’s beginnings.*”

Comment: The English awkward translation is quite literal and quite close to the meaning intended. The meaning of .e.getor- is a little uncertain because -st has been replaced by -tor. It at least tends to prove that .e.ge could be the same as .e.go except vowel harmony makes o>e. The several appearances in the inscriptions of .u.r.kli seems to refer to the goddess Rhea, but identifying her as an ‘oracle’. I had challenges with expressions of forever, infinity, being, living, in many funerary inscriptions, as they seem to be sensitive and even sometimes poetic.

3.F) [e.go]vho.u.go.n.te[i.i.|u.]r.kle.i.io.[i.]

.e.go vho.u.go.n.te.i. u.r.kle.i.io.i.

Grammatically: 3rd person imperative – partitive – dynamic partitive

Eng. Parallel: “*Let remain, to the ‘collection-gathering’, towards the oracle-eternity*”

(Est. Parallel: “*Jäägu viige-konna poole, ‘urkli’ igavese poole*”)

Comment: As discussed in earlier chapters, the exact meaning of v.i.ougont- in Venetic usage 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 urns or the deceased spirits gather in eternity of Rhea. To understand this we need to better understand the Venetic religious world-view – which I am still

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trying to figure out. What is certain is that the inscriptions envision the deceased travelling to a heaven in the clouds where the all-knowing goddess Rhea rules. Some of the theological worldview sounds Christian except the deity is female. The complications come from their imagining what happens when a person is cremated. It seems there is a place in the ground where the cremations endure, and also a spiritual one where spirits eternally reside. See next for some revelation.

3.G) .e.gomo.lone[i.i.]\$up[i]io.i.

.e.go mo.lone.i. \$ up iio.i.

Grammatically: 3rd person imperative – terminative (ne.i.) – adverb - preposition – dynamic partitive

Eng. Parallel: “*Let remain until ash/dust/earth , then up to eternity*”
(Est. Parallel: “*Jäägu, mullani, siis üles igavesse*”)

*Comment: The last parts of the division into words is debatable. I decided that the \$ (“ISS”) was parallel to the Estonian “siis”. The word up appears several times in the body of inscriptions and is definitely ‘up’ and appears to have survived in Germanic languages. (“up” could originate from a reversal of Finnic pa or pä ‘from top dawn’) The final translation is a relatively good 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. The formula in these sentences is about the deceased going to a final destination. This being the case, I saw that the cremation dust or the locaiton of the cremation in the earth was an alternative to eternal heaven, so I saw a resonance between Venetic **mo.l.t-** which occurs elsewhere too – and Est. *muld*.*

3.H) [e.go]ka.n.ta.i.[ta.i.no.n.[tiia.i.] or -[tna.i.]

CORRECTED:: [e.go]ka.n.ta.i.[ta.i.vo.n.[tna.i.]

.e.go ka.n.ta.i. ta.i.vo.n.tna.i.

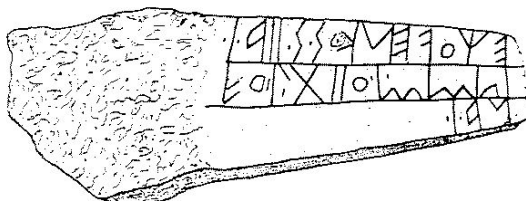
Grammatically: 3rd person imperative – infinitive – dynamic partitive

Eng. Parallel: “*Let remain, to carry, towards the sky*”
(Est. Parallel: “*Jäägu, kandma, taevani*”)

Comment: This sentence lacked the sensitive poetic dealings with the destinations for the deceased. When I saw the Venetic inscription reconstructed by scholars, I saw that a small correction produced a perfect

6. RESULTS: THE INSCRIPTIONS TRANSLATED

*Est. parallel between **ta.i.vo** and Est. taeva. It is a straightforward sentence, the deceased spirit simply goes to the heavens. (This resembles the messages in the round stones described in the next grouping of inscriptions)*



3.1) **.e.gov.i.u.k.s.sia.i.|vo.l.tiio.m.min|na.i.**

.e.go v.i.u.k.s.sia.i. vo.l.tiio .m. (?) min|na.i.

Grammatically: 3rd person imperative – infinitive – (unclear case?) - infinitive

Eng. Parallel: “*Let remain, to be conveyed (?), to the heavens go*”

Est. Parallel: “*Jäägu, vii?-ma, taevapoole minna*”

*Comment: the word **v.i.u.k.s.sia.i.** seems to be a more complex grammatical form – maybe conditional – so that remains debatable. There is also a question of the grammatical form of **vo.l.tiio .m.** Perhaps one day*

*I will get a flash of inspiration and understand how to handle all the Venetic **vho.u.g** or **v.i.u.k** words. They are a problem because it seems Veneti developed particular meanings related to the cremation practices. In Estonian there are words like vii ‘convey’, viik ‘conveyance’, etc. which prompts me towards interpreting with the meaning ‘convey’. The general idea I express are roughly correct but I would like to be precisely correct in both word and grammatical form.*

*The word **min|na.i.** seems to be a dialectic variation on what appears in other inscriptions as **-mniio.i.** This dialectic variation appears to preserve an original “i” and that makes it closer to Estonian mine- ‘go’*

Methodology Reminder

In this methodology, as I say there are three steps 1. determine from the archeological context what kinds of messages are suitable, 2. consider possibilities based on sentences with the most known words, 3. cross check choices so the same meaning applies wherever words appear. 4. see if there is confirmation in surviving descendants of the word in Estonian and Finnish. (If it has a form in both the word has to be old.) In this case, 5. Translate with sensitivity to the case endings to get the grammar correct.

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3.J) [e.go]vise.i.iobo...

.e.go vise.i. iobo

Grammatically: 3rd person imperative – infinitive – noun with suffix **bo**

Eng. Parallel: “*Let remain, to convey, to the direction of eternity*”

Est. Parallel: “*Jäägu, viima, 'iia (=igavese) poole*”

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.

Note in many instances of analysis there is uncertainty because the grammatical forms are not the common ones seen in most of the inscriptions. Thus in these analyses, the clear and easy analyses and the less certain and puzzling analyses are mixed in.

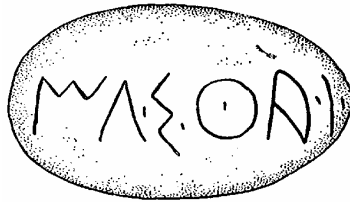
SUMMARY: The consistent theme of Grouping#3: They all seem to begin using **.e.go**, with a sentiment similar to the traditional ‘rest (in peace)’ sentiments in cemetery stones. The remaining of the sentences speak of the spirit heading for the eternal afterlife, the heaven in the sky ruled by the Goddess, Rhea. In modern funerary sentiments most are like today saying “rest eternally in heaven”. (The funerary inscriptions are a problem in that there may be meanings to words that are specifically related to the Venetic culture around cremating the dead, putting the cremations in urns, putting the urns in tombs.) Note that my ability to see repeated themes in inscriptions in the same context, both helps prove correctness since this repetition of themselves is what we expect for the same object. In this case there is almost a formula – beginning with **e.go** being analogous to modern ‘rest (in peace)’ and the rest speaking of the deceased making an infinite journey to the afterlife.

6. RESULTS: THE INSCRIPTIONS TRANSLATED

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/Padua. With plain stones picked out of the ground, and the informal way in which they were left, they look like a final gesture from friends and relatives before the tomb was closed up. This means the messages were less likely to follow any strict formula. But I found that the messages had a theme. After my interpreting the inscriptions, four out of the five appeared to describe how the spirit of the deceased will rise up into heaven. One with a single word, ‘to remember’ was a unique exception.

‘To remember’ is a natural sentiment that still exists today, even using the Latin *In Memorium*.



4.A) **mu.s.ta.i.**

mu.s.ta.i.

Grammatically: infinitive

Eng. Parallel: “to remember”
(Finnish/Est.Parallel: “muista”)

*Comment: In this case, the Finnish word muista was exact – an infinitive meaning ‘to remember’. (In Estonian, the meaning has shifted a little, and Est. adds –ma for infinitive) See section on interpretation of dots for explanation that in Venetic they mark mainly palatalization. Since palatalization means the inserting of a small “i” sound, the .s. above matches the “-IS-“ Hence **mu.s.ta.i.** sounded like (in English phonetic representation) “Moo-ys-tah-yi” where y indicates the palatalization.*



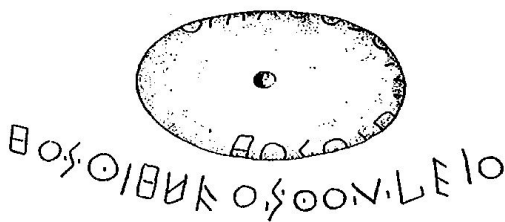
4.B) **iiuvantv.i.ve.s.tiniio.i.**

iiuvant v.i.ve.s.tin iio.i.

Eng. Parallel: “*In the infinite direction would be(?) conveying to
(?)eternity*”

(Est. Parallel: “*Igavikupoole viiva(?)*”)

Comment: the grammatical form in v.i.ve.s.tin- is unclear hence the question marks. However the message of the sentence is quite clear – that the deceased be conveyed to infinity. In the body of inscriptions there are few if any examples of verb forms beyond the infinitive, imperative, present participle, and a few simple present indicative . See Grammar, Chapter 5 This sentence seems to the Estonian ear to be an ancient Estonian dialect spoken by a merchant colony. It even presents the common truth that colonists settling in a new area name their colony after the name of the place of their origins.



4.C) **ho.s.tihavo.s.to.u.peio**

ho.s.ti havo.s.t o.u.peio

Eng. Parallel: “*lift from the tomb into the open*”

(Est. Parallel: “*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 analysis was less through rational analysis than the Estonian ear hearing it in the sound.

6. RESULTS: THE INSCRIPTIONS TRANSLATED



4.D) pilpote.i.kup.rikon.io.i.

pilpote.i. k up .rikon .io.i.

Eng. Parallel: “To the clouds, also up to the nation’s eternity”

(Est. Parallel: “Pilvedele ka üles 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’) **riikon** could look Germanic rather than originating from Venetic; 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’. The word occurs in ancient history too expressed in Latin with –riges or –rica.*



4.E) tivale.i.be.l.lene.i.

tivale.i. be.l. len.e.i.

Eng. Parallel: “Onto wing, to fly”

(Est. Parallel: “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. Est. adds –ma for the infinitive. Finnish doesn’t (ie “lenta”)

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The consistent theme of Grouping#4: With one exception where the meaning was 'to remember', all of the inscriptions on the round stones left at the bottom of tombs, they all speak of the spirit flying up out of the tomb into the heavens. There may have been a concern in Pernumia that the spirit did go into the sky, and did not remain in the tomb like a ghost.

Grouping #5 - SENDOFFS ON VENETIC ERA CREMATION URNS (written in Venetic writing)

(Roman era inscriptions are very Romanized or a mixture of Venetic and Roman, and do not offer useful insights, so for brevity, we skip over the urn inscriptions written in Roman alphabet here)

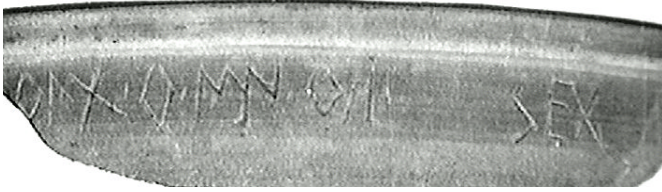
The deceased were cremated, the ashes put into urns, and the urns put into tombs. Not all had inscriptions on them, hence the inscriptions are additional touches and so we would not expect them to be formulaic. After Romanization, however, the Romans introduced Roman funerary conventions and the Roman alphabet urn inscriptions are a mess of mixing Roman conventions with some Venetic keywords.

When the Roman Empire took over and the urn inscriptions began to be written in the Roman alphabet, we 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 I assessed the Roman era inscriptions separately in a Grouping 10.b. I did not consider them very relevant to discovering the original Venetic. The Roman alphabet urn inscriptions were mostly not sentences at all, but mostly keywords (VOLT, FREMA, etc) and even abbreviations (like FREMA being represented by F) Since my methodology for deciphering Venetic involves analysing full grammatical sentences from before the Romanization, these Roman alphabet inscriptions do not contribute much, do not really fit in my body of inscriptions to analyze, even though *MLV* identified a large number of them.

But even with excluding the Roman era urn inscriptions from this project, the older Venetic alphabet urn inscriptions presented a significant problem too. Being made of ceramics, the urns broke easily. Fragments too do not suit our methodology that requires full grammatical sentences either.

The number of inscriptions, where archeologists have managed to join pieces together and determine full sentences, is relatively small. However, there were enough full sentences to include them in our body of inscriptions to analyze. They become Grouping#5 as follows:

6. RESULTS: THE INSCRIPTIONS TRANSLATED



5.A) [v]oltio.m.nio.i.

[v]oltio.m.nio.i.

Eng. Parallel: “*To go to the heavens*”

(Est. Parallel: “*Tae’va-minema.*”)

*Comment: This inscription might be a fragment, but I include it because the word occurs many times in the inscriptions. While Estonian and Finnish have remnants of a word like **voltio-** in today’s Estonian it is not used in the sense of the sky above. The word **voltio** occurred so often in the body of inscriptions that its meaning ‘to the heavens (the dome of the sky above)’ is a certainty. It seemed to describe the physical sky, whereas other Venetic words that mean ‘heavens’ or ‘eternity’ were abstract concepts.*

5.B) v.i.rutana.i

v.i.ruta/na.i.

Eng Parallel: “*Up to the vital energies*”

(Est. Parallel: “*Viredeni*”)

Comment: This meaning is somewhat inspired by Estonian words using the ‘vire’- form, which seem from other words with the same stem, 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. Note in the following inscriptions the repetition of the ending –na.i. It is an ending that occurs often and I finally identified it as being equivalent to the Estonian –ni, a “Terminative” case, which means ‘terminating at’ or ‘up until’. This suggests that the urn inscriptions are about the deceased reaching a destination

THE VENETIC LANGUAGE

5.C) .a.kutna.i

.a.kut/na.i

Eng. Parallel: “Up to (new) beginnings”

(Est. Parallel: “Hakkudeni” (??))

Comment: This is a guess based on the need to find a meaning suitable for a cremation urn inscription, and inspired by the common Estonian word “hakka” meaning ‘begin, start’. Our success in findings resonances with Estonian plus the fact that commonly used words survive a long time (and “hakka” is very common in Estonian). In the context of cremations in urns, the meaning can refer to starting a new existence in the afterlife.

5.D) v.i.ugia.i.mu.s.kia.l.na.i.

v.i.ugia.i. mu.s.ki .a.l./na.i.

Eng. Parallel: “To carry **mu.s.ki** (?) to the below”

(Est. Parallel: “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 ‘minu’ or ‘mu’ ‘my’. It could mean ‘something of mine’ and could refer to the deceased. Some inscriptions remain a challenge.*

5.E) mo.l.dona.i.\$o.i.

mo.l.do/na.i. \$o.i.

Eng. Parallel: “Until the earth/ash - to reach”

(Est. Parallel: “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 expression ‘dust to dust’. Or it could simply describe the destination in the ground where the urn is going.*

6. RESULTS: THE INSCRIPTIONS TRANSLATED

5.F) **va.n.t.s..a.v.i.ro.i.**

va.n.t.s. .a.v.i.ro.i.

Eng. Parallel: “*In the direction of the space-way*”
(Est parallel: “*avaruusi poole*”)

Comment: Instead of the Terminative case –na.i. we have vants + paritive meaning ‘towards (something)’ I translated .a.v.i.ro.i. with the coincidence of Est. avaruus. See chapter 4, for my discussion of choosing this meaning.



5.G) **va.n.te.i v.i.o.u.go.n.tio.i..e.go**

va.n.te.i v.i.o.u.go.n.tio.i. .e.go

Eng. Parallel: “*in the direction of the gathering of conveyances - let remain*”
(Est. Parallel: “*vii(g)ukonna poole , 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.kleio.i.**

lemeto.i. .u.r.kle-iio.i.

Eng. Parallel: “*Ingratiations in the direction of the oracle’s eternity*”
(Est. Parallel: “*Lemmed(?) urkli-igavesele*”)

Comment: lemeto.i. seems where used to fit well the idea of ‘ingratiations’ which also agrees with the Estonian leme stem. While Estonian can produce the word uurik – someone who studies – I have assumed the Veneti used it to refer to the goddess Rhea. See many more examples later in the messages to Rhea.



5.I) .u.konagalkno.s.

.u.kona g alkno.s.

Eng. Parallel: “In perished form also in(to) the beginning (ie new beginning)”

(Est.Parallel: “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’. Note that the general theme in the urn inscriptions is what happens to the deceased. The idea is that by burning, the spirit departs and the ash is what remains behind. So in our interpreting the sentences we always look for an interpretation that describes what happens now that the deceased is burnt/cremated.*

5.J) .u.ko.e..n.non.s.

.u.ko .e..n.non.s.

Eng. Parallel: “From perishing, into (??)”

(Est. Parallel: “Ukkosest (??)”)

*Comment: This is very debatable. I have not any idea what .e.n.non.s. means. 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. In Estonian **enne** means ‘before’, but how would we translate the sentence in a way that is in harmony with the general theme of the deceased reaching someplace?*

6. RESULTS: THE INSCRIPTIONS TRANSLATED

5.K) .a.tta

.a.tta

Eng. Parallel: “*the end*”

(Est. Parallel: “*ots*”)

Comment: The modern Estonian ‘ots’ is actually paralleled by Venetic atese, where the –se ending is a nominalizer used for naming something. Here , .a.tta very simply declares the cremation as the end of a person. This is not a negative concept if we think of one’s life as a journey and the terminus is the destination.

5.L) [.]m.mno.i.vo.l.ttiom.mniio.i

.m.mno.i. vo.l.ttiio m.mniio.i

Eng. Parallel: “*Go to heavens go*”

(Est. Parallel: “*Mine taevasse minema*”)

Comment: This poetic sentence might be reflected in the common Estonian phrase ‘mine minema’ ‘go to be gone’. How otherwise would we interpret the repetition of the first word at the end, but doubling the I??

The consistent theme of Grouping #5: The urb inscriptions before the Romanization, do seem to have a theme – to describe what comes next for the spirit of the individual. They reach a destination, but what can we say about that destination? Note that adding some writing was special, and that alone allowed the writer to have some flexibility. Surprisingly the inscriptions do not explicitly identify the deceased. Only where he/she went. With Romanization, that changed. I became like in Roman customs, all about identifying the deceased. The Roman Empire brought on a great need to identify all citizens under Roman authority.

Grouping #6 -PRAYERS TO THE GODDESS ON THIN FOIL SHEETS

This group of inscriptions are from the sanctuary that archeology uncovered at Baratela near Este. It represents the inscriptions found on thin bronze sheets onto which people wrote humble messages to the goddess Rhea with a stylus.

Ancient sanctuaries would be physically defined by fencings or walls to

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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. The sacrifice of the animal was in the killing of it, releasing the spirit. The body of the animal was roasted and festively eaten. The parts that were burnt in the offering process were parts that were not eaten. The burning was to help send the spirit up to the heavens via smoke.

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 appears to be a writing exercise.

I still don't fully understand how the sanctuary operated. Were the pilgrims guided in their rituals? Was the sanctuary financed by donations brought to the sanctuary? The best I can do is to imagine practices similar to practices in the early. I leave the research into and reconstruction of the practices for another time and place.

All the bronze sheets and styluses with inscriptions on them are written as if addressing the goddess, whose name appears in the word **re.i.tiia.i**. Past attempts to decipher the Venetic inscriptions have seen the word "Reitia". Another interpretation is that **re.i.tiia.i** was inspired by the word *Rhea*, plus *theia* the ancient Greek word meaning 'deity'. It is possible. Another explanation is that in Venetic *Rhea* was **re.i** with the ending suffixes or case endings seen elsewhere **-iia.i**. But when the two are joined we get **re.i/iia.i**. This occurs in Finnish sometimes and solved by adding a T or J. Such an insertion then produces **re.i./t/iia.i**.

Reminder: **dona.s.to** has a fluid meaning

In many sentences which contain **dona.s.to** which we translate as 'offering' appears to refer to the overall offering of the pilgrims of prayer, ceremony, inscription, etc. and involved the whole action, which may or may not have involved a material offering. If we look for surviving words in modern Finnic it would be *tunnistus* (*tunnustaa* in Finnish) which has a fluid meaning close to 'testimony' and which could take many forms material or nonmaterial. Other meanings might include 'acknowledgement', 'recognition'. Thus when we used the meaning 'offering' the idea of 'offering' is wide and fluid.

6. RESULTS: THE INSCRIPTIONS TRANSLATED



6.A) **vda.m.v.i.ugia.u.r.kle.i.na|re.i.tie.i.dona.s.to**

vda.m. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to

Eng. Parallel: “We carry the conveyances in the sense of a gift, to
(unite with) Rhea as oracle”

(Est. Parallel: “(Meie) viime ‘viigu’(?) toonustus ‘urklena’ Reiale)

Comment: This sentence is difficult to express in close parallel Eng. or Est. because the word parallelism is not fully there. v.i.ugia could refer to many things, so I used ‘conveyances’. I believe that this word may have had a narrower meaning in Venetic culture.

The above bronze sheet is the only one archeology found in good shape that was used in actual prayer to the goddess. Perhaps the sheets were beaten smooth and reused (?) The following sheets also have the typical prayers to the goddess, but they appear with one side scored into rectangles and showing the word O-E-K-A repeatedly ending with each letter of the Venetic alphabet, and thus seem to be exercises by repetition (much like “2 times 2 equals 4; 2 times 3 equals 6;...” and so on. Or conjugating a verb with “the sheep jumps over the fence; the sheep jumped over the fence; the sheep will jump over the fence; the sheep would jump over the fence;...” and so on. The reader can probably come up with many examples of using repetition to teach a lesson in which there is variation.

It so happens that the word OEKA is similar to Finnish *oikea*, and Estonian *õige*, both meaning ‘correct’. Considering the large number of Venetic words that are represented in Estonian and/or Finnish, it should not be surprising that the “OEKA+(letter)” pattern seems to be such a teaching repetition, such as the pilgrim to the sanctuary being able to practice writing the letters through repetition that are analogous to today writing “the correct (way of writing)A; the correct (way of writing) B; the correct (way of writing)C; the correct (way of writing)D; ..” and so on.

THE VENETIC LANGUAGE

THE OEKA REPETITION, AND PRACTICE SENTENCES

All of them have a grid with O-E-K-A plus Venetic letter. The following will intepret the example messages to the goddess on the remaining part of the sheets.



6.B) megodona.s.to.e.b.v.i.aba.i.\$a p|ora.i..o.pio|robo.s.

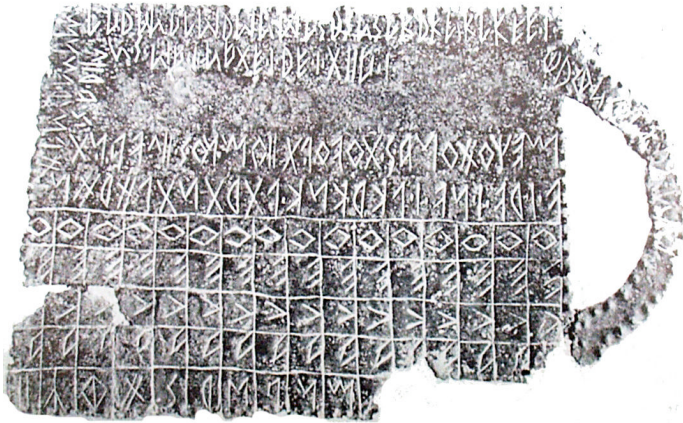
me go dona.s.to .e.b. v.i.aba.i.\$a pora.i..o.p io-robo.s.

Eng. Parallel: “Our offering remains to liberate(?? uncertain grammar for **v.i.aba.i. \$a**) to turn up in the direction of the eternal way”

(Est. Parallel: “Meie toonustus jääb ‘vabasesse’(?) pöörata igavesetee poole (lit. iia-rada-poosse)”)

*Comment: There aren’t enough other examples of an ending -a.i.\$a yo determine what the grammatical form is, but there is evidence elsewhere that **v.i.aba** involves the idea of liberation, freedom*

6. RESULTS: THE INSCRIPTIONS TRANSLATED



6.C) megodona.s.tovo.l.tiomno.s.iiuva.n.|t.s.a.riiu|n.s.\$a.i.nate.i.re.i.tiia.i—

**me go dona.s.to vo.l.tiio mno.s. iiuva.n.|t.s. .a.riiu|n.s. \$a.i.nate.i.
re.i.tiia.i**

Eng. Parallel: “*Our offering into the sky-realm-going, in the eternal direction, into the area-above, to You, eternal Reia*”

(Est. Parallel: “*Meie toonustus taeva-minnes igavesepoole õhuse(?) Teile Igavese Jumalatena 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.

Reminder: All translations are subject to being improved

Note all the translations in both English and Estonian are evidence-supported guesses, including trying to respect apparent grammar. Thus the results will vary in their accuracy according to the degree of evidence that is included in the process. Like archeology, all the translations and grammar presented on these pages can be improved if archeology finds more inscriptions, or if someone has some insight into one of the challenges mentioned in the Comments. For example a linguist or an archeologist with a focus on evidence applicable to this subject may have some ideas. Like interpreting archeology, this linguistic archeology, can and will change as more evidence comes to light or some scholar discovers more information.



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]

**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**

Eng. Parallel: “I convey to the heavens-going our offering and gift .to
You of the gods, Rhea. Up to the heavens, fly!”

(Est.Parallel: “Vedan taevaminnes toonustus ka lahkustus Teile Jumalatena Reiale. Üles
taevasse lenda!”)

*Comment: Aside from Est ‘taevas’ for vo.l.tiio and ‘üles’ for .o.p note
how close the Estonian version is to the original*

6.E) megodona.s.tova.n.t.s.mo.l.donke|.o.kara.n.mn.s.re.i.tiia.i.

mego dona.s.to va.n.t.s. mo.l.don ke .o. kara.n.mn.s. re.i.tiia.i.

Eng. Parallel: “Our offering in the direction of ash/dirt which is also (via
the smoke) to the mountains-going to unite with Rhea.”

(Est. Parallel: “Meie toonustus mulla poole, ka on ‘kara’ (mäge)-minnes Reiale”)

*Comment: The intent of his sentence as described earlier intends to
contrast the act of the offering being burnt to ash and its smoke rising up
towards the Carnic Alps to the north.*

6. RESULTS: THE INSCRIPTIONS TRANSLATED

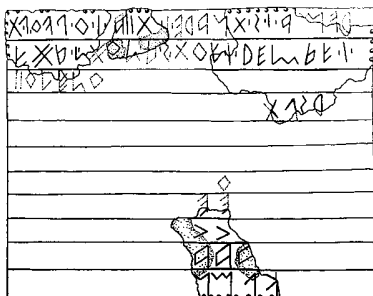
6.F) megolemetore<i.>v.i.ratere.i.do|na.s.tobo.i.iio.s.vo.l.tiio. m.mno.i

megolemetore.i. v.i.ra-tere.i. dona.s.to bo.i. iio.s. vo.l.tiio. m.mno.i

Eng. Parallel: “Our ingratiation producing expressions of energetic wellwishes as offerings towards eternity to skyward-go”

(Est. Parallel: “Meie lemede-väljandavaid viru-tervist toonustus igavese (iia-) poole taeva-minna”)

Comment: This sentence is difficult in its details because of the uncertainty of v.i.ratere.i. (other than v.i.re from other locations referring to vital energy but we can infer the rough meaning from the rest of the sentence. An Estonian type construction would be viru (energetic) tervisi (wellwishing) This is a case in which the Estonian ear can understand what is meant, but the differences are too great What is intended by the writer is that he/she is by the offering, not just offering ingratiations but energetic ingratiation[producing expressions of wellwishing, to fly skyward to eternity. It is very heavy, layered, expressions of humility and ingratiation towards the goddess. It is not a simple sentence like some others. But it is difficult to translate a parallel word by word, without rewriting it in the modern language vernacular and that will obscure the resonance with the lexicon and grammar intended here to make it easier for the reader to understand the structure



6.G) vda.ndona.s[.to]v.i.remav.i.[r]jema.i.s.t[--re.i].tia.i.o.p vo.l.t[tiio leno]

**vda.n dona.s.to v.i.rema v.i.r ema.i.s.t () re.i .tia.i. .o.p
vo.l.tiio leno**

Eng. Parallel: “I convey the offering to Rhea of of the energetic of the energetic. Up to the heavens, fly.”

(Est. Parallel: “Vedan toonustus virema-viremaistse(??) Reiale. Üles taevasse lenda.”)

THE VENETIC LANGUAGE

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.) 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.

The consistent theme of Grouping #6: The translations all seem to be statements of humility and ingratiation towards the deity towards which the offering is made (ie to Rhea) The offering is burnt – probably the entrails as the meat becomes food for feasting – and so the product is both the ash of the burning and the smoke and heat that rises up into the sky to unite with Rhea. Most speak of the latter as that is what reaches the deity. These sentences are also found on some of the styluses used for pressing letters onto the bronze sheets. Since archeology found large numbers of styluses, both inscribed and not, the inscriptions on the styluses were an additional touch to styluses that were probably left as gifts – perhaps those who could not write purchased the styluses with inscriptions to leave behind at the sanctuary. This is a subject needing further research into the general practices in the ancient world that were used at sanctuaries where offerings were made. Note that this project of interpreting the Venetic inscriptions follows the archeological approach in which new information can expand or modify what has been achieved so far.

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 additional text on the styluses was an extra feature. 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 were left behind, so the inscription on the stylus left behind was an additional message for the goddess.



7.A) **ada.ndona.s.tore.i.tiia.iv.i.etiana.o.tnia**

~~ada.ndona.s.to~~ **re.i.tiia.i. v.i.etiana .o.tnia**

Eng. Parallel: *"I (we) convey, the offering to Rhea, as carryings in endpurpose"*

(Est. Parallel: *"vedan toonustus Reitalle, viide otseks"*)

6. RESULTS: THE INSCRIPTIONS TRANSLATED

*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 otseks**' but it is outside of modern Estonian idiom altho can be recognized – essive case **na** – in **v.i.etiana**. The word **.o.tnia** is uncertain but I have chosen a meaning based on the other words and the other inscriptions of this nature.*



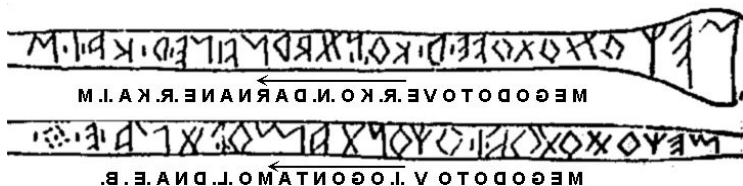
7.B) **v.i.o.u.go.n.talemeto.r.na[e.]b[.]**

v.i.o.u.go.n.ta lemeto.r.na .e.b.

Eng. Parallel: "*The collection of conveyances, as ingratiating producers, remains*"

(Est. Parallel: "*Viigund lemmede andjana ('lemmed-ur-na?') jääb*")

Comment: The Venetic ending –or is interpreted as agency (English –or, –er as in tailor, painter, etc) 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. Estonian, like other references to languages – Latin, Slavic, etc – is only used to help hone in on a meaning that is already suggested from context and from apparent meaning when a few words have been determined.



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

mego doto v.i.ogo.n.ta mo.l.dna .e.b.

Eng. Parallel: "*Our brought conveyance-collection as earth/ash/dust remains*"

(Est. Parallel: "*Meie toodu viigund mullana jääb*")

THE VENETIC LANGUAGE

*Comment: In the context of making offerings to Rhea, the word **mo.l.ta** would probably 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. Currently we do not have enough information to arrive at more certainty beyond the general sense*



7.D) **v.i.o.u.go.n.tai.v.i.o.u.go.n.tnadona.s.tore.i.tiia.i.**

v.i.o.u.go.n.tai. v.i.o.u.go.n.tna dona.s.to re.i.tiia.i.

Eng. Parallel: “*To the conveyance-collection, as conveyed-things, the offerings to Rhea*”,

(Est. Parallel: “*Viiukonnale viigundna toonustus Reiale*”)

*Comment: The repetition of **v.i.o.ugo.n.t-** with two different case endings may be a poetic situation but 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. In that case the word stem refers to one meaning first and the other meaning second as in the idea that I brought a collection of gifts to the place where collections were left. As before we need more information about practices at such sanctuary sites for hone in on a sharper meaning.*

7.E) **megodona.s.tore.i.tiia.i.|ner.kalemeto.r.na**

mego dona.s.to re.i.tiia.i. ner.ka lemeto.r.na

Eng. Parallel: “*Our offering to Rhea humbles as ingratiations-producer*”

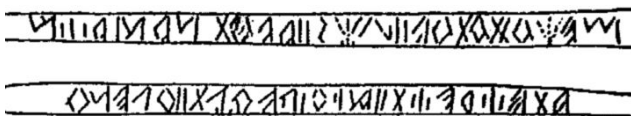
(Est. Parallel: “*Meie toonustus Reiale (on) alandlik(una) lemmede-andjana*”)

6. RESULTS: THE INSCRIPTIONS TRANSLATED

*Comment: The Estonian parallel to **ne.r.ka**, which is **nõrk**, means ‘weak’ and in Finnish the parallel word is ‘humble’ as required from the context and other sentences. Modern Estonian expresses humility out of the concept of ‘lower oneself’ (**all**=‘low’) This shows the most common manner of linguistic change – a word with originally more fluid meaning, acquires in usage a narrower meaning, and that can lead to situations like this, where the same original word has different but generally similar meanings. Where the original root words are still represented, we can see how the Venetic version could have come about. For the above inscription, modern 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’.*

Breakdown:

meگو (our/my) **dona.s.to** (brought-thing = offering) **re.i.tiia.i.** (towards uniting with Rhea) **ner.ka** (humility, frailness) **lemeto.r.na** (as ingratiations-agent) {**lemet**(ingratiations)**o.r.**(agency)**na**(as)}



7.F) **megodotov.i.u.g.siiavotna\$ a.i.n|ate.ire.i.tiia.io.pvo.l.tiio leno**

meگو doto v.i.u.g.siiia votna \$a.i.nate.i re.i.tiia.i o.p vo.l.tiio leno

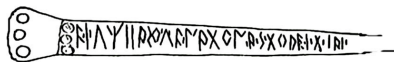
Eng. Parallel: “Our conveyances taken_ towards Rhea of the lords. Up to the heavens, fly!

(Est. Parallel: “Meie viigusi võtmud Teile Igavese Jumalatenä Reiale. Üles taevasse lenda!”)

*Comment: The underlined translations are uncertain in terms of grammatical form as the ending on **v.i.ugsiiia** is unclear. It sort of resembles Estonian **viigusi** – a partitive plural for ‘something conveyed’.*

Breakdown:

meگو(our,my) **doto**(brought) **v.i.u.g.siiia**(conveyances) **votna**(taken) **\$a.i.nate.i**(divine) **re.i.tiia.i**(unite with Rhea) **o.p**(up) **vo.l.tiio**(to the sky) **leno**(fly!)



7.G) **v.i.ugiaso.u.v.naton.a.s.tore.i.tia**

v.i.ugiia so.u.v.na ton.a.s.to re.i.tia

Eng. Parallel: “*Convey the offering as expression- of- wishes to Rhea*”

(Est. Parallel: “*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 that is translation was one of the last completed because the word **so.u.v.na** appears only once. However because there is a pattern in the inscriptions of humility, warmth, towards Rhea, I knew **so.u.v.na** had to be an action of such ingratiation or humility, and the Estonian word **soovi** ‘to wishfully express’ fit the requirement well.*

7.H) **v.i.ugiav.i.rema.i.s.tna.i.dotore.i.tia.i.**

v.i.ugia v.i.rema.i.s.tna.i. doto re.i.tia.i.

Eng. Parallel: “*The conveyance up to the place arising out of the vital fires brought to (unite with) Rhea*” (??)

(Est. Parallel: “*viigu ‘viremaadeseni’ toodu Reiale*”) (??)

*Comment: 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 **v.i.rema** relects the bright light that people speak of when returning from having momentarily died. From the several occurrences 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. The word **v.i.rema** is one of several that use the stem **v.i.re**, and which seems to survive in Estonian in words like **vire** as in **vire tuul** ‘energetic, stiff, wind’ of the kind perfect for sailing. Also revealing is the word **virmalised** for the northern lights. It seems to have originated from the concept of ‘energy, light, shimmer’ that would fit a use in conjunction with the positive light and heat of being cremated – the white very positive light. Thus **v.i.rema/i.s.t/na.i.** with its many suffixes expresses complex concepts, which cannot be fully deciphered as to meaning.*

6. RESULTS: THE INSCRIPTIONS TRANSLATED

7.I) v.i.re|ma|.i..s.|tna doto re.i.tiia.i.

v.i.rema.i..s.tna doto re.i.tiia.i.

Eng. Parallel: “*Brought to unite with Rhea of the shining ones*” (??)

(Est. Parallel: “*toodu viremalise Reiale*”) (??)

Comment: Without a final .i. on v.i.rema.i..s.tna we have an Essive case, which suggests v.i.rema.i..s.tna being a way of addressing Rhea in a way similar to Sa.i.na ‘In the form of the gods’. For example “Brought to Rhea (who is) in the form of vital energies” Some sentences are very poetic in construction, where the exact meaning depends on correct assessment of grammar and the subtle meaning and the customary use of the words in the real context.

7.J) mego doto v.e.r.ko.n.darna ne.r.ka.i. m

mego doto v.e.r.ko.n.darna ne.r.ka.i. m

Eng. Parallel (unresolved): “*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. Any suggestion I make would be pure guesswork as this lacks further supportive evidence.

7.K) 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.

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.

Eng. Parallel (unresolved): “*Our brought item (=offering) to you, of the lords, Rhea, to turn to everlasting .r.i.mo.i. (?) and towards the lo.u.de(?) way.*

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 eatlier iorobos which suggests lo.u.de has to be a synonym of the heavens, infinity

7.L) megodotore.i.tia.i.bu.k.kakolia.i.

mego doto re.i.tia.i. bu.k.kakolia.i.

Eng. Parallel (unresolved): “*Our brought (offering) bu.k.kakolia.i. (?) to Rhea*”

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

vda.n. v.i.ugia .u.r.kle.i.na re.i.tie.i. dona.s.to

Eng. Parallel: “*I convey the conveyance, the offering, to Rhea of the oracles*”.

(Est. parallel: “*Vedan viigu toonustus Reiale urkleina*”)

Comment: Here we can from the –na (Essive) ending assume replaces Sa.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.

7.N) v.i.u.g.siiavo.l.tiio.n.mnindona|.s.to r.i.tiia.i. mego

v.i.u.g.siiavo.l.tiio.n. mnin dona|.s.to r.i.tiia.i. mego

Eng. Parallel: “*Conveyances to heavens-going, our offering to Rhea*”

(Est.parallel: “*Viigusi taevasse-minnes, meie toonustus Reiale*”)

Comment: The grammar of v.i.u.g.siiavo.l.tiio.n.mnin is uncertain, and the interpretation of that portion above is a guess. Here we see the –iia ending again, but what is the –in on the end of voltiomn-?

6. RESULTS: THE INSCRIPTIONS TRANSLATED

7.O) **ka.n.ta ruma.n[.]na dona.s.to re.i.tia.n**

ka.n.ta ruma.n.na dona.s.to re.i.tia.n

Eng. Parallel: “*To carry the Roman’s offering to Rhea*” (?)
(Est. parallel: “*Kanna Roomalase 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 from it seeming to follow the pattern of the others, but the grammatical endings are off. The interpretations above suggest what was intended.

7.P) **n(=m)ego(do)na.s.toka.n.taruman re.i.tiia.i.**

n(=m)ego (do)na.s.to ka.n.ta ruman re.i.tiia.i.

Eng. Parallel: “*Our offering, the Roman carries, to Rhea*”
(Est. parallel: “*Meie toonustus, Roomalane kanda, Reiale*”)

Comment: This too looks like bad grammar written by a Roman without much practice with Venetic. 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**

re.i.tii kataknalo.g.sii v.i.rema.i..s.tna

????

Comment. Because the words . kataknalo.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.

7.R) **mezo a(=v)hugiiadina.s.tore.i.tiia.i.**

mezo a(=v)hugiiadina.s.tore.i.tiia.i.

Eng. Parallel: “*Our offering convey to Rhea*”
(Est. parallel: “*Meie toonustus viigu Reiale*”)

THE VENETIC LANGUAGE

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. Note this simple sentence suggests that the offering need not be a material thing but can be any kind of testimonial like a prayer.

7.S) megodona.s.tov.i.ugiiav.i.o.u.go.n.tiika|\$a.i.n.\$.\$e.i.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.
Eng. Parallel: “Our offering, conveyance and conveyance-collection to You of the Gods, Rhea.”
(Est. Parallel: “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 by ‘t’ 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.

vda.n. ka.n.ta mnkna dona.s.to re.i.tiia.i.

Eng. Parallel: “I convey carrying-going grouping the offering to Rhea”
(Est. Parallel: “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.

The consistent theme of Grouping #7: 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. Not all the styluses were subscribed, and perhaps the ones with the inscriptions were taken by those pilgrims who could not write onto the bronze sheets. The reason for this assumption is the fact that the inscriptions on the styluses have the same theme as the bronze sheet inscriptions - to state that one is humbly bringing an offering to the almighty Rhea. Instead of leaving the inscribed bronze sheet, they leave the inscribed stylus and probably the inscribed stylus was recycled for later pilgrims who did not know how to right.

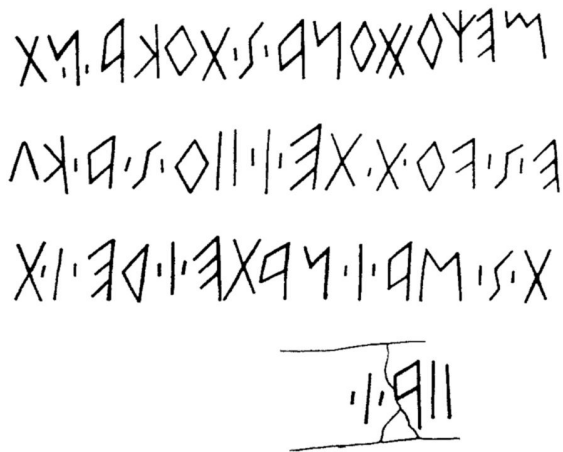
6. RESULTS: THE INSCRIPTIONS TRANSLATED

Grouping #8 -PRAYERS ON OTHER OBJECTS AT THE RHEA SANCTUARY

The main instrument for writing the prayers onto the bronze foil was the stylus of bronze. Since a great number of the styluses found did not have writing on them, it proves that additional text on the styluses was an extra feature especially for pilgrims who did not know how to write on the bronze sheets. The messages on the styluses were 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 were left behind, so the inscription on the stylus left behind was an additional message for the goddess. Suspect the site had a special place where the pilgrims left their messages to Rhea. Practically speaking the styluses were eventually recycled, whereas the bronze sheets were smoothed out again and reused – the reason there are so few examples of the bronze sheets shound in section 5.

In addition archeology has found a few more objects with writing on it.

The following two at the Baratela sanctuary were found on columns with equestrian figures. The messages, when we interpret them, are similar to those in 6. and 7. When inscribed on cums, we can view them as setting the theme of the place, and possibly serving as examples of what kinds of messages to Rhea are desired here.



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.

me go dona.s.to ka.n.te.s. vo.t.te.i. iio.s. .a.kut.s. \$a.i.nate.i.
re.i.tiia.i.

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Eng. Parallel: “*Our offering in carrying to take to eternity’s beginning to you, divine Rhea*”

(Est. Parallel: “*Meie toonustus, kandes, võtta igavesse (hiusse) hakkudesse, Teile Igavese Jumalatena 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.

8. B) **megov|a.n.t.s.e.g|e.s.t.s do||na.s.to|re.i.tia.i**

megov|a.n.t.s.e.g|e.s.t.s do||na.s.to|re.i.tia.i

Eng. Parallel: “*Our into forever offering in the direction of Rhea*”

(Est. Parallel: “*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 message theme is always the same, even if the scribe varies the way the same message is presented in other words.

8. C) **[m]o.l.dobo.i.kno[.s.]|dona.s.to**

[m]o.l.dobo.i.kno[.s.]|dona.s.to

Eng. Parallel: “*In the direction of ash also offering into no(?)*”

(Est. Parallel: “*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.***

<p>The consistent theme of Grouping #8: Although there are only two items, I think that, aside from permanent incriptions on columns, there were probably places where actual gifts to the facility were left. These items were probably lost/stolen in the course of time, and originally there could have been many of them.</p>

6. RESULTS: THE INSCRIPTIONS TRANSLATED

IN GENERAL: COMMUNICATIONS TO GODDESS RHEA TO WHOM THE OFFERINGS OF ANIMALS ETC WERE DIRECTED

While there are a few sentences that are uncertain and unresolved, we find that in general the message is the same all over – speaking about a group or individual bringing an offering – perhaps a barnyard animal to be sacrificed to be eaten at a feast (as described in the Odyssey among Greeks) – whose purpose there was to make the offering, and that this sacrifice, involving some parts (intestines) being burnt. Archeologists and specialists in the general practices of at religious places in the Mediterranean before the rise of Rome.

We cannot claim that the similarity of the messages occurred by random chance. The similarity of the messages in all or most of the inscriptions is evidence that these translations of generally correct – possibly sometimes being wrong only in the interpretation of unusual grammar or words that do not occur elsewhere and we have to make educated guesses based on the other words in the sentence. As we saw in sections 5,6,7,8 there appears to be burning of offerings – possibly animal sacrifices and burning of innards and the rest then is part of a feast (as we see in the Greek customs) – and then that the burning part travels to the heavens where Rhea resides – a place with vital energies. One can presume that people who die but soon comes back to life have told humankind about travelling to a wonderful bright light. My guess is that the VIREMA we see in the texts represent that place of light.

7.

CREATION OF NEW WORDS AND SENTENCES

How to expand Venetic with the help of the discovered words(ch 4) and grammar(ch 5)

By proper analysis of the Venetic inscriptions we can end up with word stems and grammatical markers which prove that we have described a REAL language and not one manipulated to fit imagined sentences in the sounds. Not only do the sentences in the REAL language reflect quite simple natural messages consistent with the context in which the sentences were found in the archeological objects, but also it should be possible to use those word stems and grammatical markers to actually create new sentences that probably would have been comprehensible to ancient Venetic speakers. A language is a system of coding sounds made by human speech, and serves as a tool for communicating thousands of thoughts. The inscriptions are not one-time communications, like paintings. A language uses symbols that can be used again and again. So the following chapter, briefly looks at ways in which we can modify words and sentences found in the known Venetic inscriptions to change them to slightly different messages, or even to invent a completely new sentence. However, the word stems and grammar shown in Chapter 4, 5 are derived from a relatively small number of inscriptions, so naturally we are limited to what the inscriptions have revealed. Perhaps it will be possible to reconstruct missing words and grammatical markers But i leave it to others who may want to explore in that direction.

7.1 INTRODUCTION

The previous chapters, have achieved so much in the establishing of word stems and grammatical markers and the similarities to the grammars of living Finnic languages, that it should be possible to use what we have discovered to actually create new sentences and expressions. The following shows how it can be done. The results will of course be hypothetical but they will be technically possible. It is possible for a student of Venetic to learn how to speak a reconstructed-Venetic, by filling in the gaps with the aid of modern Finnic languages. It can be a valid language, even if it may in unknown ways be different as a result of the reconstructions. But that is no reason not to pursue it. Through history languages have often been influenced by other languages and produced a resulting genuine mixed language. For example if a community of Finnish speakers joins a community of Estonian speakers on an island in the Gulf of Finland, they will soon form a new language, perhaps called “Finnstonian”

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7.1.1 WAYS OF EXPANDING VENETIC: (VERBS)

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

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.

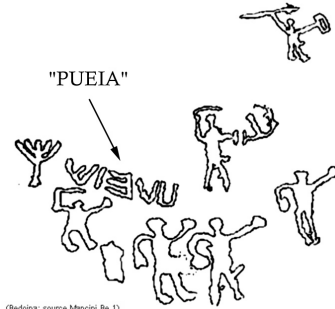
EXAMPLES: NEW SENTENCES FROM IMPERATIVES

It can be argued that the first sentences were what today are stems. We can see it too in a human baby's first speech. If the baby wants that object, she reaches out towards it and says one word such as "Bring!" meaning 'I want you to bring it to me'. It can be argued then that the stems of verbs

7. CREATING NEW SENTENCES

an nouns when spoken strongly can be interpreted as single word commands where the full meaning is understood from context

2nd Person Imperative (ie '(You) bring!')



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

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 klutiiari.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!'

Thus we can expand the limited Venetic in the inscriptions to add many imperatives from what we perceive from the stems. For example, we can isolate the stem **do** from **doto** 'brouht' or **dona.s.to** 'something brought'

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!'

In the lexicon, I added / between the stems and endings. In many cases the stem part is identified by that. For example – taking a word at random – there is **alkno** (n) 'beginning'. Using some influence from Estonian *alga* 'begin!' or *algus* 'the beginning', we can probably identify a Venetic imperative of the form **alko!** I will find another example. This is clearer as it is a verb. **ka.n.ta.i.** (v)(Infinitive) 'to carry (in sense of 'to bear') which corresponds to Estonian *kand/ma* Finnish *kanta*. Thus the Venetic imperative, I think would be **ka.n.ta!** It is relatively easy for someone who knows a Finnic language to expand the known Venetic by finding Estonian and Finnish parallels as support for decisions. Here are some examples of how the imperative can be used for longer sentences.

EXERCISES: Find 2nd person Imperative forms by identifying stems in

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the lexicon. Then form an imperative sentence by adding a noun in the – **a.i.** or –**o.i** partitive ending – as shown in the examples above using **rako.i**. (Interesting note. Can one create an imperative from **rako.i** ‘a duck’. Yes if “rako” is the sound a duck makes. So that one might command **rako! rako!** (‘quack! quack!’). That also means **rako.i.** could also mean the sound ‘a quack’). We always have to bear in mind that in the ancient world language was always spoken in real situations so that a word could have several meanings depending on context.)

3rd Person Imperative (ie ‘Let (them) bring!’)

A very noticable 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*

For example if **.e.go** is a 3rd Person Imperative, then its 2nd Person Imperative would be simply **.e.** (It would be analogous to Estonian *jää!*) So if your dog was running towards you, you could put out your hand and shout **.e.** and it would mean the same as an Estonian shouting *Jää!* and it would mean ‘stay!’ To use the above example with **kanta** the 3rd person imperative might be **kant/go** or **kan/go** The 3rd person imperative on the stem **do-** would be **do/go**.

Using these we could form sentences like:

.e.go rako.i. ‘let remain a duck’ (as in the actual inscription with the duck being given to a distinguished man)

dogo rako.i. ‘Let bring a duck’

kantgo rako.i. ‘Let carry a duck’

EXERCISES: Convert the sentences you created for the 2nd person imperative into 3rd person imperatives.

EXPANDING VERB USE

We explored verbs a little at the start of this chapter, and discovered that whether a word was a verb or noun was also helped by the context. But, while the stem could be constant, the endings could change and the nature of the ending was the best indicator of whether the word was a verb or noun.

The most significant verb development in language, after the imperative and infinitive, was to create ways of speaking verbal thoughts that were in the past, compared to presence. In addition it was useful to indicate if there was an implied pronoun describing the person who was

carrying out the action.

I found several examples of the third person present indicative. In such a limited number of inscriptions, I could not find much more. There were some peculiar verb endings, whose precise meaning could only be guessed.

Is there enough to allow us to form sentences, and how can we expand what we find through parallels in Estonian and/or Finnish?

7.2.2.5.1 Present and Past Tenses and Other Tenses

Today the conjugation of verbs is common today. Since the number of inscriptions is relatively small, there were few examples of verb endings. See the grammar section for what I found, and comparisons to current Finnic.

Besides imperatives, infinitives, participles, we looked for examples of verb tenses and conjugation.

I made my discovery by establishing a stem **.e.** seen in the obvious word **.e./go** that paralleled Estonian *jää/gu*. The third person singular of *jää* is *jää* and the ending is *-d*. Thus the following Venetic sentence stood out:

megο doto v.i.ogo.n.ta mo.l.dna .e.b.

It says that the collection (of offerings) brought remains in the form of earth (ash) (after the burning of the offering). There is another sentence to confirm it. See the grammar chapter that shows I found strong evidence for also the first person indicative (ie **vdan**) and second person indicative (ie **osdot**). The plurals were challenging, and it is possible Venetic did not use them since this is another area in which the singular or plural meaning can be indicated by the context. Perhaps, as I noted, maybe the M created the plural as in **vdam** which occurred once or twice). In modern languages, we have instances in which the singular and plural markers are the same. We can see it in pronouns, such as for example the English *you* being used both in the singular and plural meaning. But there are not enough Venetic sentences available to determine if the Venetic conjugation distinguished explicitly between singular and plural forms. As I mentioned earlier, when language was 99.99 % of the time directly spoken in real world contexts, the grammatical rules did not have to be as complicated as they are in all languages today.

But we can at least expand Venetic by adding the first, second, and third person present indicative endings to the word stems that are the same as the second person imperative.

PRESENT TENSE

For example, let's continue with the words we have already used in our examples based on a Father being handed a duck. The verb stem I use is **do** (Latin pronunciation)

pupone.i. do/n rako.i.

‘I (and we?)bring a duck to the father/elder’

pupone.i. do/d rako.i.

‘You bring a duck to the father/elder’

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pupone.i. do/b rako.i.

‘He (they?) 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’

The following plural form, which is not shown in the inscriptions MIGBT apply.

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.

EXERCISE: add **-n**, **-d**, **-b** to stems with a verbal meaning, to achieve the first, second, and third person indicative tense.

PAST TENSE_

Past tense? It seems 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 *maga-n* ‘I sleep’ vs *maga-si-n* ‘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 if we want, we can borrow the *-si-* marker from Estonian. This marker is related to the Estonian word *siis* ‘then’. We can then say:

do **si n** (v) (1st pers. sing. indicative) ‘I bring’

do **si d** (v) (2nd pers. sing. indicative) ‘you bring’

do **si b** (v) (3rd pers. sing. indicative) ‘he/she/it brings’

PARTICIPLES: But we frequently saw the Past Participle. See the grammar chapter. 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 Participles 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**

Our translation was ‘Our *BROUGHT* carried-things (was) *TAKEN* to join Rhea or the gods. Up to the heavens, fly!’

The Estonian parallels would be *toodu* and *võtnud*

An example sentence in our narrative about a Father and a duck would be:

Active Past Participle

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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’

This form also forms the past tense commonly called “perfect” that adds the past participle after a word meaning ‘be’. But we leave the subject of verb forms here, as it becomes more complicated and there is less or no examples within the body of inscriptions.

EXERCISE: Introduce Active Past Participles and Passive Past Participles to your current exercise sentences.

Other Possibilities of Grammatical Forms

There are further possibilities we can explore, based on our discoveries described in the chapter on Grammar and the word stems in the Lexicon. But that would constitute further years of exploration, and pages of writing. However, see the next section, 7.2.6 that summarizes the possibilities I can see, but applying it to only one word stem. An interested reader can see if they can do the same with other word stems and create interesting new Venetic sentences.

EXAMPLES: NEW SENTENCES FROM INFINITIVES

The Infinitive ending is added to the basic 2nd person imperative (which is also the stem). As I discovered (see grammar section) the infinitive form looks the same as the Partitive on a noun. This infinite-partitive similarity is similar to how English used ‘to’. Before a verb it signifies an infinitive as in ‘to run’, while before a noun it signifies moving towards as in ‘to (the) run’. This uses the form of the partitive that can be interpreted in a dynamic way as in ‘to unite with the run’. See the grammar chapter for the complicated way the partitive is used in Venetic. But used in context it is easy to use.

We can continue from the sentences we created above, to revise them to use infinitives.

do.i. rako.i. ‘To bring a duck’ or in another context ‘to bring to join a duck’

.e.i. rako.i. ‘to remain a duck’ (that is not to change into something else)

kanta.i rako.i. ‘T carry 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

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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.)

7.2.1 WAYS OF EXPANDING VENETIC: (NOUNS)

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 4.2 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.

From Table 5.2

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.

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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. <i>-ur</i> , but Est more commonly uses <i>-ja</i> for agency
-nd,-nt	'entity pertaining to'	same
-go.n.ta	'community, grouping of'	same

In addition we can use prepositions like **bo-**, **vant-**, **iiuvant-**, **op-** and possibly more . 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

	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.

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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.

EXAMPLES: A PARTITIVE THAT CAN BE LIKE A DATIVE

The best actual example of giving something to someone is the following actual example



2.A) **pupone.i.e.gorako.i.le.kupetaris** *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 – good journey!'

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

7. CREATING NEW SENTENCES

other words to show how we can create sentences and expand the known Venetic.

The following use the same grammatical structure as the real inscription with the duck, but changing things. Creating such parallels helps create valid sentences.

rakone.i. dogo voto.i.
'to the duck let bring some water'

votone.i. viougo rako.i.
'to the water let carry a duck'

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.

EXAMPLES: EXPANDING NOUN USE

We already introduced a few examples above of how noun stems could take endings, suffixes which when used often are called case endings. But more important is the marking of the plural.

Pluralization of stem:

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 Inuktitut, and that the use of I,J developed from softening for phonetic reasons. 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.

Thus continuing to use the examples already used the plural of the singular **rako** is **rakot**. There are some plural stems in the body of Venetic inscriptions that appear to confirm that as in Finnic, the plural is achieved with the D,T.

For example, I decided that lemet was a plural, because the

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interpretation suggested it was plural in meaning. There was also **.u.posed** (n)(plural) ‘horses’. In this case elsewhere one say OBOS/ECUPETARIS that appeared to mean ‘horse-journey-going’. Then the plural marker appears in the Venetic in different sentences as **a.n.detina.i.**, **a.n.tetiio.i.**, **ANDEITIC**. Estonian *anded* tends to mean a person’s ‘talents, gifts’ and the best translation for Venetic appears to have been ‘successes, good fortunes’, Another example of a seeming plural is **pilpote.i** (n) (plural Partitive) ‘to join the clouds’. This plural resonated with Estonian *pilved* ‘clouds’

It is also possible that like in Finnish, where the T has to be softened. The T might be replaced by J (“=”Y”) or I.

The endings are added after the plural marker. Finnic languages are “agglutinative” which means endings can be added.

The Use of the Partitive compared to Nominative

In English, the nominative rules and is introduced by “the”. The partitive requires the addition of “a” for singular or “some” for plural. In Venetic, the nominative form seems to be simply the naked stem to which endings are added. For example the nominative would be **rako**, and the partitive would be **rako.i**.

In my early analysis of the inscriptions I could not understand the partitive appearing with two meanings one meaning the same as in English “a duck”, and then another meaning that was used when giving a gift. For example if one was giving a duck a gift of bread to eat, the duck would be in the partitive. In the inscriptions the gift was to the goddess Rhea. It puzzled me until I remembered how preachers today would speak of “uniting with God” or “joining God” and never about going “to” God. The idea of uniting was a fuller one. It is likely that even in Venetic it was used only in ways where the gift became one with the recipient. See the grammar chapter for more detail.

So we can practice using the partitive in its two usages and the nominative.

For example let us alter the actual Venetic

pupone.i .e.go rako.i

‘to the father/elder let remain a duck’

We could have **rako .e.go pupo.i** and it would mean the ‘Let the duck remain united with the father/elder’ for example the duck is a pet living with the father.

Complicating things, as I said above, is the fact the ending that is used for the partitive, when added to a verb stem, becomes an infinitive. But the same sense applies.

Pupo kanta rako.i ‘The father, carry a duck!’

Pupo kanta.i. rako.i. ‘The father to carry a duck’

If the stem of a verb is inherently a 2nd person imperative, a command, then the addition of **(vowel).i.** to a verb stem means ‘to unite with the action’ You join yourself, commit yourself to the action, but do not immediately carry it out.

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. That is why in my analysis of the inscriptions the same word could be translated in both a verbal or nominal way. This would be similar to how in English we can use the word “run” both as a verb and as a noun. “He went to the run competition, to run”

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. The intonations of the speaker could determine if a verbal interpretation was needed or a nominal one.

The following is an example of the different ways of translating **pora.i.** ‘to turn towards’

meگو dona.s.to .e.b .v.i.aba.i.\$a pora.i. .o.p iorobo.s. ‘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)

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. Poetry is a playground where one can artistically play with ways to use words in unusual ways but which still are understandable to someone familiar with the common idiom.

Other Case Endings.

My sense from the analysis of case endings and suffixes in Venetic is that there are other case endings than partitive whose meanings are influenced by whether the context requires a static or dynamic interpretation. This is especially true of the distinction between the concept of being ‘in’ versus going ‘into’. Venetic has only one ending for both interpretations. This would be equivalent to English use of ‘in’. For example, one can be ‘in’ a game. Or one can say “let us (get) in on the game”. Here, however, the common meaning dominates and it is necessary to give context if one departs from it, such as by adding information such as with “get”.

I believe in general a creative person speaking poetically could in Venetic give word stems varying degrees of nominality or verbality from context suggested by other words or the physical context. But this is true of all languages. But as in all languages, the usage commonly adopted will tend to lock in a word, and so another word has to be invented. For example, in Estonian like Venetic the ending *-s* signifies being ‘inside’, and if it once has a dynamic meaning too, the speaking public decided it was to be clear what was meaning and created *-sse* to signify ‘going inside’ the dynamic form. As you can see, what essentially happened was that speakers simply emphasized/lengthened the *-s* into *-sse*. Finnish did something similar, but in this case between the common genitive of static ownership, to proceeding towards ownership. Thus (using “o”) the genitive *-on* became *-oon*; once again by emphasis a dynamic interpretation is formalized in its own case ending.

In early times when language was always used in context, the way to interpret a case ending was signalled by a gesture, voice intonation, emphasis, pointing, etc. It was clear. Modern languages have suffered from loss of the signals from being only used in spoken form. The numbers of words have exploded manifold. I think that original language only had as many words and case endings that one used in daily life. If today we were to record speech in daily life, we would not find a very large vocabulary. Now and then something unusual had to be named, but it was possible to gesture or describe that object. We still do it. For example when a machine

was created to compute numbers, we called the machine a “computer”. In actual everyday speech, words other than specific names for objects is small.

Case Engings: More on the Partitive

As we saw from the inscriptions, the Partitive case is the most common in Venetic. This seems to be the case in general. In English it is evidence by the use of the the article “a” or “some” instead of “the”. We already discussed it above – how it has a static meaning versus a dynamic one, and how when attached to a verb it becomes an infinitive. Let us explore it a little. 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.**

We interpreted it as follows:

leme/t- ‘ingratiations’ + **-o.i.** = Static Partitive ‘some ingratiations’

.u.r.kle- ‘pertaining to the mysterious, oracle’ + **iio .i.** 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.

Both the static meaning and dynamic one, and even an infinitive can occur in the same sentence. Which meaning is to be applied is all indicated by context. This is not unusual because all languages have sentences in which a word has more than one meaning, depending on how it is said and in what context.

Case Engings: Terminative –ne.i. , -na.i.

An ending that is close to the Partitive, is what appeared to me to be in the terminative meaning. The form was **–ne.i** or **–na.i**. It looks like a genitive **–n** with an added Partitive. Perhaps it arises from the idea of both becoming possessed and united with. Complex, but everywhere it appeared I found using the meaning of the Estonian terminative **–ni**, worked perfectly.

Let us look at several examples that are a single word on cremation urns. Note the cremation urns all have sentiments that relate to where the deceased will go or has gone – the spirit to heaven, and cremation remains into an urn in the ground.

5.B) **v.i.ruta/na.i** ‘(the deceased goes) until the heavenly energies’

5.C) **.a.kut/na.i** ‘(the deceased goes back) until the beginnings (of the next life)’

5.D) **v.i.ugi/a.i. mu.s.ki a.l/na.i.** ‘to convey my friend(?) until the below-place (cremations back to the earth)

USAGE:

We saw the terminative in the example sentence we used –**pupo/ne.i. .e/go rako/i.** It meant the duck was given for the father to keep probably to eat on his journey rather than to have as a pet.

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Other Case Endings involving physical movement.

The Terminative case ending is one that describes physical movement towards and up until. 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 the Table in the Grammar chapter. The following gives the static meaning. For the dynamic meaning we only need to add the idea of ‘going’ to the front. However, often there is no need to make the distinction. For example ‘towards the location of’ and ‘away from the location of’ already implies action occurring so the static form may not exist. As discussed in the Grammar chapter, it appears that the Ablative and Elative endings in static meaning appeared historically as names of towns, etc. For example there was the ancient Venetic city of Tergeste which seems to be an Elative ending on **Terg** ‘market’ hence meaning ‘the city that rose out of a market there’. If the Ablative is used in a static sense – for example **Tergelte**, it would mean something originating from the location of **Terg**. It could be the name of a tribe of merchants who originated at a market. This I think that it is possible to name a tribe, town, thing with a static sense of any of these case endings, but it would be uncommon. Aside from the Partitive discussed above the very common ending with static and dynamic meanings is the Inessive, where it can be interpreted in a static way as ‘in’ and dynamic way as ‘into’

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’

Let us create some simple sentences using some of the words already used in examples above.

Allative, Adessive and Ablative use examples

Using our examples, we create new sentences:

We begin with the sentence we use as our inspiration,

Terminative: **pupo/ne.i .e.go rako.i**. ‘Let remain a duck till the Father’

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Adessive: **pupo/l .e.go rako.i.** ‘Let remain a duck with (at) the Father’

Allative: (Using the verb **a.n.a** for ‘give’)
a.n.an rako.i. pupo/le.i. ‘I give a duck to the Father’

Ablative:
Using the verb **vo.t.te** for ‘take’
vo.t.ten rako.i. pupo/.lt ‘I take a duck away from the Father’

An actual Venetic example of Allative and Ablative was
4.E) **tiva/le.i. be/.l. lene.i.** ‘To on top of the wing, to fly’ (suggesting the deceased person takes flight out of the tomb)

This could inspire new sentences (including ideas from earlier) like
tiva/le.i. be/.l. rako lene/go! ‘On wing, let the duck fly!’
or how about
rako lene!! ‘Fly, duck!’

rako .e.b Pupo/le.i. ‘The duck remains with the Father.’ (note **.eb** was actually used in the inscriptions, and it is the third person singular for **.e.** ‘remain’ See further below.

Such sentences I think helps if one can model them after possibilities in Finnic. In Estonian ‘duck’ is *part*. So we can have *Part, lendagu!* Or we can have *Part lenda!* Or *Part jääb Pappale.*

Even with a handful of words, these and those mentioned above, the number of new sentences we can create might be hundreds, even if we apply only infinitives and imperatives on the verb side, and a few noun stems and the large number of case endings.

Space for this chapter is limited, so we continue on to two more case endings.

Inessive and Elative usage examples

In Venetic there were two ways of expressing becoming part of something – the most common was to merge with it, to unite 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 not make sense. However it is possible to be inside the sky. Thus the following use of the Inessive (going inside) is understandable in the following sentence

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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

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’. I also used a third person singular verb ending.

Inessive: 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:

Elative: 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.

IN GENERAL: STATIC/PASSIVE ENDINGS

Venetic, as I said earlier, like perhaps all languages before the invention of writing, relied on words being somewhat fluid in meaning, but it was not a problem because the precise meaning was clear from the context in which it was used. When writing did appear, as it did in the ancient environment of Venetic, even though there was no speaker, writing was seen as phonetic symbols recreating actual speech, so that the reader could ‘hear’ someone speaking in an appropriate way according to the context. Archeology says that in many cases in which numerous quantities of the object have been found, some are inscribed and some not. This suggests that when the object is inscribed, the inscription basically records what would be spoken along with the objects not subscribed. That means that the reader of the inscription will recall hearing such sentences spoken. In this way, the readers memory helps provide the spoken context to the written text. The fact that the speaker and voice is lost when the message is written, is not that great a problem. The speaker can interpret the context to determine the precise meaning of the word. This still happens today. For example in Finnic the word “maa” can refer to the earth, the ground, the country, and maybe even the immediate earth underfoot. In this case Finnic languages require the context of the sentence for the precise meaning, while English has created new words for different variations on the idea of ‘earth’. Words develop more precise meanings when the context does not easily reveal its meaning. In that case the language will develop more precise words. It is a natural development to simplify communication. In

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my analysis of Venetic I sensed that some of the words used with the offerings made to the Goddess, had special meanings in that context. For example, I interpreted words that seems to mean in a fluid way “the offering collection” but I could not tell if it referred to some kind of location where material objects were left at the sanctuary, or to the accumulated spirits in the heavenly place. Investigations by archeologists into the practices at sanctuaries in general in the pre-Roman Mediterranean, may help, but I did not pursue it, as that would be a major undertaking in itself.

Clearly in all languages, the context plays a major role in revealing a more precise meaning. As writing became more popular, writers realized that it was not enough to reproduce what a person said, but to choose words carefully and add text that describes the context. Even today, we do not always understand that when we write text as if we are speaking, that the recipient of the text might not interpret it as intended. I have observed that with modern communication using text, whether text messaging or emails, the senders who manage to communicate well are those who have a university education – meaning they were forced by teachers to put themselves in the mind of the recipient. Those without such education in written communication, tend to write emails and text messages as if they were speaking it directly. To solve this problem the industry invented what is called “emoji’s” – faces that show the emotion that should apply.

The above is a long way of accounting for the fact that Venetic grammar does seem to rely on the precise meaning of case endings to depend on the context in which the case ending is used. For example I have described above how case endings will, in modern English translation, have a static meaning in some contexts and dynamic in others.

I have also described in the Grammar chapter how it appears that Finnic languages were originally like Venetic, and that it was desirable to develop explicit case endings for the fluid “in”. Both Finnish and Estonian began using the “-s” as in Venetic, but then assumed it only had the static meaning and then developed different new case endings for the dynamic sense of it. (See the Grammar chapter for more information)

I have not written much about something in Venetic I called the “Iative” case. This means the insertion of a long “I” sound. This is a case in which the Venetic may be showing, in writing, a situation in which the actual speaker lengthens and emphasizes the “I” sound in order to emphasize an ‘extreme’ meaning. Such lengthening of vowels is psychologically natural. One may say that a lecture is “Too lo-o-o-ng and bo-o-o-ring”. Even the word “Too” has it when compared to “to”. Venetic writing was young and the writers merely wanted to reproduce what they heard, to make objects speak. Thus an ordinary **re.i.tia.i.** could be spoken **re.i.tiia.i.** to emphasize the fact that the Goddess was very far and high and extreme in every way. Another instance is **vo.l.tiio** that appeared to refer to the sky above. The double “I” appears to emphasis how large the sky

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above is. In Estonian, the word *hiigla*, ‘giant, enormous’ is an example in which a word explicitly incorporates this intent. Another example is Estonian *iialgi* ‘never’ This word parallels the double “I” in the Venetic **iiō-** words, that clearly refer to infinity. In Venetic the word **iiō.s.** ‘into infinity’ occurs often, but since Venetic has the Addessive case ending (in Estonian, *-l*) we can easily imagine a *Veneti iiol* and maybe an *iiolga* with *ga* meaning ‘with’

This shows that we can use the apparent parallels between Venetic and modern Finnic grammar, to look inside Venetic words to the way it is constructed, and then get a sense of the meaning in this way. But in terms of expanding Venetic, we can reconstruct words that may have originally existed, but simply did not appear in the quite limited body of Venetic inscriptions.

Let us look at examples of how I was able to decipher the meaning of a Venetic word by looking at how it was constructed. Of course, there will be the problem of what was the actual precise meaning, as described above. But sometimes there was enough context information to make a very good guess.

For example the following was a challenging inscription for me on an obelisque marking a tomb location:

3.C) **.e.go kata.i. ege.s.tna.i.**

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..’ (In Estonian *katta-* means ‘cover’, but there is also *kadu-* ‘disappear’ I believe the latter is the parallel applicable here. Note that when you cover something, you hide it, and it disappears.)

Here is my thought process: To vanish where? Where does a spirit go? We see the ending **n.a.i** which suggest the spirit vanishes until ? (Eternity? Sky? Infinity? Forever?) This gives us a sense, from the context of it being written on an obelisque, that it speaks of a destination for the deceased whose tomb the obelisque marked.

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 (static), 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, 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’. I think that probably a better English word to translate it is ‘The Continuing’ Maybe in practice the *Veneti* used it in the way English used ‘The Future’. This now tells us

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that there are two ways in which Venetic expressed the destination of the deceased spirit (or in offerings, the spirit of the offered animal). One destination was **iio-** which I interpreted as ‘Infinity, Eternity’, and the other was **ege.s.t-** as ‘Forever, Future, Everlasting’. (Literally from its components ‘derived from letting remain’)

NAMING WITH ELATIVE OR INESSIVE: There are many other words in Venetic that are nouns ending in **-.s.t** intended to be interpreted in a static way. In Estonian, it appears from toponymy that in ancient times place names were static interpretations of the Inessive (**-s**) and Elative (**-st**) endings. For example a place with a bridge (**silla-**) could acquire the name *Sillase* ‘place at/in the bridge’ and *Sillaste* ‘place derived from, arising from, the bridge’. In the Venetic regions there was *Ateste* which we can interpret as ‘(town)arising from the terminus (of the Adige route)’ and *Tergeste* ‘(town) arising from the market’.

This shows how we can name things with a static interpretation of Inessive and Elative.

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. The reader can study the Lexicon and Grammar chapters to experiment with the various creative possibilities.

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 and describe the meanings, lexicon and grammar as it seems suggested by our direct methodology is interpreting context, internal crosschecking across all inscriptions, and some educated guesses with insights from Estonian and sometimes Finnish. (Estonian is closer to the source of the ancient *Veneti* amber trade.)

The sentences in the inscriptions are solid Venetic. As we change some grammatical endings, we enter creative territory that may or many not have actually been used in the ancient Venetic communities. When we begin to derive new words and sentences we journey now into speculative territory.

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

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not. 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”.

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 start borrowing too much from Estonian in order to reconstruct Venetic, and the result will be a “Venstonian” dialect.

We do not have to pursue language as complex as today’s languages, that have to succeed when written on paper, or even spoken by a recording. The context, intonations, gestures, are missing. Thus ancient languages did not have to be complex.

History put pressure on languages to become more complex, establish words with more precise meaning. Accumulating a vocabulary of refined words was also necessary as we had increased contact with other peoples – especially if we were traders. Words were borrowed from other languages. 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.

An ancient language that interacted with other languages, such as in trade would have borrowed from those other languages. If Venetic was a language of large scale trade – as suggested by their involvement in the amber trade between Greece and the Baltic, and even in the tin trade between Greece and Britain – then Venetic words would have entered other languages in much the same way international English words enter other languages today. That is the reason merely finding a few words in a language that resemble words in Latin, Slavic, Germanic, etc. mean nothing. The only sure way of proving the relationship of one language to another is by comparing the grammatical structure and grammatical markers. As we showed in the previous chapters, I was able to show extremely strong parallels between Venetic and Finnic (Estonian and Finnish) grammar. Linguists have acknowledged that comparing grammar is the key to finding genetic origins to the languages compared, rather than borrowing or convergence. I pointed out that Basque is filled with words of Latin origins, and without considering the grammar, one would assume Basque was a Romance language like Spanish and French. But in reality

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Basque grammar has pre-Indo-European grammatical structure, and is more like the older surviving European languages like Finnic languages – that survived into the remoteness of the north.

Languages, thus are the culmination of fads, trends, in the speakers of those languages. While we can technically generate new sentences according to what the grammar and lexicon allows, we certainly cannot tell if a Venetic person would actually speak those word forms.

Still if we use actual Venetic sentences as templates, we can come up with more relatively sensible Venetic sentences that never actually appeared in the inscriptions. Language is a system of symbols and rules, and it is always possible for speakers to produce sentences that have never been used before, but communicate a message well.

APPENDIX TO CHAPTER 7

USING THE FINDINGS OF LEXICON (CH 4) AND GRAMMAR (CH 5) TO GENERATE MORE WORDS

A language is a system that codes various sound patterns that humans can make with their speaking apparatus. It is not enough to find a particular sound pattern in an unknown language sounds similar to the sound pattern of a known word in one's own language. One has to find first that the sound pattern in the unknown language is found throughout that unknown language, and do so in ways that the analysis of the whole language shows that this sound pattern has the same meaning everywhere it occurs. Most importantly if the grammar and lexicon has been correctly determined (as much as the limited number of sentences allows) then it should be possible to derive new words by combining grammatical markers to word stems and to actually develop new sentences not existing in the inscriptions.

The following shows what is possible with what we have found so far from the words and expressions identified in Chapter 4 and grammatical markers identified in Chapter 5.

The following shows many of the possibilities that can be generated. It does not mean the ancient *Veneti* used everything, since all languages tend to develop preferences for certain words and expressions.

7.2.1 EXAMPLES OF COMBINING THE LEXICON AND GRAMMAR INFORMATION TO FORM WORDS

The following is a demonstration of what we can infer is possible for a word stem first assumed to be verbal and then nominal, following the grammatical possibilities presented in the chapter on Grammar. In this case I use the stem **leno** to begin with and then find some more stems and follow the template with **leno**

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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)

lenog (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’

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(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

me **leno.s.** **lenob** **Kanada.s.** 'Our flight flies to Canada'

PLURAL STEMS FROM NOMINAL STEMS:

lenot- or **leno.i.-** depending on ending – ie. **lenoto.i.** but **leno.i.s.** or **leno.i.na.i.** etc

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(T,D added to a stem produces a plural stem. Sometimes for phonetic reasons, I, or J used. All the grammatical endings on nouns above can be added to a plural stem.)

FURTHER EXAMPLES OF WORD GENERATION WHEN APPLYING GRAMMATICAL ENDINGS TO SOME MAJOR WORD STEMS.

Since applying all of the above using **leno** to every possible stem in the inscriptions, including plurals, would cover too much space here, I will deal with a limited number of stems and not assume Venetic actually used everything suggested. As in all languages, usage is shaped by the actual use of the language, and the whims of all its speakers. So, aside from those forms that actually appear in the limited number of inscriptions, the following shows what is theoretically possible when we add the discoveries in the Grammar chapter to some significant stems. Thus the following expanded lexicon is intended to demonstrate the POSSIBILITIES. We can only know for sure which words were actually used from the actual inscriptions; however we can make educated guesses as to what more is highly likely. Finnic languages are unlike the common Indo-European languages of Europe, and it helps if one has a good understanding of the surviving Finnic languages closest to the ancient source of amber (The Samland Peninsula, called *Abalus* by Pytheas, when the lowlands behind it were under water two thousand years ago.)

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) (Elative) ' 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 VAL-PEA '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) (Elativ) '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'**

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'

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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)(Elativ) ‘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.kutio.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.kutio.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’

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(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.**, **ANDETIC**. 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’

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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.)*

ANDETIC '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-)

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(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.ta.t- or .a.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.)

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.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’

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

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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. *jäab*)

(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.-)

(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.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**)?

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.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’

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.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.

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’

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havol (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.-)

(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, 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’

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- .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’

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.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

iar.i.s. ‘the arrangement’ See also **kluti.i.ar.i.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.i** 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.i**, for a more general verbal and nominal possibility

NOMINAL

iar.i.s. (n)(Nominative) ‘the (flower-)arrangement’

iar.i.s.e.i. (n)(Partitive) ‘(becoming) part of the (flower-) arrangement’

iar.i.s.e.s. (n)(Inessive/Illative) ‘in(to) the arrangement’

iar.i.s.ena (n)(Essive) ‘as the arrangement’

iar.i.s.ena.i. (n)(Terminative) ‘up to the arrangement place’

iar.i.s.el (n)(Adessive) ‘at the location of the arrangement’.

iar.i.s.ele.i. (n)(Allative) ‘to the location of the arrangement’

iar.i.s.esto(n)(Elicative) ‘out of, arising from, the arrangement’

iar.i.s.ebo (n)(Polative) ‘towards the direction, side, of the arrangement’

(FOR PLURAL STEM: iar.i.s.et- or iar.i.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 -----

iar.i ‘arrange, groom’ (assume primarily in verbal usage) ‘the arranging’

Comment: This word only exists as the stem of **iar.i.s.** when the .s. is removed. This .s. (see Grammar) makes something an object

VERBAL

iar.i(v)(2nd Pers Imperative) ‘arrange!’ in the sense of disappearing

iarigo (v)(3rd Pers Imperative) ‘let arrange’

iar.i.i. (v)(Infinitive) ‘to arrange’

iar.i.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’

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iaia (v) (3rd pers. plural. indicative) ‘they arrange’

NOMINAL (less specific than **iaia.s.**)

iaia (n)(Nominative) ‘the arranging’

iaia.i. (n)(Partitive) ‘(becoming) part of the arranging’

iaia.s. (n)(Inessive/Illative) ‘in(to) the arranging’

iaiaina (n)(Essive) ‘as the arranging’

iaiaina.i. (n)(Terminative) ‘up to the arranging place’

iaiaril (n)(Adessive) ‘at the location of the arranging’

iaiarile.i. (n)(Allative) ‘to the location of the arranging’

iaiaristo(n)(Elative) ‘out of, arising from, the arranging’

iaiaribo (n)(Polative) ‘towards the direction, side, of the arranging’

(FOR PLURAL STEM: iaiait- or iaia.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’

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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)(Elativ) ‘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 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.

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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)(Elativ) ‘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-) iari.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 **iari** 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 **iari**, for a more general verbal and nominal possibility

NOMINAL

(kluti-)iari.s. (n)(Nominative) ‘the (flower-)arrangement’

(kluti-)iari.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’
 goltal (n)(Adessive) ‘at the location of the gold’
 goltale.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.|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 **.nts** is a suffix (appearing as *-nd*, *nt* in Estonian) the true root/stem is **.go-** 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/Illative) ‘in(to) the grouping’
 gontana gnona(n)(Essive) ‘as the grouping’
 gontana.i. gontana.i. (n)(Terminative) ‘up to the grouping, place’
 gontal gnoal (n)(Adessive) ‘at the location of the grouping’
 gontale.i. gnoale.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’

THE VENETIC LANGUAGE

Comment: Like **iari.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.to.le.i. (n)(Allative) 'to the location of the gift'
la.g.s.to.sto(n)(Elicative) 'out of, arising from, the gift'
la.g.s.to.bo (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)(Elicative) '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'

7. CREATING NEW SENTENCES

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’, ‘ingratiating’ 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

THE VENETIC LANGUAGE

(SEE BEGINNING OF THIS SECTION where we use this word as a model for our generation of verb and noun forms)

M

meɡo (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

meɡo(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.tiioṃno.i.** ‘heavenward-going’

VERBAL

mne (v)(2nd Pers Imperative) ‘go’

mnego (v)(3rd Pers Imperative) ‘let go’

mna.i. (v)(Infinitive) ‘to go’

mne.s. (v)(Present Gerund) ‘going’

mna (v)(Active Past Participle) ‘went’

mneto (v)(Passive Past Participle) ‘went’

PRESENT INDICATIVE (singular is certain from the inscriptions)

mnēn (v) (1st pers. sing. indicative) ‘I go’

mnēd (v) (2nd pers. sing. indicative) ‘you go’

mnēb (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’

mnēe (v) (3rd pers. plural. indicative) ‘they go’

NOMINAL

We don’t explore a nominal form because this word dominates in the verbal meaning.

7. CREATING NEW SENTENCES

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)(Adessive) ‘at the location of the dust’.

mo.l.dale.i. (n)(Allative) ‘to the location of the dust’

mo.l.dasto(n)(Elative) ‘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’

THE VENETIC LANGUAGE

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’

7. CREATING NEW SENTENCES

(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 PARTICULAR FORM WAS IN ACTUAL USAGE.)*

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)’

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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)(Elicative) ‘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 – **pet-**)

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’
bena (n)(Essive) ‘as the top’
bena.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)(Elicative) ‘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

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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’

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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. *põõra-*

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’

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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)(Elative)‘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 PARTICULAR FORM WAS IN ACTUAL USAGE.)

re.i.a (n) ‘Rhea’

Comment: This word appears most often with endings, in the form **re.i.tiia.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’

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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-li-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 II 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’.

7. CREATING NEW SENTENCES

rikole.i. (n)(Allative) ‘to the location of the nation’
rikosto(n)(Elative)‘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.** (n)(endings are Partitive – **h=**i.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’

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(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

ssel (n)(Nominative) ‘the back’

ssel.i. (n)(Partitive) ‘(becoming) part of the back’

ssel.s. (n)(Inessive/Illative) ‘in(to) the back’

sselna (n)(Essive) ‘as the back’

sselna.i. (n)(Terminative) ‘up to the back place’

ssel (n)(Adessive) ‘at the location of the back’.

sseli.i. (n)(Allative) ‘to the location of the back’

sselsto(n)(Elative) ‘out of, arising from, the back’

sselbo (n)(Polative) ‘towards the direction, side, of the back’

(FOR PLURAL STEM **ssel t-** or **ssel.i.-**)

VERBAL (I add an I to the stem)

sseli (v)(2nd Pers Imperative) ‘get onto the back’

sseliigo (v)(3rd Pers Imperative) ‘let get onto the back’

sseli.i. (v)(Infinitive) ‘to get onto the back’

sseli.s. (v)(Present Gerund) ‘getting onto the back’

sselina (v)(Active Past Participle) ‘gotten onto the back’

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’)

7. CREATING NEW SENTENCES

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’

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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)(Elative)‘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 PARTICULAR FORM WAS IN ACTUAL USAGE.)*

do- (v) ‘bring (something)’
(NOMINAL INTERPRETATION PROBABLY IN MEANING ‘tbat (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’
dotō (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*

7. CREATING NEW SENTENCES

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’

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.

THE VENETIC LANGUAGE

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.kle.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’

7. CREATING NEW SENTENCES

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)(Adeessive) ‘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)(Elative) ‘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’
vantiid (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.)

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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.ouito (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.ougna (n) (Essive) ‘as the direction of’

v.i.ougna.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) (Elativ) ‘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’

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(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 **votna** 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 **votna** that in actual usage there could be abbreviating that turned the stem from **vo.t.te** to **vot- vote-** etc. As with ophther 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’

7. CREATING NEW SENTENCES

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/Illative) ‘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’

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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.)

APPENDIX

SURVEYING SOME INSCRIPTIONS OF VENETIC ELSEWHERE IN EUROPE DATING FROM ABOUT THE SAME TIME PERIOD.

The body of inscriptions used on these pages to decipher Venetic consist of the ones that were located in the north Adriatic area, along either the trader routes that came down to the vicinity of Este, or coming down the amber trade route towards the east side, mostly close to the Roman period, and coming down the Piave River valley.

But, if the ancient *Veneti* were rooted in long distance trade, and especially since the name “Veneti” was historically applied to different parts of Europe – notably Brittany whose “Veneti” were described by Julius Caesar, then I thought it useful to look through the internet for other inscriptions from the early Roman period, to see if they resonated with the Adriatic Venetic that we had discovered so far,

Some of these inscriptions would have been impossible to decipher if we had not determined many of the words that appeared in the Adriatic inscriptions.

1. RHAETIAN INSCRIPTIONS ON HUNTING HORNS:

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. Note that there are more inscriptions than the ones I will look at but it would not help confirm that the interpretations are correct if we do not know the context, I decided to look at the inscriptions on the hunting horns, because the hunting horn provides context. We can expect that these horns will have sentences connected to hunting. This gives us a context. Without a context there will be nothing to suggest our interpretation is correct.

Several hunting horns begin with a word that can be interpreted as ‘catch’ relating to the Estonian stem *pida* ‘hold, catch, stop’ or when taking endings, *pia-* or *pea-*. which we determined appears in Venetic as **peta**. Another word meaning the same *püja* which appeared in Venetic as **peuia!** (‘catch (him)’) The following hunting horn inscription is the best, because it also tells us what the word for ‘animal’ was.



[from Schumacher - MA1]¹⁰

piamnehelanu

expanded to identify words: **piamne helanu**

Estonian: *peame elanut*

English: 'catch the animal (lit: living thing)'

A number of other hunting horns begin in the same way:

pianmelka

expanded: **pianme elka**

[Schum. MA 2; Mancini. IR 7a]¹¹

Estonian: *peame "elka"*

English: let us catch "elka" (some animal)

What is the origins of the English word *elk*? Does it apply here?

Next we see:

piieikuizu

expanded: **piiei kuizu**

[Schum. MA 5; Mancini. IR 8]

Estonian: *pea (or püija) "kuizu"*

English: 'catch the "kuizu" (an animal)'

piimetinu/triahis

[Schum. MA 6]

This last one also begins with 'catch' and then unknown names for animals being hunted.

As I said above, my methodology requires that something more than sounding similar is needed to confirm the translation. In this case we have confirmation in that hunting horns are likely to express what the hunter is seeking, thinking about. I would love to encounter other Rhaetian inscriptions that also offer a context against which any translation can be judged. Perhaps some exist, but to go deeply into Rhaetian inscription archeology etc, is beyond the scope of this deciphering of Venetic inscription. Someone else – who masters the methodology used here – is

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

welcome to continue.

Other hunting horn inscriptions than the those presented above, offer other appropriate words to the Estonian ear, but names of animals remain unknown.

For example, 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: **ritalelemaiszi 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 mastering the approach used in this document, 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 and appropriate to hunting.

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. Rhaetian, therefore would have been a dialect of a widely used large scale Venetic-like (or ancient Estonian-like) language. The *Hermonduri* name resembles Estonian *harjamaa(n) turu* which, applied to a people, would mean ‘(people) of the cultivated lands market’. They could in fact have been continuing the *Veneti* tradition of the trade route that began at the Elbe and made its way towards the Adige River valley.

2. LARGE AND SMALL DISTRIBUTION OF LANGUAGES/DIALECTS

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. By dialects I mean languages that are similar enough for the speaker of one dialect to understand the language of another. Otherwise when the divergences go beyond this, we call them related languages. Usually in dialectic divergence over a wide area, a broad origins situation, neighbouring language speakers can understand each other well, but neighbouring language speaker further separated will have

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more difficulty. 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. Thus most of ancient continental Europe, including the settled peoples whose dialects changed from settlement to settlement, probably had a good number of men who were able to handle the larger scale trade language, for when they went to the regional (as opposed to local) market.

Aside from hundreds of local Celtic, Germanic, and Slavic farming settlement dialects, the sub-regions of trade tended, before the Roman Empire, to carry goods long distance by waterways. Accordingly it is not unusual that the ancient large scale languages such as those the Romans defined by Aquitanic, Belgic, Suebic, Aestic language, 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 and all trade-related activity would tend to use the large scale language in the water system. 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. We can even continue eastward into northeastern Europe, and discover that the "Finno-Ugric" family of languages have been grouped into sub-families that just happen to be located within the Gulf of Finland, Volga, Kama/Pechora, and Ob River water systems/basins. Before the Roman Empire, therefore, large scale, long distance trading (such as for furs, amber, and tin) established large scale languages according to the major water basin in which the shipping and trading activity took place.

I explain this so that we can understand how it is that in highly developed civilized agriculturally-based regions, language and culture might change from one settlement or city state, to the next, maybe within 50 km. Whereas where there was constant long distance trading going on, there would also be a large scale language that the small settlements could to varying degrees learn so as to participate in the large scale trade. Thus, if Venetic was a large scale language, we can expect Venetic to be found near large scale trading activities and in minorities in trade centers, even as the surrounding countryside could have numerous agriculture-based

settlements with local dialects in a completely different language family. For example, the Rhaetican traders-shippers travelled through mostly Germanic settlement areas, managing regional markets.

Large regional markets were identified in the geographies created by Ptolemy for the early Roman Empire, and we note several place names that are clearly major regional markets established by the large scale traders speaking a Venetic-like or Estonian-like language (same idea). Let us look at them.

The key word in these is the word ASKA, which survives today in for example Finnish *askare* meaning 'job', 'work', 'business' which in Estonian is *askeldus*.

First there was a market that Ptolemy identified as *Ascaucalis* which appears to have been located where the Vistula makes a sharp bend, and where Venedi shippers transferred from the Vistula into the upper Oder, to follow the trade route to the vicinity of Vienna on the Danube. Using ASKA in the meaning of 'business', this word in Estonian form is ASKA-KÜLA 'town of business'

Then there is *Asciburgium* which was located in the lower Rhine. Taking these two together, we note that the first part – AKSA described the idea of 'business', and the second part means 'town'. In the first instance located where the language was Finnic (ie *Aesti*) uses the Finnic word for town "KÜLA" while the second, located near Germanic farming settlements, uses the Germanic word for 'town' which is "BURG".

There is another "ASKA" name. Up the Wesser River there is *Ascalingium*. This word used the "ASKA" of ancient Estonian/Venetic, but in the form "ASKA/LA" which means 'place of business' The -ING ending is typical today in Swedish but probably originates from the west Baltic dialect (Suebic) of Finnic. So this one does not use 'town' but simply, with the -LA ending, the idea of 'location, place'.

The same Suebic dialect no doubt developed the name of "Scandinavia" which in simpler form is "Scandia". "Scandia" is a change when the Germanic languages were adopted, and it can be considered to have originated from the same stem "ASKA", "ASCA", and originally taken the form of "ASCANDI" which languages that avoid initial vowel syllables is inclined to reduce to "SCANDI-"

But even before historic times, Ptolemy recorded a name of a very significant port-town on the south shore of the Strait of Bristol, called *Iscalis*. While others have offered various odd meanings, the very nature of this port even before Roman development suggested *Iscalis* most probably was the same as "ASCALA" in which the initial vowel was reduced as well. In the original the pronunciation was ASK'ala but Indo-European languages said 'ask-KA-la' which influenced the further weakening of the initial ASK- in Latin or Celtic.

All these examples of ASCA or ASKA places around Roman or pre-Roman times are remnants of the early Finnic Venetic-speaking shipper-

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traders establishing and developing regional markets during the Bronze Age and before the rise of the Roman Empire. Many such names endured in place names into and through the Roman Empire, even if the original large scale trade languages faded and were replaced by Latin in the west and Slavic in the east.

3. A MYSTERIOUS PENDANT INSCRIPTION AT BATH, ENGLAND

It is possible to collect evidence - and I did so in my original studies that are excluded here - that the language of large scale trade in the unorganized wild geographic region the Romans knew as *Germania*, was a dialect of Venetic (ie Estonian-like Finnic), which we can generally call "Suevic". I found many examples in which it appeared the Suebic language was spoken with an upward shift in vowels (U>O, O>A, A>E, E>I, I>H,J,or stød.) plus palatalization. In other words, a dialect pertaining to the west Baltic and middle Europe, as opposed to the east Baltic and east Europe from which Estonian and Finnish developed.

The Suevic dialect, I argued, is the source of the Venetic of the inscriptions around the route from the Jutland Peninsula, which I found was upward shifted much like Suevic. This is to be expected for north south trade going between the Elbe and Adige. The dialect of tradershippers coming down the Vistula to the Piave River valley, has less of this dialectic shift, and as I noted, the Lagole-Calalzo inscriptions had much similarity to Estonian.

The Venetic dialect further west, used by *Veneti* of Brittany probably arose in the west European trade system of the "Beaker Culture", represented their own peculiarities. For example, in the Venetic inscriptions I deciphered, we see the use of OP, UP in the meaning of 'up'. Estonian and Finnish do not have that, although the reverse PO, PU fit the opposite meaning of 'hold down' 'be on top'.

This brings us to the matter of unknown language in inscriptions found in Brittany and southwest Britain.

Let us begin by considering place names recorded by Ptolemy for the early decades of Roman Britain. At this early time the Romans had not changed Britain much from its original form that had developed out of the archeologically defined "Beaker Culture" during the Bronze Age. Place names still had its original native British names.

While over the years Celtic scholars have put in a great effort of interpreting the place names using Celtic, to my surprise my interpretation of the place names via Estonian, produces simpler and more obvious meanings.

I already mentioned *Iscalis*. Another place name in the Bristol Channel is *Uxella* Estuary. Towards the south there was also a place and river called *Uxella*, which has become today's Exeter River. The Scilly Islands too probably originated as Uxella Islands. From Estonian we can sense a word

that resembles Estonian *uksela*, which means ‘location of the door, port’ and agrees with a location that serves as a gateway to where the shipper is going.

But I want to focus now on an inscription found a little further east at Somerset, England which became famous already before Roman times for having hot springs. The Romans developed Roman baths at that location and in doing so took it out of the native British hands.

Ptolemy labelled the place as *Aquae Calidae*, later called *Aquae Sulis*. What does *Calidae* mean? The best idea may be from Finnic *kalla* ‘pour’ nominalized and plural as in Estonian *kallude* ‘pourings’, hence with Latin *Aquae* ‘water’, we get ‘water pourings’. The Romans did not alter established names but could add some Latin.

Before the Roman conquest of Britain there was a large natural hot spring at that location which appears to have been celebrated by the native British and where apparently a goddess was worshipped that Romans say was called by natives, *Sulis*.

The Romans were attracted to these natural springs, the only one with hot water, not long after their arrival in Britain in 43AD. According to archeologists, the Roman military road, Fosse Way, crossed the river Avon near the site. The Romans, with their institution of Roman baths, took the liberty of developing the location for that purpose, preserving the original celebration of the goddess *Sulis* there, but viewing her also in the form of the Roman goddess *Minerva*. A temple was also developed around the baths. It is easy to imagine that Roman Britons – officials and military – dominated attendance at the baths, and that native British who went there had to adapt to the Roman Baths practices.

The Roman development of the area continued until the Romans departed from Britain about 410AD. The site was rediscovered by archeologists since the 18th century and it is now one of Bath’s major attractions.

As I said, the Romans ripped a probably religious site dedicated to *Sulis*, out of native hands. Proof of Latin-speaking Roman domination of the site, now oriented to *Minerva*, can be found in the 130 lead tablets that have been found with a Roman writing on them. The writing is in vulgar British Latin. Since scholars know Latin, they have been able to decipher the writings and found them to be in the not uncommon Roman practice of asking deities to curse people who have wronged the writer. The messages at Bath invite *Minerva* to curse people who had wronged the worshipper. An example of a request to *Minerva* to curse someone who stole something while he was in the baths is in Latin “*May he who carried off Vilbia from me become liquid as the water. May she who so obscenely devoured her become dumb*” All 130 inscriptions on the small thin lead sheets are such curses.

However there is ONE piece of writing that is not in Latin, and is not even written on a lead tablet. It has been assumed the writing is in

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“Brittonic Celtic”. It is written on a metal pendant and probably had to be inscribed ahead of time. The sentence reads:

ADIXOUI DEUINA DEIEDA ANDGIN UINDIORIX CUAMENAI

In spite of it being so out of character with the 130 thin lead tablets, scholars have assumed the writing on this pendant is a curse too and have attempted to decipher it as such, using Celtic. It is absurd in my opinion that it is a curse. because the inscription is on a valuable object not a cheap piece of lead.

But the Celtic scholars, using the long standing belief that native British spoke Celtic, felt compelled to manipulate their interpretation in order to make it into a curse. Their translations include the following: *May I, Windiorix for/at Cuamena defeat the worthless woman, o divine Deieda*

It is always wiser to keep in mind the nature of the object. If it was on a lead tablet then yes, it was probably a curse, but if it was on a pendant, then it was more likely something else. Can we arrive at a much more appropriate meaning from a Venetic approach?

I began by recalling how the Adriatic Venetic inscriptions addressing the goddess Rhea, repeatedly addressed the goddess with **\$a.i.nate.i. re.i.tiia.i.** First of all there seems to be a parallel in the pendant inscription to **\$a.i.nate.i.** except it used Latin **deus**. The parallel words are:

DEUINA DEIEDA

If we replace Venetic **\$a** (Est. ISSA) for ‘god’ with DEU we find the exact same structure – the I for the plural, and –NA for the Essive case.

The second word DEIEDA, is similar to **te.i.** except that there is an added EDA. But if we consider Estonian, where the partitive is not the vowel-**i.** of Venetic, but a –D, then it works. It also implies that maybe ancient Estonian had a stronger present across the northern sea trade than near the Mediterranean. In today’s Estonian the partitive of *teie* ‘You’ is *teid*. It is possible that an added E gave it an Allative meaning since in modern Estonian one says *teile* ‘to You’ and so it is possible in ancient times one could say *teide* ‘to You’. So there is a remarkable parallel in DEUINA DEIEDA to **\$a.i.na te.i.** and so we can determine that DEUINA DEIEDA meant ‘to You, Divine (Sulis)’

But that is not all the parallels. We find in two words – ADIXOUI and CUAMENAI – with the equivalent to the vowel-**i.** ending in which in the Adriatic Venetic on verbs meant the infinitive.

Furthermore, the word contains MENAI, a word which appears in the Adriatic Venetic inscriptions, except with palatalization the vowel E or I has been lost. As in **mno.i.** It would mean ‘to go’.

I believe that it was a custom to leave such valuable objects with a proper positive prayer, but that such objects had value and were stolen

before archeologists found them. Thus it is possible the curse messages were a peripheral use of the site, and maybe there were genuine prayers to goddess Sulis. Since visiting baths had a health purpose, it makes no sense that the Romans would completely take over the facility with curses. The location probably had a long time practice that we saw in the messages on bronze tablets or on objects with messages to the goddess Rhea, and that the valuable offerings were removed. Note that the Rhea sanctuary too had relatively few actual valuable objects, and I suspect they were stolen long before archeologist found the site.

Let us continue. The fact that the word UINDIORIX contains VINDO is significant because it was a high vowel variant of VENTA used in Roman times, which refers to Veneti.

The following applies the steps above, replacing with English.

1. ADIXOUI - to You, Divine-one – ANDGIN UINDIORIX CUAMENAI

Next ANDGIN. From an Estonian perspective it looks like a first person plural imperative of verb *anna* 'give' *andma*, *anda* 'to give'. For example in Estonian *andgem* 'let us give'. Other possibilities could be conditional mood as in Estonian *andaksin* 'I should give'. Either form will work. We saw the same AND- stem in Venetic such as in **ANDETIC** which we interpreted as 'successful'. This is no a contradiction because Estonian has *andekas* 'lucky' and that meaning comes from the idea that a person is 'giving' when 'successful'.

2. ADIXOUI - to You, Divine-one – let us give (or I should give) – UINDIORIX CUAMENAI

UINDIORIX Next, I see UINDIO/RIX as a name, but considering *Veneti* were still frequenting southern Britain and fetching tin, etc. it could be taken literally and mean 'Veneti-king'. Here too we see possibly a borrowing from Latin - *rex*, 'king'. I have already pointed out that *Vindo* was in use by Damnoni for the *Veneti/Venta*. When we consider the context of giving an offering to the goddess, it seems a follower of a king or chief of the *Veneti* might be motivated to celebrate the king rather than themself. I think it is in the nominative case.

3. ADIXOUI - to You, Divine-one – let us give (or I should give) – Veneti-king CUAMENAI

CUAMENAI is quite interesting. The word MENAI immediately reminds me of the Venetic word for 'to go' which in Adriatic Venetic would be **mno.i**. In Adriatic Venetic it was often combined into a compound word like **vo.l.tiio.n.mno.s**. But here we are combining CAU and MENAI. While MENAI is represented in ancient Venetic, the CUA is not but it is a word very common in Estonian as *kaua* 'long (in time)'. Considering the AI ending to indicate an infinitive, the resulting meaning is literally 'longtime-to go'. In the context, I think it means 'to live long'. The idea is very much like the historic 'Long live the King!' Here the sentence asks the goddess to grant the king a long life. Replacing it in our

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sentence we get:

4. ADIXOUI - to You, Divine-one – let us give (or I should give) – Veneti-king – to live long (literally longtime to go)

ADIXOUI is left. Given that Latin was common in Roman Britain, the initial AD suggests there is a borrowing from Latin in this word. Scanning a Latin dictionary there are a number of possibilities. For example there is *adicio* ‘throw to, add to’. Let us assume this word is borrowed from this Latin word (*ici* could become X). We see the ending UI which seems to be a Venetic infinitive marker. Thus I will assume ADIXOUI is ‘to add to’

Thus we have:

5. To add to - to You, Divine-one – let us give (or ‘I should give’) – Veneti-king – to live long (literally longtime to go)

Looking at it as a whole. The nominative and subject is ‘Veneti-king’, the verb is ‘let us give’ and ‘to live long’ related to the king, and the rest is a humble acknowledgement of the goddess. Let us rewrite it to better express the concept. The final result – keeping it close to the original grammar.

Let us give, to add to, to You Divine-one (ie Sulis), for the Veneti-king to live long

This interpretation is both in agreement with my deciphering of Venetic and allows for developments of Venetic in the centuries into the Roman Age, such as replacing original Venetic words with borrowings from Latin. It is in full agreement of pilgrims to a shrine not just writing on sheets, but also leaving objects with writing on them. Yet this inscription is also in keeping with the nature of asking the goddess for something. If some will ask for someone else to be cursed, then it surely is possible to ask the goddess to grant someone good luck.

It is far more satisfying than the Celtic interpretation given earlier. You can be the judge, the Celtic interpretation: *May I, Windiorix for/at Cuamena defeat the worthless woman, o divine Deieda* versus the Venetic-Finnic interpretation *Let us give, to add to, to You Divine-one (ie Sulis), for the Veneti-king to live long*. In both cases a grammatical rationalization was made. I have not merely been ‘trying to hear things’ and not even trying to rationalize grammar, and yet using both actual Adriatic Venetic formulas and Estonian the word meanings and grammar came easily..

To conclude our investigation of the pendant of *Aquae Sulis*, let us interpret the word *Sulis*, if that was the name of the goddess of the springs. The fact that the goddess *Sulis* was used by the natives before the Romans developed the area, suggests that the word *Sulis* must have been meaningful in the native language and if the native language was Venetic-like, then we should be able to translate it as such. A possibility interpretation based on Finnic is that the name was SUO/LA/SE ‘(goddess) of the spring (wet) place’. In Finnic the words *suo* or *soo* are common words. They refer to wet places. Indeed the Finnish word for Finland is *Suomi*, which derives from ‘wet-country’. Furthermore there is the word

for ‘mouth’ as in Estonian *suu*. Add to this the *-la* ending meaning ‘place of’ we can easily determine that the hot springs were SUO-LA ‘wet-producing place’, or SUU-LA if the spring was seen as a mouth. The final *-IS* as in SUULIS is an ending that indicates the word is a name, however we can also see some parallel in Estonian *suli*, meaning ‘saliva’. The English *saliva* may actually originate from ancient British. We note that Roman historian Tacitus wrote in his *Germania*, that the “*Aesti nations*” spoke a language ‘closer to the language of Britain’ which suggests even if there was Celtic towards the west, Britain in general had a native language that was Finnic-like, but probably originating from the traders of the “Beaker Culture” who were in Britain to develop its mining industry, focussing on the tin and copper that was combined to form Bronze. It is clear that the discovery of tin in the Bronze Age, caused the British Isles to become organized on a large scale by industrialists and shippers from the outside, who united all the independent and varied tribes towards being engaged in a single economy.

3A. VENETIC LANGUAGE IN BRITTANY - PLUMERGAT

This is another example from the early Roman Britain period in which I was able to translate the inscription using patterns I had learned from the inscriptions I studied from the study of the Adriatic Venetic region covered earlier in this document.

This one was a challenge because the person who inscribed it tried to use the Roman alphabet, but combined letters together. Was it from lacking much experience with Roman writing or was it intentional to make it difficult to decipher by religious enemies.

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 Bittany *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 writer attempted to make something magical from the Roman letters, by fusing them making several

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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 OPTERGIUM on the Roman alphabet side of slinger projectiles used in the defence of Optergium



In the Plumergat gravestone inscription the inscriber has taken the practice to the limit. The interpretation of the Plumergat inscription begins by deciphering the jumbling/combining of the letters. 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. I saw the following major keywords VOLTIO ‘sky-realm’. IIUVANTS ‘eternal direction’ and KANTA ‘bear, carry’ and VIUGIA. In the illustration of the inscription, I show these words to their right of the inscription.



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

After I had identified the words and the meanings I had determined from the Adriatic inscriptions, I could not understand it because I was trying to read it from top down. But it made sense if read from bottom up. 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. The following lines are from the bottom up.

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’. Thus **FOGIA-PO** means ‘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: **BO-DURN** 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’

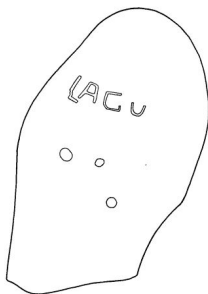
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3B. VENETIC LANGUAGE IN BRITTANY - REST (IN PEACE)

Funerary inscriptions in the Adriatic inscriptions. Notably we saw how the Adriatic Venetic inscriptions included writing on obelisks put in the ground to mark locations of tombs. As we saw, all these inscriptions on the obelisks began with the word **.e.go**. See my chapter on the meaning of dots – mostly marking palatalizations. The dots around the E in **.e.go** means **.e.go** was actually pronounced something like (using English language reproduction of the sounds) as JEH-GO where the J was pronounced as in some Europeans like the English “Y”. As I showed, this meant that the Estonian “*jäägu*” (JEH-GU) was very close, and that the meaning of ‘let remain, rest’ was applicable to a grave marker, since the sentiment exists still today – that the deceased rests, sleeps, at the end of life.

When Roman writing was introduced in western Europe by the Romans, there were instances of Roman letters being written backwards and connected to other language, as we saw above with the Plumergat inscriptions.

The following gravestone was documented on an article on the internet along with an illustration. It was found in the Morbihan part of Brittany, with which the *Veneti* were associated.



[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]

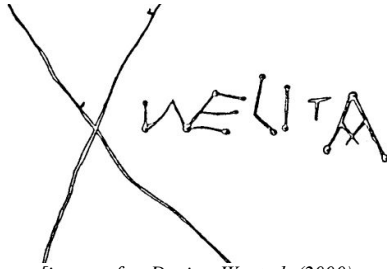
The stone is located near the chapel of Sainte-Brigitte on the Le Plec peninsula of Morbihan. Three incised ‘cup-marks’ are clearly visible on the north face of the stone below the inscription. Such cup-marks are incised singly or in groups of up to twenty, or more, on Neolithic and Iron-Age monuments, and on natural rocks, throughout Brittany. Such cup marks on stone are quite widespread. On this stone is only one word, and the only issue among scholars is the first letter. It has been variously 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 that marked tomb locations. A single word would be similar to a gravestone in recent history with the letters R.I.P on it, an abbreviated form of 'Rest In Peace', the same sentiment. Death has been viewed as an eternal sleep probably since the time of the Neanderthals because the deceased person resembles a sleeping person.

3C. VENETIC LANGUAGE IN BRITTANY - REMEMBERING

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*¹² 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* 'to remember'. This is a significant sentiment applied through the ages to

¹² By Estonian *Armu-riigid* 'nations who support one another'

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gravestones, most recently in Latin *In Memorium*. It is a suitable inscription if that is all that is written. I did not find the word MELITA in the Venetic inscriptions, but that does not mean they did not have it – it simply did not appear in the inscriptions. However a similar word did appear – on one of the round stones of Pernumia - in the form **mu.s.ta.i.** which interprets as ‘to remember’. Here the dots around the **.s.** indicated that the actual pronouncing would have been “MUISTAI” which is exactly like to Finnish **muista** ‘to remember’. The word in Estonian has similar meaning.

The word MELITU and similar, obviously fit the other tradition (other than ‘rest (in peace)’ which is exemplified by the Latin *In Memorium* ‘in remembering’. Moreover, I also found it in arteles of early Roman Britain tombstones in southwest Briatin.

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.

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’?

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 **MAILS** --. This word uses the same stem, but in the Inessive case which is marked in Estonian by -s. Thus it would parallel Estonian *mäles* 'in memory'. However the line following might intend the reader fill in additional suffixes, like for example, Estonian *mälestusi* 'memories'.



[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.

These examples tell us that the traditional assumption that the original language of the British isles and Brittany was not "Celtic". But as I argued earlier, the Venetic shipper-trader peoples generally manifested their presence along major trade routes and the colonies that were home bases. Although there could have been many, in general they were distributed over the large scale trade network and anywhere they manifested in markets, and facilities supporting their shipping/trading, they were a minority relative to the local population of permanent agricultural or pastoral peoples. Thus it makes sense that the Brittany *Veneti* could have lived as a relative minority among Celtic farming settlements, just as the Adriatic *Veneti* could have lived as a relative minority among Slavic or Germanic agricultural or pastoral permanently settled peoples.

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4. VENETIC LANGUAGE IN 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 . 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. 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. I 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 I 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”. 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.

As the illustration indicates I 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. This is clearly not in the typical Venetic covered in most of the earlier pages, so we rely more on how it sounds, than how it is written - allowing the scribe to phonetically reproduce actual speech of the area.

ho.s.ti.he.i.me.she.i.volaico|nisikariko.r(?)|nicokalro.s.o.r.

expanded:

ho.s.ti.he.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 we expect from men coming from the Baltic direction late in the Venetic period. Note that like the Lagole inscriptions which I interpreted 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. 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.ti.he.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 **.ost-** 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.ti.he.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’.

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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 – which looks like a brand. 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.tihe.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.

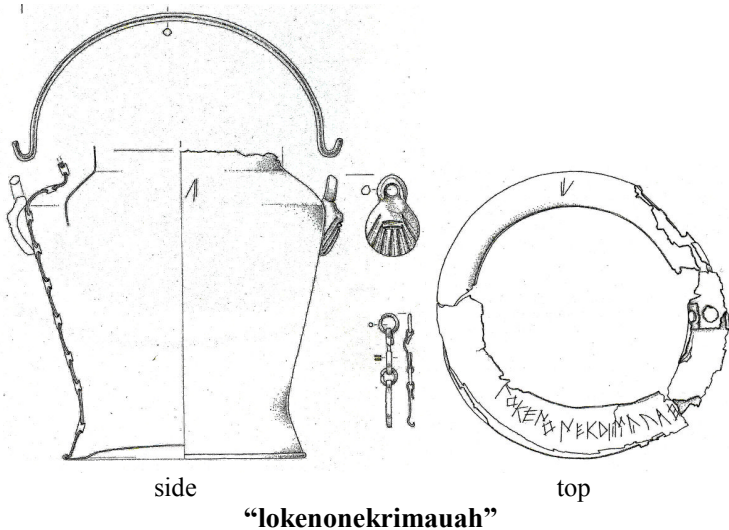
While the above deciphering does not follow the nature of the older inscriptions around the lower Adige, and is another dialect as in the case of the Lagole inscriptions, as my interpretation shows, everything comes together – the belief in the area it was a pasture marker, the symbol resembling a brand and the interpretation which assumes an ancient

Estonianlike language, fits the context perfectly when it states that the herds with that brand mark that roam the Carnic Alps belong to an association of merchantmen.

While there may be small errors in this result, in general I think the interpretation is very close in general.

5. VENETIC LANGUAGE ON CONTAINER WITH CREMATION

After completing my deciphering of the main body of Venetic inscriptions, I began receiving more examples of inscriptions coming from further away, and from later time, perhaps well into the Roman period. Although such peripheral, newer examples – perhaps from continued use of Venetic in rural isolated places that were not yet changed by Latin or Slavic. One such curious inscription was on a container that contained a cremation. This item was brought by a museum intermediary at the end of 2001 to the Archaeological Department of the National Museum of Slovenia in Ljubljana. The object was a bronze situla about 17.6 cm high, and 13.4 cm at base, filled with burned human remains. A topographical map provided with the situla remains indicated, as place of the discovery, the eastern steep slope of Grad near Reka.



What interests scholars is the 16 characters of writing on the somewhat broad, top rim. Because some letters are unclear, some variations have been proposed, but the most common interpretation of the writing itself has been **lokenonekrimaauh**

Owing to it having had a cremation inside, analysts have looked for

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sentences appropriate to the cremation. Interpretations done so far have all assumed Venetic was Indo-European, and lately specifically Slavic, according to the new Slovenian-Slavic theories. The resulting meanings from the Indo-European perspective are varied, and clearly the result of a great deal of weighing, soul-searching and speculation (as seems always necessary when Venetic is viewed as Indo-European) with somewhat silly interpretations like ‘Just eyes of nana what have, oh’ ‘Pokeno the little (daughter) of Nekra’ ‘don’t do harm to the deceased one’ and more. Results from Indo-European approaches generally are like this, varied and often strangely odd for the context.

Our interest here is not to discuss the general pursuit of translations but to give you my translation using the methodology and experience in interpreting the more common Venetic inscriptions.

In my approach I first interpret the object, how it was used, and what kind of sentence people would most commonly put on it. Having already found major similarities between Venetic and Estonian, I also drew from my intuitive reactions to the words.

What struck me first was the last part **krimauah**. Knowing that *Veneti* cremated their deceased, it looked like ‘cremate’. This is from Latin, obviously – *cremare*. The calibrated radiocarbon dating of the burned human remains indicate a 90 BC – 10 AD time range. This inscription, like those of Lagole and the Carnic Mountains was from the early Roman period, and would therefore have a mixture of Latin and the earlier Venetic. It is common in languages that when a particular word becomes more common, it gets used by other languages (like today European languages have adopted their versions of English words like “computer”) Today, in Estonian the word “cremate” as the form of *kremeeri*- and so it makes sense that a cremation container would have a Venetic interpretation of the Roman *cremare*.

Once I saw ‘cremate’ in the last part, the first part **loke**, leapt forth in the meaning ‘blaze, fire’, from Estonian *lõke* ‘blaze, fire, bonfire’ The N that follows **loke**- can be interpreted as a Finnic n-genitive, but it could also be –na which in Estonian is an instrumentative case ‘by means of’. Regardless of whether it is genitive or instrumentative, we get a meaning ‘by fire’ or ‘of fire’ – almost the same meaning.

If the last part is **krimauah**, then we are left between **loken(a)** and **krimauah**, the word **one**. This is best interpreted as Finnic ‘to be’; but it is given by **ole**, not **one**. It raises some question as to whether the inscription intended an N or an L. at that location. Is the upward stroke that transforms the L to N, really there, or is it a scratch not part of the inscription?

What remains is an analysis of the ending on **krimauah**. The last portion –**uah** could be a past participle marker. In modern Estonian *kremeerinud*. The organized analysis follows:

Analysis

1) **loken(a)**: ‘of(by) the (funerary) blaze’

loke: meaning ‘blaze, fire, pire’ (Estonian *lõke* ‘blaze, fire’ and is commonly used with reference to actual blazes as in a bonfire, and not just to ‘fire’ itself which is *tuli*. It is therefore appropriate to a funeral pire.)

-n: ending, genitive, more common in Finnish and in ancient times. OR

-na: ending, instrumentative, as in Estonian *-na*

2) **ole** or **one** ‘to be, being’ (Estonian, Finnish *ole* ‘to be, being’ or *on* ‘he/she/it is’)

3) **krimauah**: ‘cremated’

krima: stem for ‘cremate’ we suggest loaned from Latin *cremare*

-uah: past participle ending? In Estonian and Finnish the past participle is expressed by **-nud** or **-nut**. However the main marker for the past is the emphasized use of the U, and in colloquial dialects - in Estonian for example – one might find an abbreviating *-nud* > *-nu* > *-u*. Thus, as long as there is an emphasized terminal U, as is the case *-UAH*, the Finnic ear will tend to hear a past participle.

RESULT:

loken(a) one/ole krimauah

Estonianized: *lõkena ole (or on) kremeeritud*

English: ‘By fire be cremated’

What I have found in my deciphering of Venetic, is that my results are always very simple, as if normal people were not inclined to create curious messages that only poetic people could understand. Here we see what is absolutely obvious! Whoever was inside the container was cremated in a funeral pire.

I note that there were some Venetic objects, such as the small container that was inscribed with ‘aromatic herbs’, or the vase saying ‘Water the bunch liberally’, or the inscription repeated on the ale tankards...that seemed to have been inscribed as part of the crafting of the object for general sale. (As opposed to custom inscribing) This could have been an object crafted over and over for selling at markets, and therefore the inscription has to be general, universal, and nothing could be more general than stating the obvious – ‘By fire, be cremated’.

6. TACITUS: THE LANGUAGE OF THE *AESTII* NATIONS AT THE SOUTHEAST BALTIC AMBER SOURCE WAS “CLOSE TO” THAT OF BRITAIN

In Chapter 1, I quoted Roman historian Cornelius Tacitus writing in 98 AD that from his experience the language of the “*Aesti nations*” was similar to the language he had experienced in Britain. His statement has been debated for centuries and in general it has been interpreted as implying that the Aestic language was Celtic, since for centuries the

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language of Britain has been assumed to have been a Brittonic Celtic (similar to Welsh, with assumption the Belgic tribes spoke it.)

This is a case of an early invented idea having endured in spite of lack of support from archeology or other sciences down through the centuries. There is no solid evidence that Aestic was Celtic, or Slavic, or Balt or Germanic. But anything other than “Celtic” would be proposing native British in Roman times was Slavic or Germanic.

But if we show again and again, evidence after evidence, that the “*Aesti nations*” where Finnic that would mean the Brittanian language was Finnic! Where is the evidence of that?

I began a search for words in Roman texts that were probably in the native British language. It is beyond the scope of this text to go into detail, and I can only give my conclusions here.

As my discussion of the emergence of boat peoples in the flooded post-glacial Europe, I noted that archeology had found evidence of “Maglemose” culture in eastern Britain. It has been defined from eastern Britain to the southeast Baltic. Thus it is possible to assume the “Maglemose” boat peoples spoke an early Finnic language. But that takes us back to the origins of the northern boat peoples many millenia ago, and one can wonder how this Finnic foundation could survive so long without there being east-west divergence. But when we consider that boat peoples were far ranging and that kept linguistic divergence to a minimum. So we could argue that the native British and “*Aesti nations*” had the same deep origins in the postglacial boat peoples, and diverged little.

However, the argument improves if we note that seagoing boat peoples like the “Kunda” culture, related to the “Maglemose” culture, were already mastering hunting and fishing in the open sea, so if trading by sea developed, then that increased the contact across the northern seas.

But that may still not be enough to account for the circumstances in Roman times. For example, if Britain generally had a single language, that means there was a large scale economy in Britain. Otherwise one would only see relatively local trading. Who created that large scale economy?

We note Julius Caesar’s description of Britain:

*The interior portion of Britain is inhabited by those of whom they say that it is handed down by tradition that they were born in the island itself: the maritime portion by those who had passed over from the country of the Belgae for the purpose of plunder and making war; almost all of whom are called by the names of those states from which being sprung they went thither, and having waged war, continued there and began to cultivate the lands. . . [Julius Caesar, **Gallic Wars**, 5.12]*

From Roman descriptions, the native British were the dominant population. How could their languages converge towards one that was more or less the same everywhere, allowing Tacitus to generally speak of a

Brittanic language? The answer is that there was a takeover of the British Isles, but not from a military invasion like that of the Roman conquest of Britain, but a slowmotion takeover by international trader conversion of Britain towards resource industries – starting with procuring tin to ship to Greece.

In that case, Britain was shaped by the foreign intruders and developers of the resource industries including the large scale trade language, identifiable with Venetic.

The best explanation is that when in the Bronze Age, sources of tin were found in Britain, Venetic traders became interested. Britain at that time was not organized in any way – it was a land of independent tribes living their lives, and having relationships only with neighbouring peoples.

So the would-be foreign traders, *Veneti*, saw the potential, but did not find a native people who were able or interested in mining tin, and in creating tin ingots for shipment. This was a time when there was large scale trade in western Europe where a style of bronze beaker was popular and was the main feature of what archeologists have called “Beaker culture”. So when British archeologists today find burials which include the beakers and other “Beaker culture” features, they say “There was a strong immigration into Britain of an advanced ‘Beaker culture’ people”.

It should be obvious that if you are a large scale trader people desiring to profit from selling tin the Greece (Bronze was made by adding tin to copper.) then it was necessary to develop a tin industry including mining, processing tin ingots, shipping the ingots to ports. So the ancient traders had to introduce experts into Britain to find the tin, open up mines, develop the processing, etc.

This self-serving intrusion of people who probably spoke the international Finnic trade language, caused all kinds of secondary industries and economic activity with other goods, and that, over some centuries, organized the tribes into an economic whole, with the language of the indigenous tribes converging their language towards that of the Venetic traders. It helped if the indigenous tribes already had a Finnic language from descent from the “Maglemose” culture. Common words would not have changed much. For example, Ptolemy’s geography of *Albion* (Britain) and *Hibernia* (Ireland) showed many coastal locations with the name *Alaunus*, and which obviously had a real meaning in the native British language. It resonates with the Finnic stem *alu* ‘foundation, base, land’, and to the Estonian ear, *Alaunus* sounds like it means ‘landing place’.

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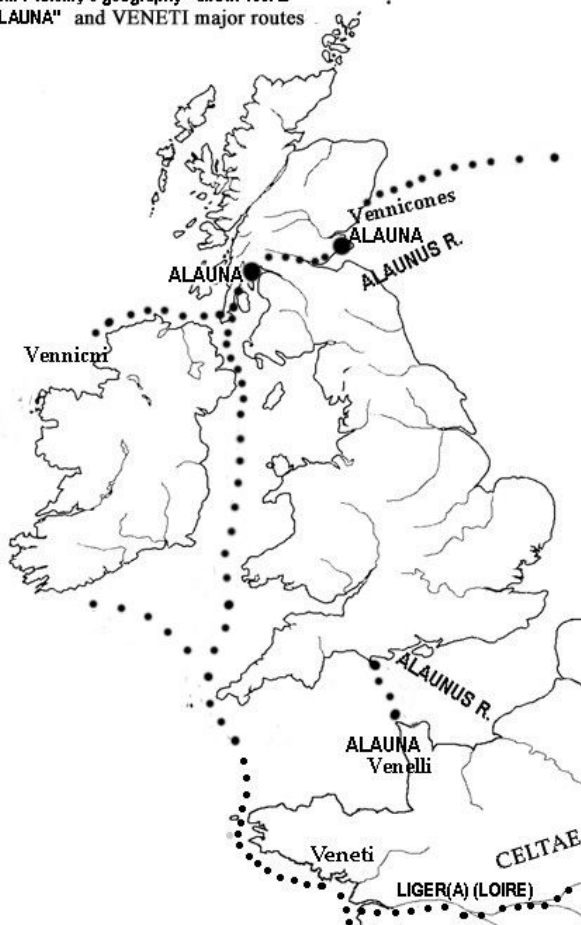
From Ptolemy's geography - about 100AD
"ALAUNA" and VENETI major routes

*From
information from
Ptolemy, early
Roman times:*

*I selected
ALAUNUS as it is
obvious.*

*Note that in the
north, there is an
Alauna for ships
coming from
Norway, and for
ships coming
north via the Irish
Sea, for the
purpose of
crossing via the
estuaries of the
Firths.*

*Similarly there is
an Alauna at a
narrow crossing to
south coast of
Britain where
there is an
Alaunus River.*



In Estonian

ALU can be used in many ways – ‘something underneath’, ‘foundation’, ‘firmament’, ‘land territory’ etc. and it could be the basis of the earliest word for Britain which was *Aluones* in Greek and *Albion* in Latin. Bearing in mind another very common element is AVA which Latin and Greek interpret either as AWA/AUA or ABA. So we can interpret Albion as ALA – ABA/AUA plus genitive –N (ALABAN > ALBAN) If that is the case, then the meaning is ‘of (-n) the expanse (*ava*) of the lands (*ala*)’

Another form of ‘landing’ would be a market/city designed for landing. We might call it ALAU/ND/I, using an ending –nd found in Estonian derivational suffixes and solidifies it as a name of something. Even today, the Estonian ear can find the word ALUNDI as being suitable for a distinct place where people land. N as in ALUNDIN adds a genitive sense, but in

Estonian it had been dropped but Finnish still has *-n*.

So this, if correct, means London, in Roman *Londinium*, began as ALUNDI(N). Another city in northern Europe that probably originates in the same way, is Lund, Sweden. A town on the coast opposite Denmark, north of Malmö, it was obviously a landing place and originally was called ALUNDI.

Example:
SOUTHEAST BRITAIN
(info from Ptolemy):

The map shows *Londinium* which I believe originates from ALUNDI. Other place names that resonate with Finnic are *Rutupi*, which I read as ‘road’s head’ (Est. *rada pea*)

Daruernum has the stem *Daru* which I read as ‘market’ (Est. *туру*) plus Latin. *Canti* means ‘carry-overland’ as in bearing, which handles goods coming across via the strait.

Camulodunum contains a word *camala* which via Estonian means ‘town of the place of gathering’ and indeed that was where there was a meeting place of chiefs (according to Tacitus). *Sidumandis River* – it is unclear what river it describes. It could be another name for the Thames, but even today via Estonian, it describes a river that ‘ties together (*sidu*) the lands (*maa*). *Caleva* is exactly the same word used originally for the ancient port at Tallinn, Estonia, which if the connection is correct, underscores the reality of long distance trade across the northern seas. But note that the tribe names do not resonate as Finnic. I believe they are Belgic words, and that when Belgic immigrants arrived, they did not displace names already established. But note that by Ptolemy’s time, the Romans had already been in Britain about a century, and the south coast area of the map shows Roman/Latin words like *Magnus Portus* (The Romans developed the port there to better receive Roman ships) So we ignore those seeming new Roman developments. (This Roman development increases in the next three centuries, so that is why it is wise to focus on early information about Britain before Romans changed it too much to interpret original British institutions and names.)

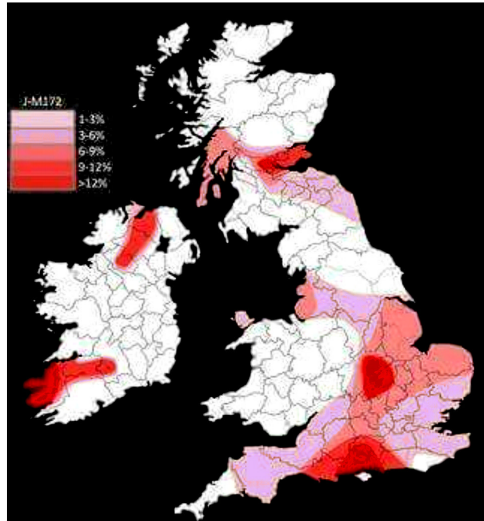
Continued exploration of native British names from Ptolemy’s place and tribe names, is beyond the scope of these pages. A full investigation will be separately pursued. I only give a few observations here to support the theory that Tacitus saw the “*Aesti nations*” speaking a language ‘close to’ that of Britain, because it was more or less the same large scale sea trade language.



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Further evidence of Venetic involvement in Britain, probably since the middle Bronze Age ('Beaker Culture' dates to about 1500 BC that shaped Britain towards the large scale international language.

The new science of population genetics, has been looking into male populations in Britain for Y-DNA haplogroup markers that are passed down from generation to generation. The adjacent map sourced from the www, plots density of a particular marker identified as J-M172, whose concentrations in British men, suggests regions of concentration of men of the Venetic trader descent down through the ages. These areas of higher density (darker red) are consistent with the patterns of



concentration of trade and industry down through time. This kind of map tends to support a theory that Veneti took an active role in developing industry in Britain and influencing the dominance of Venetic in the large scale economy, probably since the "Beaker" period, since originally the native people originally knew nothing about tin or processing it into ingots for shipment to Greece.

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Descriptions of most of the inscriptions used here (excluding fragments)

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Article on STR Y-DNA analysis in Chapter 1:

"Signature of recent historical events in the European Y-chromosomal STR haplotype distribution" by Lutz Roewer, Peter J.P. Croucher, Sascha Willuweit, Tim T. Lu, Manfred Kayser, Rüdiger Lessig, Peter de Knijff, Mark A. Jobling, Chris Tyler-Smith, and Michael Krawczak. Published in ***Human Genetics*** 116(4):279-91 in Jan 2005

For my past writing by the author on *Veneti* and other subjects see paabo.ca which is his personal website, also presents artwork, profile, etc. Some scholarly articles are presented on academia.edu

