

# 5 Old European Texts from Ice-age Europe

Stuart L. Harris, October 2011

## Summary of Old European Texts from Ice-age Europe

A millenium after the demise of Neanderthals from a comet collision, hunters called Aurignacian left the Middle East to follow migrating herds into Europe and Asia, some continuing on to the Americas.<sup>1</sup> Over the next forty thousand years, Aurignacians and their descendents inscribed Old European on cave walls, figurines, ceramics, ivory, tools, clothing, baskets and houses.<sup>2</sup> This section contains Old European inscriptions from Europe during the ice ages that ended around 10,000 BC, grouped by country: Germany, France, Czech Republic and Ukraine.

Table 1: Old European Syllabary before the introduction of curved letters.

|        | A                | Ä                   | E                    | I                   | O    | U     | Y   |
|--------|------------------|---------------------|----------------------|---------------------|------|-------|-----|
|        | <sup>1</sup><br> | <sup>10</sup><br>—X | <sup>50</sup><br>^ L | <sup>100</sup><br>• |      |       |     |
| Vowels | a                | ä                   | e                    | i                   | o    | u     | y   |
|        | x                | X \ †               | ^                    | / 𐀀                 | □    | └┐    |     |
| H      | ha               | hä                  | he                   | hi                  | ho   | hu    | hy  |
|        | U                | 𐀔                   | <>                   | ↑                   | T    | Y     |     |
| J      | ja               | jä                  | je                   |                     | jo   | ju    | jy  |
|        | I 𐀁              | ↓                   |                      |                     | >< f | L     |     |
| K      | ka               | kä                  | ke                   | ki                  | ko   | ku    | ky  |
|        | √                | 𐀔 √                 | □                    | »                   | 𐀔    | ✖     | √   |
| L      | la               | lä                  | le                   | li                  | lo   | lu    | ly  |
|        | H                | †                   | ψ Y                  | ⊗                   | + √  | 𐀔     | »»  |
| M      | ma               | mä                  | me                   | mi                  | mo   | mu    | my  |
|        | /// √            | ∨ 𐀔                 | ◇                    | —                   | XX   | «     |     |
| N      | na               | nä                  | ne                   | ni                  | no   | nu    | ny  |
|        | Y Y †            | >                   | J 𐀔                  | < 1 𐀔               | h 𐀔  | [ E 𐀔 | λ 𐀔 |
| P      | pa               | pä                  | pe                   | pi                  | po   | pu    | py  |
|        | †                | ∨                   | ^ 𐀔                  | 𐀔 T                 | 3 𐀔  | >     | 𐀔   |
| R      | ra               | rä                  | re                   | ri                  | ro   | ru    | ry  |
|        |                  | † 𐀔                 | ≡ 𐀔 𐀔                | ^                   | L    | ▽     |     |
| S      | sa               | sä                  | se                   | si                  | so   | su    | sy  |
|        | 𐀔 𐀔              | ≡                   | 𐀔 𐀔                  | 𐀔                   | 𐀔 𐀔  | »»    |     |
| T      | ta               | tä                  | te                   | ti                  | to   | tu    | ty  |
|        | • •              | »                   | *                    | □                   | 𐀔 𐀔  | 𐀔     |     |
| V      | va               | vä                  | ve                   | vi                  | vo   | vu    | vy  |
|        | Δ                | X                   | 𐀔 †                  | L L 𐀔               | 𐀔    |       | 𐀔   |

<sup>1</sup> GRIP2 ice core from Greenland has NH4 spikes from two massive comet strikes, ninety years apart.

<sup>2</sup> See the short paper 'Old European Syllabary' that sufficed until the invention of curved letters.

## End of Neanderthals 46,560 BC

Six caves in Germany exhibit sterile layers between occupations (Figure 1). Part of the reason for these breaks can be attributed to oscillating warm and cold periods called Dansgaard-Deschger events that began around 45,200 BC (Figure 2). But Neanderthals died 1300 years earlier (44.5 kpb in the chart). Neanderthals lived right through cold periods. What destroyed the Neanderthals? Most likely it was a comet collision in 46,560 BC that completely incinerated Europe. The collision shows up as a giant spike in ammonia (NH<sub>4</sub>) in Greenland ice core GISP2 (Figure 4).

Figure 2: Breaks between occupation layers among six caves in Germany.

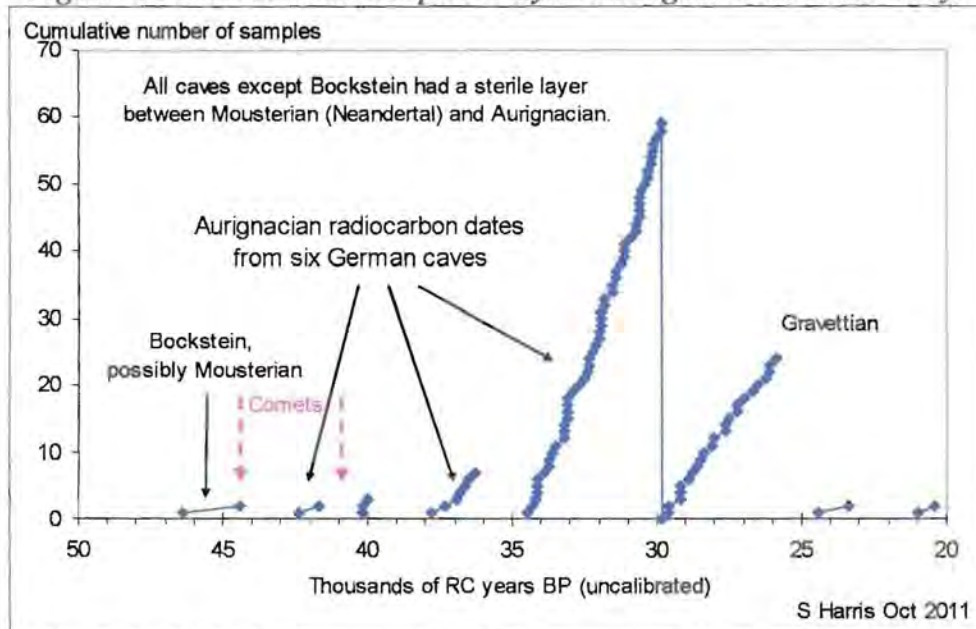


Figure 3: Oscillating cold and warm periods called Dansgaard-Deschger events, when the average temperature would rise or fall 14 degrees C (25 degrees F) seemingly overnight..

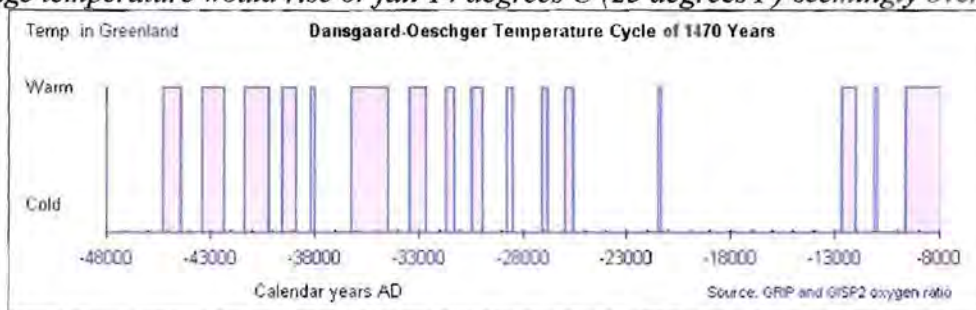
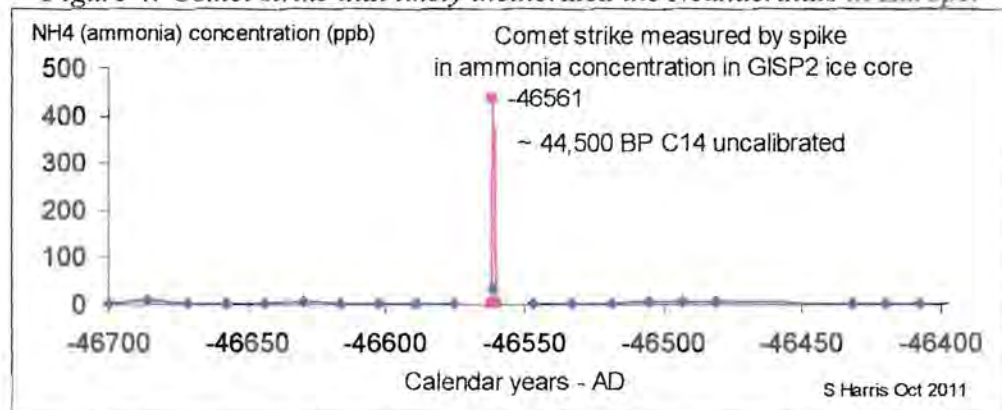


*Figure 4: Comet strike that likely incinerated the Neanderthals in Europe.*



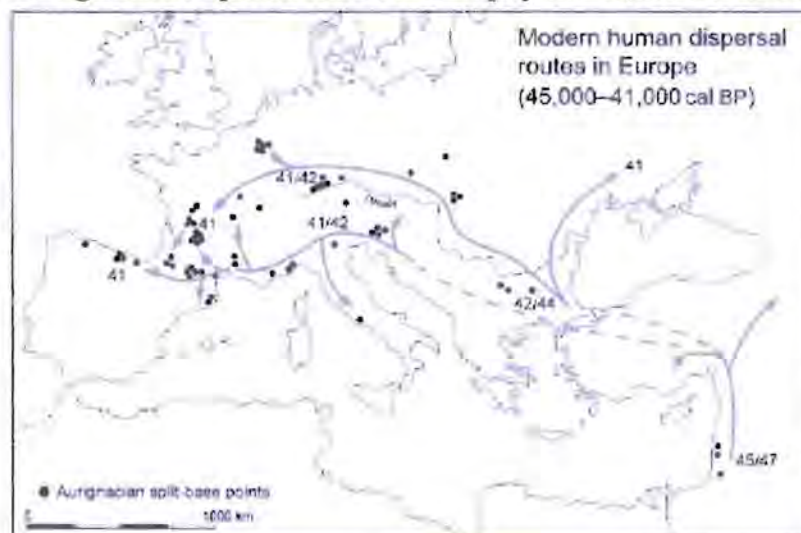
## Dispersal of Aurignacians into Europe, 45,200 BC

Once Neanderthals no longer blocked entry, hunters from South Africa called Aurignacian were free to enter Europe. When the first warm period came in 45,200 BC, they left the eastern shore of the Mediterranean to follow migrating herds into Europe and Asia; some continued on to the Americas.<sup>3</sup>

Adapted to living in cold weather and familiar with long-distance voyages, these Aurignacians followed four different routes, either by paddling or walking (Figure 5). In an emergency, if the climate abruptly turned cold, they could escape by sledding south on frozen rivers, their sleds possibly pulled by their dogs.

- Some followed the Danube into central Europe and France.
- Some coasted along the Mediterranean Sea to Italy, France and Spain.
- Some entered Asia via the Black, Caspian and other contiguous seas that no longer exist.
- Others traveled to the hills of India, partly on land, partly by sea.

*Figure 5: Aurignacian dispersal routes in Europe from 43,000 BC to 39,000 BC.<sup>4</sup>*



**Nicholas Conard** summarized the entry of these new people into Germany.

The Upper Paleolithic of the Swabian Jura begins abruptly circa 40 ka BP with the appearance of the Aurignacian. At sites with high resolution stratigraphic data, there is a clean break between Middle Paleolithic and Aurignacian assemblages. If future work confirms this pattern, one could argue that Swabia was not occupied by Neanderthals when modern humans arrived in the region. From the onset, the Swabian Aurignacian shows a fully developed lithic and organic technology including ornaments, numerous examples of figurative art, flutes, numerous new uses for bone, ivory and antler tools, blade technology,

<sup>3</sup> GRIP2 ice core from Greenland has NH<sub>4</sub> spikes from two massive comet strikes, ninety years apart.

<sup>4</sup> Paul Mellars, Archaeology and the dispersal of modern humans in Europe; *Evolutionary Anthropology*, v. 15, issue 5, pp 167-182, Sept/Oct 2006.

numerous types of lithic end scrapers, diverse forms of burins, and lateral and pointed retouched blades using steep Aurignacian retouch.<sup>5</sup>

The earliest domesticated plant may have been flax, which Aurignacians used to make thread, twine, clothing, nets and oil from the seeds. DNA analysis points to its domestication in the Middle East, while the oldest spun and dyed fibers come from Dzudzuana Cave in the foothills of the Caucasus, Georgia, dated 33,000 BC.<sup>6</sup> This same date marks the introduction of flint bladelets glued into bone and wooden scythes for harvesting crops in the Jurreru Valley of India.<sup>7</sup>

Aurignacians perfected swift travel over long distances. They developed portable leather tents supported by a domed network of curved poles, like an overturned coracle.<sup>8</sup> To insulate against the cold, they covered the exterior with rolls of dried grass, then a second layer of tightly sewn hides. They used ochre to tan the hides, and a mixture of ochre and tree sap to glue and waterproof the seam. Drilling holes through leather required many burins, a distinctive feature of the Aurignacian tool kit. Within the Carpathian Basin, they settled into villages beside navigable rivers and valleys that harbored trees, and avoided open plains without water. According to an inscription in Chauvet Cave in France, they made sleds to transport heavy items across snow in the winter.

Aurignacians were modern in every sense. They harvested both flax and nettles, retted and spun it into thread, made nets to catch fish and birds, dyed the thread to weave a wide variety of garments and sewed decorative trim on fur coats and boots. They baked clay figurines in ovens fueled by charcoal, mixing ground bone with the clay to produce a porcelain-like product. They harvested and ground cattail roots to make flour, then baked bread for themselves and their babies. Dogs assisted in the hunt, guarded their villages and may have pulled their sleds (Figure 6). They fished with nets and bone harpoons in lightweight skin boats constructed from elk hides over a framework of poles lashed together. They perfected a fast method of striking flint blades from a large core, discovered the best sources of flint, and transported flint long distances to their settlements. They sometimes buried their dead dressed in elaborate furs and decorative beads, sprinkled with powdered ochre. They made flutes from hollow bird bones, strung necklaces from shells and teeth, and drew realistic portraits of animals on cave walls. They were literate, writing in Finnish on tools, baskets, clothing, bark, ivory, ceramics and cave walls.

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<sup>5</sup> Conard, Nicholas J. and Michael Bolus, "Radiocarbon dating the appearance of modern humans and timing of cultural innovations in Europe", *Journal of Human Evolution* 44 (2003) pp 331-371. Because the radiocarbon correction curve oscillates wildly around 40,000 BP, causing dates to be as much as 8000 years too young, Conard uses TL measurements on burnt flint to establish a start date. However, at Lone Valley, two reindeer and horse bones measure 5000 years earlier, and two horse bones at Hohlenstein-Stadel measure 2000 years earlier.

<sup>6</sup> Dvavadze, Eliso, et al., "30,000 year-old wild flax fibers", *Science*,

<sup>7</sup> Petraglia, Michael, et. al., "Population increase and environmental deterioration correspond with microlithic innovations in South Asia ca. 35,000 years ago", *Proceedings of the National Academy of Sciences*, Vol. 106, no. 30, July 28, 2009, 12261-12266.

<sup>8</sup> Coracles are still used in Ireland, Wales, India, Vietnam and Tibet.

*Figure 6: Reconstructed village of Aurignacians from Dolni Vestonice in Czech Republic.<sup>9</sup> This painting by Libor Balák shows buildings with permanent sod roofs supported by a framework of sticks covered with layers of rot-proof birchbark.*



<sup>9</sup> Artist Libor Balak hosts a website 'The Gravettian of Moravia' profusely illustrated with scenes of everyday life of Aurignacians whom he calls Pavlovians. <http://www.anthropark.wz.cz/pavlova.htm>

## Germany, Venus of Hohle Fels, 34,500 BC: 'Food for me I made'

In 34,500 BC, an isolated Aurignacian hunter wrote an inscription on an ivory Venus, then buried the figurine beneath the floor of Hohle Fels Cave in Germany.

In 2008, archaeologist Nicholas Conard uncovered fragments of this small, busty Venus figurine carved from mammoth ivory at level Vb, the lowest Aurignacian level of Hohle Fels cave. Two radiocarbon dates adjacent to the fragments measure 31290 and 31380 RC BP, corrected to 34,230 and 34,380±380 BC<sup>10</sup>, toward the end of a warm spell.

Intimate details of the woman suggest that a female artist created the figurine, the oldest carved image of a person. Nearby was a wooden image of a standing lioness. In addition, cave wall paintings may be contemporary with those of the same age at Chauvet Cave in France. From the same level, Conard's team recovered a flute with five holes made from the bone of a griffon vulture; similar flutes were found at nearby Vogelherd and Geissenklösterle. These flutes improve on flutes from eleven thousand years earlier attributed to Neanderthals.<sup>11</sup>

### Translation

Beginning at her right wrist, an inscription traverses her arm and shoulder, jumps to her missing left arm, and ends on her right breast. The inscription reads left to right in first person. The long inscription was originally about twenty letters.

**Old Eur:** RE MU TE; LI PE-RA U-NE. [...] TA TE-RA. NI LO 1.

**Finnish:** Rehu mua tein, lihoa peuran uinehen. [...] tao terä. Niin loin yksi.

**English:** Food for me I made, meat from a wild reindeer who had been swimming. [missing text on left arm ...] forge a blade. So then I created one.

### Image and Inscription

The first sentence suggests that the scribe worked alone in the cave. The scribe, possibly male, began the inscription on her arm and continued on her back, squeezing in letters where possible. To kill the reindeer, the scribe either hunted from a boat as the reindeer swam across a lake, or waited on the far side of a river crossing. In either case the water was not frozen.

<sup>10</sup> Fairbanks, Richard G., et. al; Radiocarbon calibration curve spanning 0 to 50,000 years BP based on paired thorium 230 uranium 234/238 and carbon 14 dates on pristine corals; *Quaternary Science Reviews* 24, 2005, pp 1781-1796. Other studies line up with this one.

<sup>11</sup> The oldest bone flute, made from the femur of a juvenile cave bear, comes from Divje Babe I site in Slovenia, occupied by Neanderthals, dated to 43,000 ±700 RC YBP. This equates to 45,000 BC, at the beginning of the first warm spell.

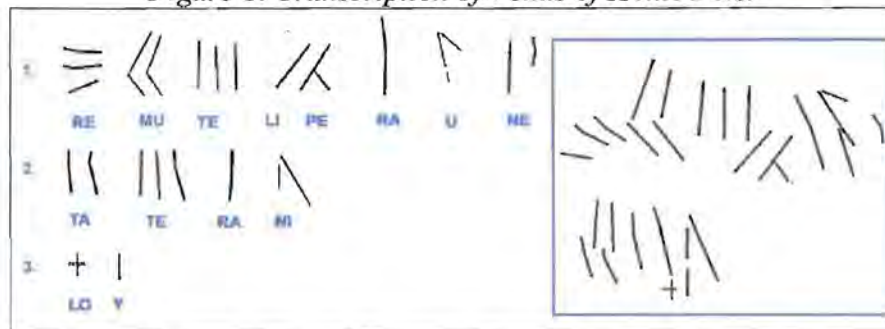
Figure 7: Image and inscription of Venus of Hohle Fels.



To hunt reindeer for food indicates that Aurignacians had yet to tame and herd reindeer. The Mother also protected reindeer, so the inscription does not say 'kill'. The spirit of the reindeer would continue in a dream world, a theme repeated on an image of a reindeer from Glotzel in France circa 300 BC.

### Transcription

Figure 8: Transcription of Venus of Hohle Fels.



### Notes on Translation

- 1.1 RE at a diagonal contrasts with the vertical lines of TE.
- 1.6 NE, squeezed in at the end, indicates the direction of writing.
- 2.1 Forge means 'to shape by hammering', an excellent description of flint knapping.
- 3.2 Number 1 is also letter Y *yksi* meaning 'one'.

**RE** = *rehu* 'food, forage, fodder'; K26.028 "set out some **food** (*ruoka*) quickly"

**MU** = *mua* 'for me'; K04.285 "My father will not weep **for me** (*mua*)"

**TE** = *tein* 'I made'; K16.249 "**I was making** (*tein*) a boat skillfully"

**LI** = *lihoa* 'flesh, meat'; K30.335 'There was no **meat** (*lihoa*) in the house'

**PE-RA** = *peuran* 'from a wild reindeer'; K25.432 'of the flanks **of a small wild reindeer** (*peuran*)'

**U-NE** = *uinehen* 'who had been swimming'; K29.436 'for one **who has been swimming** (*uinehen*) to drink'

[ ----- ]

**TA** = *tao* 'forge'; K18.233; K31.249 "**forge** (*tao*) an axe suitable for a man'

**TE-RA** = *terä* 'a blade'; K33.085 '**the blade** (*terä*) came loose from the knife'

**NI** = *niin* 'so then, thus'; K01.195 '**So then** (*Niin*) the mother of the water'

**LO** = *loin* 'I created'; K34.061 'as you, God, **created** (*loit*) me'

Y = yks 'one' from yksi; K03.394 'one (yks)' is better for racing'

## Germany, Vogelherd Cave Ivory Baton, 33,000 BC: 'I was made to strike'

An Aurignacian ivory baton with two finger holes and an inscription in Old European was recovered from Vogelherd Cave in Germany near the Danube. Vogelherd has produced many fine objects of Aurignacian art, like this atlatl to throw lightweight wands or spears. It dates from around 33,000 BC.

### Translation

**Old Eur:** TE LY • TA KA NE-TÄ • KA MI TA RA LY.

**Finnish:** Tein lyöä: taia kaa'a neittä; kaa'a miehen, tahon raian lyhyen.

**English:** I was made to strike: I have the skill to topple a maiden; to topple a man, I want a short willow.

### Image and Transcription

Figure 9: Transcription and image of Ivory baton from Vogelherd Cave.<sup>12</sup>



### Notes on Translation

TE = *tein* 'I made, I was made'; K16.249 "I was making (*tein*) a boat skillfully"

LY = *lyöä* 'to strike'; K31.044 'to strike down (*lyöä*) the grownups, strike down the children'

TA = *taia* 'I have the skill'; K07.325 "I have not the skill (*taia*) to forge a Sampo"

KA = *kaa'a* 'to topple' from *kaatua*; K14.202 "topple (*kaa'a*) the fence over"

NE-TÄ = *neittä* 'a maiden'; K08.039 "Why should a maiden (*neittä*) get into your sleigh?"

KA = *kaa'a* 'to topple' from *kaatua*; K14.202 "topple (*kaa'a*) the fence over"

MI = *miehen* 'a man'; K02.151 'he saw that the man (*miehen*) was changed'

TA = *tahon* 'I want' from *tahdon*; K11.183 "I want (*tahon*) a rather finer figure"

RA = *raian* 'willow, of a willow'; K23.690 'the fork of a willow (*raian*) as legs'

LY = *lyhyen* 'short'; K32.227 'for a short (*lyhyen*) woman to milk'

<sup>12</sup> J Hahn, Image from Figure 2, after Hahn, 1977. Perforated baton of ivory.

## **France, Chauvet Cave Aurochs, 34,500 BC: 'Dense ground fog'**

### **Chauvet Cave Discovery**

The river Ardèche<sup>13</sup> flows through Ardèche Gorge, the largest natural canyon in Europe with cliffs as high as 1000 feet, fed by melting snow from the Central Massif. Near a huge natural bridge Vallon Pont d'Arc that arcs 55 feet above the water, high up a cliff face, lies the tiny entrance to Chauvet Cave, where 36,500 years ago Aurignacian hunters drew over four hundred realistic animal portraits on the walls, including rare frontal views, many predators and one human. These are the first and some of the best animal drawings ever found. Then a rock fall blocked the cave entrance so that no one else entered the cave until a government employee, Jean-Marie Chauvet, discovered it during Christmas vacation in December 1994.

The French Ministry of Culture immediately realized the cave's importance, posted 24-hour guards, sealed the entrance, announced the discovery, released photographs, and started procedures to confiscate the land. Officials then back-dated critical documents to claim that Chauvet had found the cave while on government duty, and France therefore had the publishing rights to the images. A trial convicted three officials of corruption. The cave is so important that only a few specialists each year enter for a short time, wearing clean-room garb to minimize bacterial damage. Other controls include not walking directly on the cave floor.

The French Ministry judged the drawings to be very recent, 15,000 years old, based upon the introduction of frontal views, the use of flickering legs and multiple images to indicate rapid movement, and an experimental picture composed of nothing but dots.

They were stunned when multiple radiocarbon dates indicated the drawings to be at least 30,000 years old. Refinements to the radiocarbon correction curve in 2009 pushed the date even further back to 34,500 BC, the same age as the magnificently carved ivory Venus from Hohle Fels Cave in Germany that carries an inscription. When combined with ceramics, weaving, domesticated flax and magnificently attired burials at Dolni Vestonice in the Czech Republic, the entire community of scholars was left gasping, "Who were these Aurignacians?"

At Chauvet Cave, before starting a portrait, the artist prepared the surface by removing an orange crust to expose smooth white limestone beneath. Above a study of aurochs, horses and rhinos, the artist scratched two inscriptions in fluid cursive through the orange crust. Dated 34,500 BC.

### **Translation**

The first inscription describes dense fog and a hail storm. The second inscription tells how the artist used a sled to transport meat to quell the community, the earliest indication of sleds to move heavy loads.

#### **Old European:**

TI MA U, SA PE-TA RA.  
MI SA LI, 10 LI RE. NI RA.

#### **Finnish:**

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<sup>13</sup> The etymology of Ardèche is unknown.

Tiheä maa u'u, sää peittää raen.  
Mie sain lihoa, 10 lihat re'in. Nyt rauha.

**English:**

Dense ground fog, a storm covers with hail.  
I got meat, 10 pieces of meat on a sled. Now there is peace.

**Image**

*Figure 10: Image of aurochs, horses and rhinos at Chauvet Cave.*



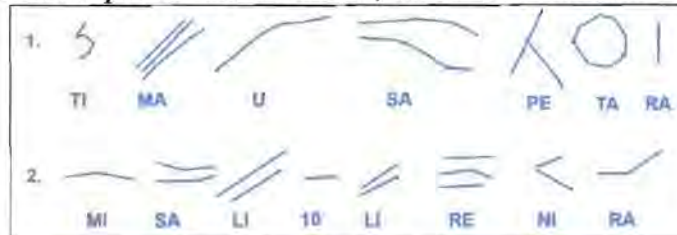
## Inscription and Transcription

When broken apart, the two cursive inscriptions become recognizable letters.

Figure 11: Inscriptions above aurochs, horses and rhinos at Chauvet Cave.



Figure 12: Transcriptions above aurochs, horses and rhinos at Chauvet Cave.



## Notes on Translation

The scribe wrote in cursive script, a technique that was reinvented 30,000 years later.

2.4 The horizontal line for 'ten' is shorter than MI.

2.7 The scribe used letter NI to represent NY.

**TI** = *tiheä* 'dense, thick'; not in K.

**MA** = *maa* 'ground, earth'; K18.474 'the stallion ran, the **earth** (*maa*) rumbled'

**U** = *u'u* 'haze, mist' from *utu*; K12.381 'a fine **haze** (*utu*) rose from the track of his whip'

**SA** = *sää* 'a storm'; K42.468 'violent **storms** (*sää*) to rage'

**PE-TA** = *peittää* 'covers'; K26.651 'Now close your mouth, **cover** (*peitä*) your head'

**RA** = *raen* 'with hail' from *raetta*; K43.359 "Bring **hail** (*raetta*) as hard as iron"

**MI** = *mie* 'I'; K07.167 "I (*mie*) heard weeping from the sea"

**SA** = *sain* 'I got'; K19.325 "I **got** (*sain*) the big scaly pike"

**LI** = *lihoa* 'meat'; K30.335 'There was no **meat** (*lihoa*) in the house'

**LI** = *lihat* 'pieces of meat'; K13.133 'dirtied **pieces of meat** (*lihat*) in the ashes'

**RE** = *re'in* 'on a sled'; K20.570 "bring the lame **on sleds** (*re'in*)"

**NI** < **NY** = *nyt* 'now'; 02.303 "**Now** (*nyt*) make the turf grow"

**RA** = *rauha* 'peace'; K32.489 "Grant **peace** (*rauha*) to the cattle"

## France, Lascaux Cave Red Deer Antlers, 34,500 BC: 'Woman to marry'

Three delicate red deer on the side wall of Lascaux Cave have peculiar antlers, peculiar because they are letters arranged to imitate antlers. I studied the antlers carefully at Lascaux II, the replica cave, and arrived at the configuration shown below.

Lascaux abides by an indirect radiocarbon date of 14,000 BC from a wick in a beautiful oil lamp, the only one of its kind; the hundred others are either flat stones or wall niches. The paintings of the red deer match the technique and sophistication of nearby Chauvet Cave, directly dated to 34,500 BC. The humorous inscription almost guarantees that the artist was female. If the chin of her betrothed was short, what else might be short?

Old European: NA-SE NA LE LY NE-NÄ.

Finnish: Naisen naia leuan lyhyen nenähän.

English: Woman to marry a chin short at the tip.

Figure 13: Head and antlers of the first red deer at Lascaux Cave.

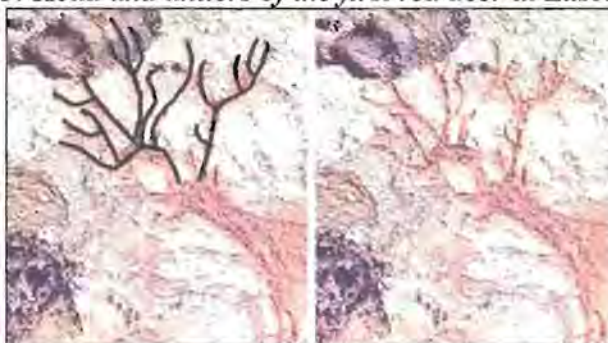
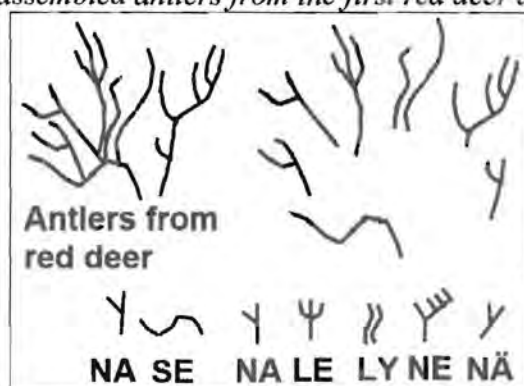


Figure 14: Disassembled antlers from the first red deer at Lascaux Cave.



### Notes on Translation

NA-SE = *naisen* 'woman'; K11.123 'a woman (*naisen*) laughing at me'

NA = *naia* 'to marry', from *naida*; K19.505 'to marry (*naia*) at a youthful age'

LE = *leuan* 'a chin'; K03.478 'got his chin (*leuan*) free of the mud'

LY = *lyhyen* 'short'; K46.034 'neither long nor short (*lyhyen*)'

NE-NÄ = *nenähän* 'to-at the tip'; K05.043 'to the tip (*nenähän*) of a misty headland'

## France, Font de Gaume Cave Mammoths, 34,500 BC: 'They are departing'

Font de Gaume is a fabulous cave in the Dorgone Valley of central France, still accessible to small groups of tourists. It exhibits bold letters with the same pigments and technique as on the animals themselves:

- abrade an orange accretion on the limestone wall to obtain a smooth white background,
- lightly scratch an outline of the figure,
- wet the fresh limestone surface with water, then
- blow powdered pigment on the wet surface through a hollow wing bone.

Artists used just two pigments from metallic oxides: red from ocher and black from manganese dioxide, plus a brown mixture of the two. Metallic oxides bind with wet limestone to form a permanent color, just like fresco.

Dating of the cave drawings is contentious. When Chauvet Cave was first discovered, French scientists predicted that its date would be similar to Font de Gaume. The actual date, twice as old, shocked the community. Recently, English scientists found the reason for this discrepancy. Unlike Chauvet Cave, Font de Gaume has always been accessible so that datable organic material could be introduced at any time up to the present. The official date of 14,000 BC comes from radiocarbon dating of touch-up carbon, not from the metallic oxide pigments themselves. For example, Australian natives touch up their sacred paintings whenever they begin to weather. Based on the matching quality of expression and minimalist technique, I think Font de Gaume will be redated to that of Chauvet Cave, 34,500 BC, in agreement with the original opinion. This would be 500 years older than the polychrome paintings of Altamira Cave in Spain, which these same English chemists now date to 34,000 BC.

Local youths knew about Font de Gaume long before D. Peyrony discovered the paintings inside in 1901. He had just been to another cave and seen rock art, so he suspected there might be similar art at Font de Gaume. At one time, paintings covered the whole length of the relatively short 130 meter cave, but exposure to elements at both ends obliterated color from all but the middle. Of some 250 paintings, only about 30 are viewable, the rest either hidden beneath calcite or only the scratched outline remaining. Lightly scratched graffiti mars some paintings, difficult to detect, a testament to the thickness of the color. Caretakers have laid a softly-lit honeycomb tread to walk on and mounted low reddish lighting to see the figures. When lit with a flashlight, the animals tend to disappear in the bright glare.

In the passage just beyond the high central room, a three-dimensional bison head paws one foreleg as if to block the way. Our guide Celine swore that this head was natural, not carved in any way. If so, it might account for the large number of bison paintings in the cave, herds of them, big and little, each meticulously drawn and colored in red, brown and black, red for females, black for males. Out of a dozen or so large animals to choose from, the artists chose mainly bison and reindeer. Recently discovered in ultraviolet light was a dog that looks like a wolf. Celine said there were hints of human figures deep within, but nothing dramatic.

## Translation

Underneath a herd of reindeer, two sets of the letters each spell E-RO. The same symbol appears in the center of a bison. Nearby Bernifal Cave has the same symbol on a mammoth.

**Old European:** E-RO

**Finnish:** Eroa

**English:** They are departing.

*Figure 15. A male reindeer licks a kneeling female reindeer at the head of a line of reindeer. Underneath, two inscriptions repeat 'they are departing.'<sup>14</sup>*



The fourth and fifth symbols of the collection below contain additional letters, and a male reindeer with strange horns may also be composed of letters.

*Figure 16: Drawings of hut-like symbols from Font de Gaume cave without reference to animals nearby.*



*Figure 17: Letters may form the slanted back of the male reindeer, his double curved horns and triple slanted lines at the bottom of the horns. This is more obvious in person than in the sketch.*



<sup>14</sup> "Font-de-Gaume Cave" - Editions Pierre Fanlac.

## France, Bernifal Cave Wall, 15,000 BC: 'Strike a female from below'

From Bernifal Cave in southern France, Marija Gimbutas copied an inscription beside a drawing of a mammoth head without tusks. Layered over the drawing are three other sketches of rough character.<sup>15</sup> The cave paintings of Bernifal, like many others in France, may be revised backward in time to 34,500 BC by direct dating the painting rather than by indirectly dating carbon-based items lying around.

### Translation

The inscription advises a hunter to strike a female mammoth from below.

**Old Eur:** LY E-MA A-TA.

**Finnish:** Lyö emä alta.

**English:** Strike a female from below.

### Image and transcription

Figure 18: Image and transcription of mastodon from Bernifal Cave.



### Notes on Translation

**LY** = *lyö* 'strike'; K23.705 'with which he comes forward to **strike** (*lyöä*)'

**E-MA** = *emä* 'a mother, female'; K17.294 'first **mother** (*emä*) among humans'

**A-TA** = *alta* 'below, from beneath'; K05.221 'answered **from beneath** (*alta*) the waves'

<sup>15</sup> Gimbutas, Marija; *The Language of the Goddess*, 1989, p 15, figure 24, inscription 6.

## France, Bernifal Cave Wall, 15,000 BC: 'I stopped to make a sled'

Bernifal Cave inscription 24.2 from Gimbutas<sup>16</sup> looks like the previous inscription but is made of different letters with a completely different meaning. Dated 15,000 BC, subject to revision.

### Translation

**Old Eur:** MÄ SE TE RE.

**Finnish:** Mä seis tehä re'i.

**English:** I stopped to make a sled.

### Image and transcription

Figure 19: Image and transcription from Bernifal Cave.



### Notes on Translation

**MA** = *mä* 'I'; K12.045 "I (*mä*) had a dream while I was lying down"

**SE** = *seis* 'stop' < *seisoin* 'I stopped' from *seistä*; K08.032 'at once **stopped** (*seisatti*) the horse'

**TE** = *tehä* 'to make'; K02.215 'for a wizard **to make** (*tehä*) his arrows'

**RE** = *re'i* 'a sled'; K20.570 "bring the lame **on sleds** (*re'in*)"

<sup>16</sup> Gimbutas, Marija; *The Language of the Goddess*, 1989, p 15, figure 24, inscription 2.

## France, Bernifal Cave Wall, 15,000 BC: 'Crust of ice rains down'

Marija Gimbutas copied another Bernifal Cave inscription beside a drawing of a horse and two aurochs.<sup>17</sup> This subject of a sleet storm eerily recalls that of Chauvet Cave dated 34,500 BC, which may be the true age of Bernifal.

### Translation

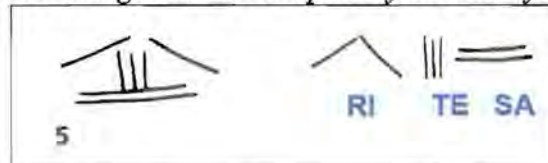
Old Eur: RI-TE SA.

Finnish: Riite sa'a.

English: Crust of ice rains down.

### Image and transcription

Figure 20: Image and transcription from Bernifal Cave.



### Notes on Translation

**RI-TE** = *riite* 'crust of ice', *riivanne* 'icicles'; not in K.

**SA** = *sa'a* 'rains down'; K45.326 '**Rain down** (*sa'a*) honey, **rain down** (*sa'a*) water'

<sup>17</sup> Gimbutas, Marija; *The Language of the Goddess*, 1989, p 15, figure 24, inscription 5, dated 15,000 BC.

## France, Bernifal Cave Wall, 15,000 BC: 'The family champion to marry'

Bernifal Cave inscription 24.3 from Gimbutas,<sup>18</sup> packs eleven letters tightly together. It dates to 15,000 BC, subject to revision.

### Translation

A mother wrote about her son's marriage to his beloved. For the wedding she cooked pigs and salmon by boiling them in milk. This recipe implies that she milked domesticated reindeer.

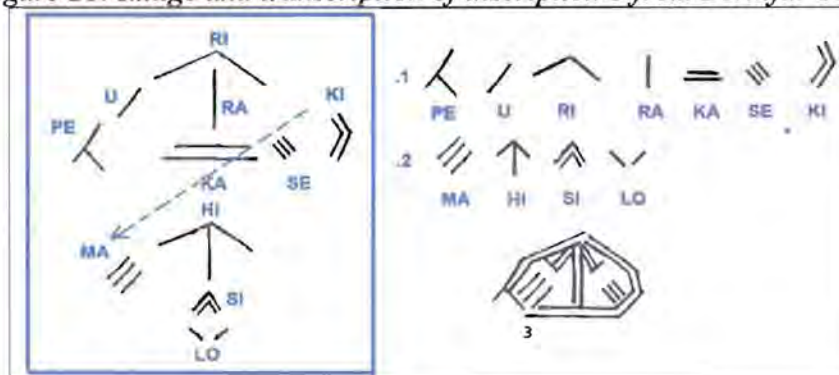
**Old Eur:** PE U RI RA-KA SE. KI MA HI SI LO.

**Finnish:** Perhe urho rian rakas sen. Kiehuin maion hiehon siat lohet.

**English:** The family champion to marry his beloved. I boiled in milk a heifer, pigs and salmon.

### Image and transcription

Figure 21: Image and transcription of inscription 3 from Bernifal Cave.



### Notes on Translation

- .1 The abbreviation PE for *perhe* 'family' occurs in owner's marks.
- .2 Taking apart letter LO to make feet on another letter occurs commonly in owner's marks.

**PE** = *perhe* 'the family'; K18.505 'the big **family** (*pere*) must be fed'

**U** = *urho* 'champion, hero'; K26.329 'A **man** (*uro*) is not likely to pay attention to them'

**RI** = *rian* 'to marry' from *riata*; K37.227 'for rich men to fight to **marry** (*rian*)'

**RA-KA** = *rakas* 'dear, beloved; desirous'; K22.061 "now be desirous (*rakas*) of the sled"

**SE** = *sen* 'his'; K22.495 '**his** (*sen*) bows will probably not be idle'

**KI** = *kiehuin* 'I boiled'; K09.447 'The pot **boiled** (*kiehui*) noisily'

**MA** = *maion* 'in milk'; K10.368 'keeps spilling **milk** (*maion*) on the ground'

**HI** = *hiehon* 'of a heifer'; K10.365 '**The heifer** (*hieho*) is fine-looking'

**SI** = *siat* 'pigs'; K46.605 '**pigs** (*siat*) would have shifted it'

**LO** = *lohet* 'salmon'; K41.125 '**salmon** (*lohet*) wandered in from the little islands'

<sup>18</sup> Gimbutas, Marija; *The Language of the Goddess*, 1989, p 15, figure 24, inscription 3.

## France, Mas d'Azil Cave Pebbles, 9000 BC: 'Of the ages'

### Mas d'Azil Syllabary

Around 9000 BC, inhabitants around Mas d'Azil Cave in southern France painted letters and numbers on smooth pebbles with red ochre using a version of the Old European syllabary (Table 2).

Table 2: Old European syllabary from Mas d'Azil Cave.

| A                                                                                   | E                                                                                   | I                                                                                   | O                                                                                   | U                                                                                    |                                                                                      |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| A                                                                                   | E                                                                                   | I                                                                                   | O                                                                                   | U                                                                                    |                                                                                      |
|    |    |                                                                                     |                                                                                     |                                                                                      |                                                                                      |
| HA                                                                                  |                                                                                     | HI                                                                                  | HO                                                                                  | HU                                                                                   | H                                                                                    |
|    |                                                                                     |    |                                                                                     |                                                                                      |                                                                                      |
| KA                                                                                  | KE                                                                                  | KI                                                                                  | KO                                                                                  | KU                                                                                   | K                                                                                    |
|    |    |                                                                                     |    |                                                                                      |                                                                                      |
| LA                                                                                  | LE                                                                                  | LI                                                                                  | LO                                                                                  | LU                                                                                   | L                                                                                    |
|    |                                                                                     |                                                                                     |                                                                                     |                                                                                      |                                                                                      |
| MA                                                                                  | ME                                                                                  | MI                                                                                  | MO                                                                                  | MU                                                                                   | M                                                                                    |
|   |   |   |                                                                                     |                                                                                      |                                                                                      |
| NA                                                                                  | NE                                                                                  | NI                                                                                  | NO                                                                                  | NU                                                                                   | N                                                                                    |
|                                                                                     |                                                                                     |                                                                                     |                                                                                     |  |                                                                                      |
| PA                                                                                  | PE                                                                                  | PI                                                                                  | PO                                                                                  | PU                                                                                   | P                                                                                    |
|                                                                                     |                                                                                     |  |                                                                                     |  |                                                                                      |
| RA                                                                                  | RE                                                                                  | RI                                                                                  | RO                                                                                  | RU                                                                                   | R                                                                                    |
|  |  |                                                                                     |  |                                                                                      |                                                                                      |
| SA                                                                                  | SE                                                                                  | SI                                                                                  | SO                                                                                  | SU                                                                                   | S                                                                                    |
|  |  |                                                                                     |                                                                                     |                                                                                      |                                                                                      |
| TA                                                                                  | TE                                                                                  | TI                                                                                  | TO                                                                                  | TU                                                                                   | T                                                                                    |
|  |  |                                                                                     |  |  |                                                                                      |
| VA                                                                                  | VE                                                                                  | VI                                                                                  | VO                                                                                  | VU                                                                                   | V                                                                                    |
|  |  |  |                                                                                     |                                                                                      |                                                                                      |
|  |  |  |  |   |  |
| 0                                                                                   | 1                                                                                   | 1                                                                                   | 3                                                                                   | 3                                                                                    | 5                                                                                    |
|                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                      | 7                                                                                    |

### Mas d'Azil Cave Description

Mas d'Azil is a huge and popular cave in the Pyrenees of France that measures 450m long by 50m wide. Based on radiocarbon dating, occupation ranged from 17,800 BC to 6,500 BC. Mas d'Azil and nearby Isturitz Cave are famous for:

- Epitaphs painted in red ochre on smooth pebbles.
- Domesticated reindeer and domesticated horses with bridles.
- Tattoo implements.
- Spear throwers with attendant lightweight spear points.
- Barbed bone points.

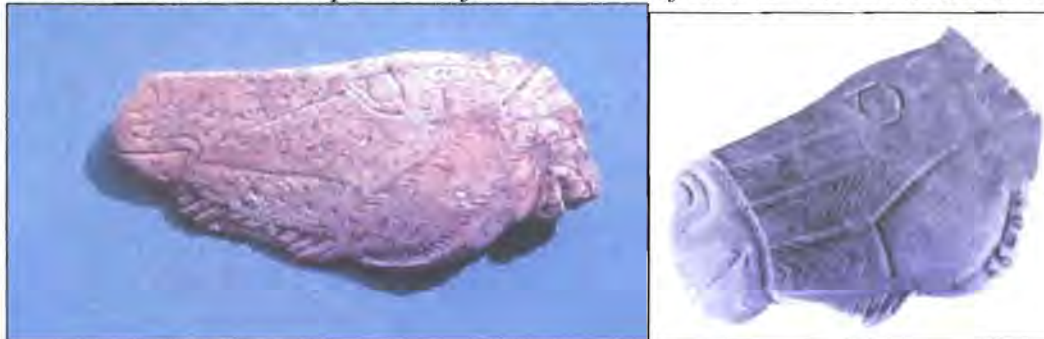
*Figure 22: Entrance of the massive Mas d'Azil cave.*



Azilians herded reindeer and horses in grassy valleys north of the Pyrenees. Drawings of horse heads with bridles date to 15,000 BC, while carvings of horse heads with bridles date slightly later. (Fig. 23).

Bridles like those from St Michel d'Arcy appear on Clovis artifacts at the Gault Site in Texas, dated 11,000 BC. Two pieces of limestone shaped like horse heads with bridles have inscriptions in Old European.

*Figure 23: Horse heads with rope halters from the caves of Isturitz<sup>19</sup> and St. Michel d'Arudy<sup>20</sup>.*



### **Azilian Pebble Epitaphs**

From 9,000 to 7,000 BC, Azilians wrote epitaphs of children in Old European on smooth pebbles in red ochre with the name of the child and age at death. Over 1400 pebbles have been found, mostly buried in cave floors. The first pebbles were discovered at Mas d'Azil, but similar ones occur throughout the region and even in Sicily.

Aurignacians sprinkled red ochre over bodies, bones and ashes prior to being interred. The blood-stone ochre implies death; these ochre-painted pebbles were grave markers.

<sup>19</sup> Horsehead with bridle on bone, carved on two sides, Cat 195 from the Cave of Isturitz, Musee des Antiquites nationales, Saint-Germain-en-Laye. Dated 14-10,000 BC.

<sup>20</sup> Horsehead with bridle carved on a piece of ivory, from cave of St. Michel d'Arudy, dated 14-10,000 BC. Photo by Jean Vertut.

Each pebble has a binary inscription: 1) the name of a child and 2) his or her age at death, starting with zero for childbirth and ending at seven. ME, the zero sign, was named *meno* meaning 'death'.

Names were simple and generic, one or two syllables instead of four, implying that their real name was established at seven. The Hopi culture has a similar feature; female relatives give a child ten or so names; then at a certain age, the most suitable of these becomes the permanent name. Every name ends in -N, just as many modern names end in -N.

## Translation

Table 3: Translation of Azilian pebble epitaphs, arranged by alphabet.

| Azilian  | Finnish   | English              |
|----------|-----------|----------------------|
| A        | Ajan      | Of the ages          |
| A-PA     | Arpaan    | Omen                 |
| E-RO VE  | Ero ve'en | Parting of the water |
| HA       | Hän       | She                  |
| HI       | Hiehön    | Heifer               |
| KA       | Kai'en    | Very vest            |
| KA-MA    | Kalmahan  | In the grave         |
| KO-KO-KA | Kokonkäen | Eagle hand           |
| KO-RA    | Kouran    | Hand                 |
| KO-VI    | Kovien    | Heavy                |
| LA       | Laajan    | Big                  |
| ME       | Me'en     | Honey                |
| MI       | Miehen    | man                  |
| NU-MI    | Nurmien   | Meadow               |
| PI       | Piian     | Maiden               |
| PI-RA    | Pirran    | Batten               |
| PU       | Puun      | Tree                 |
| RA       | Raian     | Willow               |
| RA-VE    | Rave'in   | Heaviest             |
| RE       | Re'en     | Sled                 |
| SA       | Säien     | Storm                |
| SA-RE    | Saaren    | Island               |
| SA-SA    | Saksan    | Saxon                |
| SE       | Sen       | Him or Her           |
| TA-VE    | Talven    | Winter               |
| TE       | Terhon    | Acorn                |
| TO       | Toen      | Truth                |
| TU       | Tuohen    | Birchbark            |
| VA-RA    | Varahin   | Very early           |
| VI       | Viien     | Five                 |

The number of strokes in an inscription represented the age of death from zero to seven. Unlike some cultures, the age of the child at birth was zero, which they wrote as zero. The round pebble itself could represent zero.

If a child died at childbirth, instead of a name it was given letter A, a cross that spells *ajan* meaning 'of the ages, for all time'. At age seven, a boy transitioned to manhood and a girl to womanhood because one pebble with seven strokes has letter MI meaning 'man', while another pebble with seven strokes has letter ME meaning both 'honey' and 'mead'. In Norse and Finnish mythology, only grown women were allowed to make mead.

### Image and Transcription

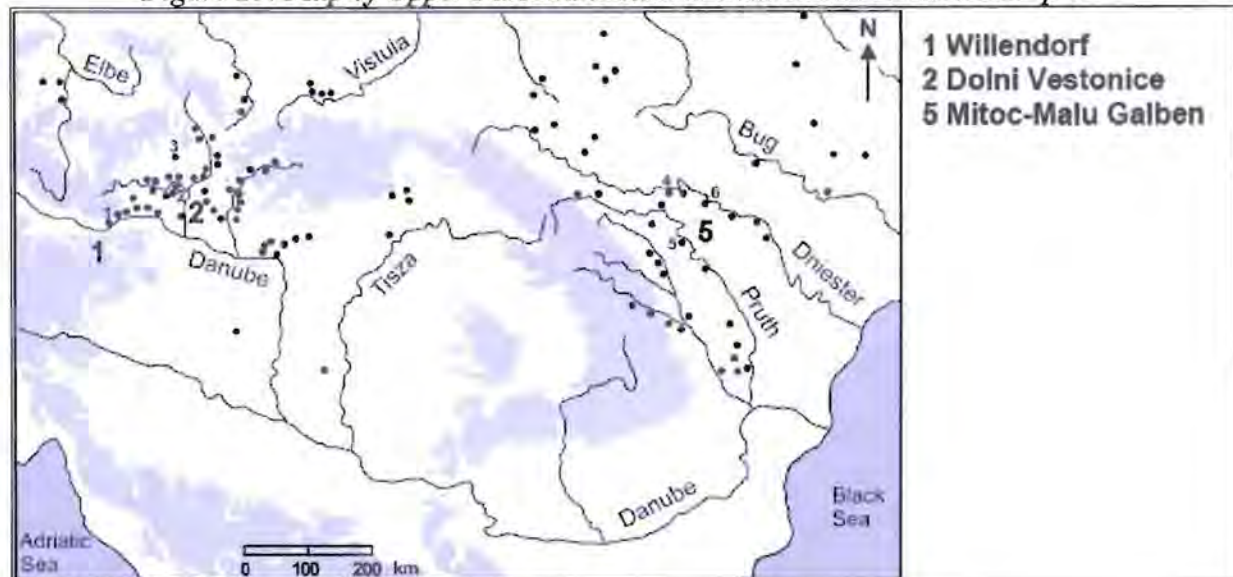
Shown below is every image I could find on the internet, arranged by number of strokes, then by alphabet. A circle has value 0, a dot value 1, a stroke value 1. The cross is a special case for babies that died at childbirth. Those along the bottom remain undeciphered.

Figure 24: Sample of Mas d'Azil inscriptions on pebbles.

|   |          |       |       |       |       |       |    |    |       |    |  |
|---|----------|-------|-------|-------|-------|-------|----|----|-------|----|--|
| 0 | A        |       |       |       |       |       |    |    | ME    |    |  |
| 1 | KO-KO-KA |       |       | ME    |       | RA    |    |    |       |    |  |
| 2 | PI       |       |       |       | PI-RA |       | PU |    | VA-RA |    |  |
| 3 |          |       |       |       |       |       |    |    |       |    |  |
|   | HA       | HI    | LA    | RA    | RA-VE | SA    | SE | TE | TO    | VI |  |
| 4 |          |       |       |       |       |       |    |    |       |    |  |
|   | A-PA     | KO-RA | KO-VI | PI    | RE    | TA-VE | TU |    |       |    |  |
| 5 | KA       |       |       |       |       |       |    |    |       |    |  |
|   |          | KA-MA | SA-SA | SA-RE |       |       |    |    |       |    |  |
| 6 | NU-MI    |       | TE    |       |       |       |    |    |       |    |  |
| 7 | ME       |       |       | MI    |       |       |    |    |       |    |  |
|   |          |       |       |       |       |       |    |    |       |    |  |

## Czech, Dolni Vestonice Venus, 27,000 BC: 'I created Eheys'

Figure 25: Map of Upper Paleolithic sites in Central and Eastern Europe.<sup>21</sup>



The Venus of Dolni Vestonice is the oldest known ceramic and the second oldest secure Venus figure. It was found in the settlement of Dolni Vestonice in Moravia, south of Brno in the Czech Republic, on July 13, 1925, in a layer of ash, broken into two pieces. Other ceramic figures from the site include bear, lion, mammoth, horse, fox, rhino and owl. For unknown reasons, most of the figures were purposely broken. Dated 27,000 BC.<sup>22</sup>

The woman who made this figure was extraordinary. She constructed a kiln and learned how to properly fire ceramics. She discovered that charcoal produced higher temperatures than wood, and developed a way to make charcoal. She mixed bone with the clay, to make a tougher ceramic with thinner walls like porcelain. Such inventiveness may help explain the unusual inscription, where each letter is written ambiguously, three different interpretations that the reader then combines. This construction mirrors the intent of the figure, to bind two people into one through marriage. She called the Venus figure Eheys, the mantra of Minoan Crete.

### Translation

**Old Eur:** LO E RI, SI LI-SA.

**Finnish:** Loin Eheys riiaa, sioa lihansa.

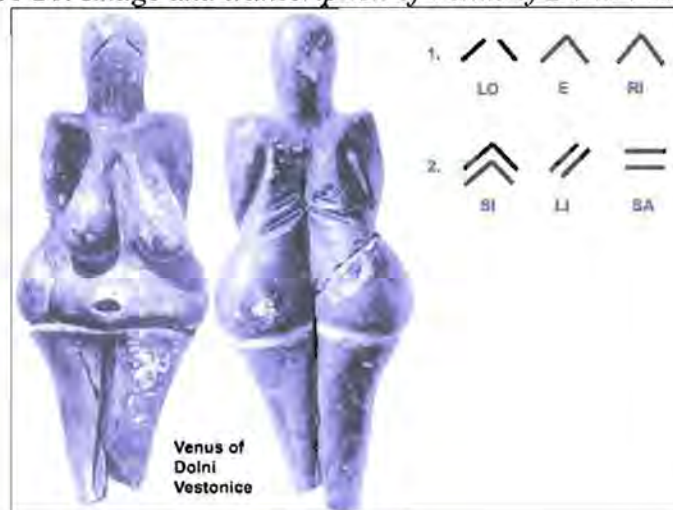
**English:** I created Eheys to ask for marriage, to bind their flesh.

<sup>21</sup> Haesaerts, P. et al, Charcoal and wood remains for radiocarbon dating Upper Pleistocene loess sequences in Eastern Europe and Siberia, 2010, *Palaeography, Palaeoclimatology, Palaeoecology*, V291, Issue 1-2, pp 106-127.

<sup>22</sup> In 1996, Dambois, Haesarts & van der Plicht estimated the Venus figure from 28000 to 27000 BP. In 2009, Friedrich Alesander of U. Nurnberg rexamined the site and made a new estimate of 29300 to 28600 BP based on GISP2 radiocarbon calibration. "Soil development in Austria-Moravia." The difference is significant, moving the Venus from one warm period to an earlier warm period that spans 350 years between 27083 and 26723 BC.

## Image and Transcription

Figure 26: Image and transcription of Venus of Dolni Vestonice.



## Notes on Translation

*Eheys* is a mystical Finnish word that sums up the spirituality of *Akka* meaning 'Old Woman'. Greek uses the same word *eiz* to mean 'one'. Plato, Aristotle, Plotinus and St. Augustine added 'beauty' to this list, 'beauty' being a key attribute of the great goddess.

1. The slanted eyes form an inverted V with three possible letters: LO, E and RI
2. Two pairs of ribs form three possible letters: SI, LI and SA.

**LO** = *loit* 'created'; 34.061 "as **you created** (*loit*) me, God"

**E** = *Eheys* 'Harmony, integrity, perfection, unity, wholeness'; K. has *ehossa* 'lovely'.

**RI** = *riiaa* 'to court, to ask for marriage' from *riiata*; not in K.

**SI** = *sioa* 'to bind, tie up' from *sitoa*; K04.020 "**tie up** (*sio*) your hair with silk ribbons"

**LI-SA** = *lihansa* 'her flesh'; 30.391 'where **her flesh** (*lihansa*) is going'

## **Ukraine, Mitoc-Dealul Galben Amulet, 23,000 BC: 'At a settlement I made a stop'**

Around 34,000 BC, Aurignacians began to mine flint near the village of Mitoc in Romania on the Prut River. Knapping was seasonal, between April and June, with horse and bison the main prey. Thousands of years of flint knapping left heaps of flint chips of every description. However, among all the artifacts, there is only example with writing. Why? Because it was written by a visitor, possibly female, interested in disease and unfamiliar with violent hailstorms that can suddenly strike.

The visitor who inscribed the amulet did not exaggerate about the ferocity of Carpathian hail storms, as evidenced by the following extract of a private letter, dated Buda-Pest, June 28th, from Mr. Landor Crosse, which appeared in the *Daily News*, July 6, 1875.<sup>23</sup>

"We have had one of the most dreadful storms that has happened here in the memory of man. I must tell you that on Saturday evening I was taking my coffee and cigar in the beautiful gardens of the Isle St Marguerite, opposite Buda-Pest, when a little after six o'clock a fearful hurricane arose very suddenly, sweeping over us with terrific force. Branches of trees were carried along like feathers. After this came a dreadful thunderstorm, accompanied by rain and hail, the hail breaking windows right and left, even those that were made of plate-glass. The hailstones were on an average the size of walnuts, and some very much larger. Two trees were struck by lightning within thirty yards of me. I had a narrow escape, for these large trees were shattered, and the fragments dispersed by the hurricane.

"Yesterday I went over to the Buda side, where twenty houses have been entirely washed away. Nearly the whole of the town is flooded, and every street converted into a river five or six feet in depth. It is estimated that more than two hundred people have been drowned.... On Sunday morning I saw the Danube bearing swiftly away the terrible wreckage of the storm. There were large articles of furniture, the bodies of men, women, and children, together with horses and cows, all floating on the whirling waters.... It rained a waterspout for nearly five hours, and in consequence the small valleys leading down from the mountain were in some places thirty feet deep for a time in rushing water.... The tramways in some places are destroyed; the mountain railway wrecked; the vineyards on the hillside simply ruined.... You will scarcely credit me when I tell you that a house situated at the bottom of the valley and near the railway station was literally battered in by a drift of hailstones. The doors and windows were burst in before the inmates could escape, and they were actually buried alive in ice. When I saw the house twenty-two hours afterwards it was still four feet deep in hailstones, though they had been clearing them away with spades. Just as I got there they recovered the body of a poor woman who had perished. From this spot, and for about a mile up the valley, no less than fifty-seven bodies were found."

In 1981, Romanian archaeologist Vasile Chirica discovered an amulet inscribed on two sides from Mitoc-Dealul Galben (Mitoc Yellow Hill), in eastern Romania on the Prut River, dated 23,430 ±

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<sup>23</sup> Andrew F. Crosse, Round About the Carpathians, Chapter 2 'Fearful storm in the mountains'

1100 BC.<sup>24</sup> It measures 3 cm across and has a hole for threading a string. Around the edges are groups of notches.<sup>25</sup> Chirica concluded the inscription might be a map.

Since the early Aurignacian c. 34000 BC, Mitoc was a center of flint production. Thousands of years of flint knapping have left heaps of flint chips of every description. Strangely, among all the artifacts, this is the only example with writing. Why? because it was written by a visitor, possibly a female, interested in disease, who had been taught how to write.

### Translation

A traveler stopped at the flint mining community of Mitoc and found the settlement dying from disease. While there, hail rained down, illustrated on side 2. The visitor decided to carry a rucksack for protection. A storm from the hill again struck with hail.

### Old European:

1. KI MA TE SE. TA-TE TA LY NE. RA SÄ SE.
2. RA LY MA MA. RE-PU VI. SÄ MÄ LY TA RA.

### Finnish:

1. Kia maan tein seis. Täytehen tauin lyöä ne. Rae säien seis!
2. Rae lyöä mahoit maat. Reppu vien. Sää mäen lyöä taas raen.

### English:

1. On the settlement ground I made a stop. It is full of disease that smites them. Hail storm stop!
2. Hailstones might strike the countryside. A rucksack I shall carry. A storm from the hill strikes again with hail.

### Image of the Amulet

Figure 27: Image of Mitoc-Dealul Galben amulet.<sup>26</sup>



<sup>24</sup> Dated from charcoal of an associated hearth, GX-8503, 20945 ± 850 BP uncorrected RC years.

<sup>25</sup> Andre Leroi-Gourhan observed that the first pendants belong to the Chatelperronian period (35-30,000 years ago), and their edges were decorated with incisions.

<sup>26</sup> Vasile Chirica, *The Gravettian in the East of the Romanian Carpathians*, (1989), Iassy.

## Transcription side 1

Figure 28: Transcription of Mitoc-Dealul Galben amulet, side 1, progressing clockwise.



## Notes on Translation side 1

- 1.1 The inscription runs clockwise around KI without turning the amulet.
- 1.1 Large letter KI in the center begins the inscription and orients the amulet.
- 1.1 The gap beneath KI ends the inscription, so letter MA follows KI to the left of the gap.
- 1.4 Devastating hail storms plague this region today as well.

**KI** = *kia* 'settlement, community' that is not a farm, precursor to *kylä* meaning 'settlement, community' based upon farming. *Kia* is the older word, from before farms existed. In Finland before farming, building names ended with *-suo* meaning 'clan home'. After farming, names of buildings and communities ended in *-la* meaning 'farmstead, farmland, land'.

**MA** = *maan* 'on the ground'; K05.018 "your vision when stretched out **on the ground** (*maan*)"

**TE** = *tein* 'I made, I did' from *tehdä-tehtä*; K14.416 "**I did** (*tein*) the worst thing"

**SE** = *seis* 'a stop'; K08.032 'at once **stopped** (*seisatti*) the horse'

**TA-TE** = *täytehen* 'full, full of'; K29.205 'stoups **full of** (*täytehen*) beer,

**TA** = *tauin* 'a disease, of disease'; K16.242 "without **a disease** (*tauin*) killing you"

**LY** = *lyöä* 'smites, strikes'; K24.201 "Do not let the mother-in-law **strike** (*lyöä*)"

**NE** = *ne* 'they, them'; K04.163 "I brought **them** (*ne*) to the storehouse out there"

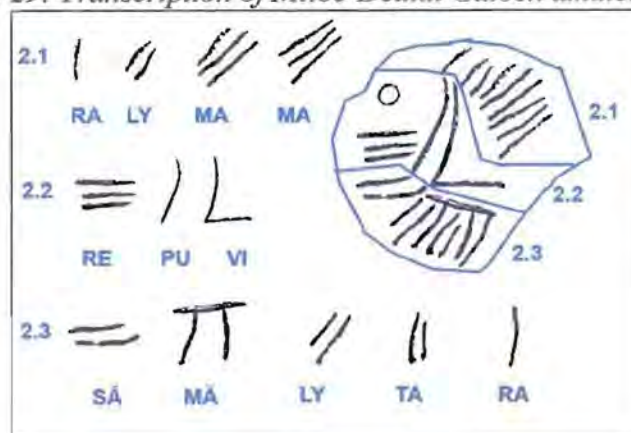
**RA** = *rae* 'hailstones'; K43.359 "Bring **hail** (*raetta*) as hard as iron"

**SÄ** = *säien* 'storm'; K42.362 "raise **a great and mighty storm** (*säien*)"

**SE** = *seis* 'stop!' from *seistä*; K08.032 '**he** at once **stopped** (*seisatti*) the horse'

## Transcription side 2

Figure 29: Transcription of Mitoc-Dealul Galben amulet, side 2.



## Notes on Translation side 2

2.1 RA slants to the right to align with the other letters arranged to look like hail falling on the visitor. Letters have been chosen to imitate falling hail.

2.2 Letters SA and VI orient the amulet.

2.3 Letters PU, VI, SA and MA look like the visitor's body fallen to the ground.

2.3 More hail strikes the visitor.

**RA** = *rae* 'hailstones'; K43.359 "Bring **hail** (*raetta*) as hard as iron"

**LY** = *lyöä* 'strike, smite'; K24.201 "Do not let the mother-in-law **strike** (*lyöä*)"

**MA** = *mahoit* 'might, might rather'; K22.424 "**might rather** (*mahoit*), fair one who bore me"

**MA** = *maat* 'the countryside'; K15.120 'walked over the **countryside** (*maat*) as a badger'

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**RE-PU** = *reppu* 'a rucksack'; not in K.

**VI** = *vien* 'I shall take, carry'; K31.359 "**Shall I take** (*vien*) him to Russia"

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**SÄ** = *sää* 'a storm'; K42.468 violent **storms** (*säät*) to rage'

**MÄ** = *mäen* 'hill, of-from the hill'; K32.354 "you walk below **the hill** (*mäen*)"

**LY** = *lyöä* 'strike, smite'; K24.201 "Do not let the mother-in-law **strike** (*lyöä*)"

**TA** = *taas* 'again'; K38.205 '**again** (*taas*) the horse pricks up its ears'

**RA** = *raen* 'with hail'; K14.318 'down came iron **hail** (*raetta*)'

## **Ukraine, Upper Desna Ivory Figurine, 18,000 BC: 'Old woman far away'**

An ivory bird goddess carved from a piece of mammoth tusk comes from Mezin, in the Upper Desna Basin of the Ukraine, inscribed with a poem about the creatress Akka and a wedding sleigh. It dates to 18,000-15,000 BC at the end of the Wurm / Wisconsin ice age, and has a height of 7.2 cm.

Reindeer traditionally pulled the wedding sleigh. In the lowlands of India, with neither snow nor reindeer, Indus inscriptions nevertheless describe the bridal pair starting off on a honeymoon sleigh. The Glözel tablets of France testify that farmers raised reindeer just for this purpose as late as 300 BC.

Akka, the Old Woman, appears in an ancient sower's charm in Kalevala.

Akka living under the earth, old ruler of the soil, mistress of the earth!

Now make the turf grow, the rich soil force up the grass.

The land will not lack vital strength ever, never at all,

so long as there may be favor from those who gave it,

permission from the daughters of Nature.

Rise land from slumbering, Creator's grass, from sleeping!

Let stems grow stems, and stalks grow stalks.

Send up shoots by the thousands, spread sprouts by the hundred,

as a result of my plowing, my sowing, especially of my toil. K2.301-316

### **Translation**

This poem contains three phrases of 6-6-4 syllables on her neck and body. It reads left to right, top to bottom; each phrase ends in -N. It anticipates marriage, so the phallus shape is deliberate.

- On her neck, the scribe selected words such that empty spaces between letters spell *Akka* meaning 'Old Woman', the oldest European deity. This clever method invoked her sacred name to bless the marriage without directly writing it.
- On her body, the scribe interleaved two lines of text to form a pleasing pattern that appears symmetrical and emphasizes her belly.

### **Old European:**

A-KA KA A.

PU-SE SA-NI MA.

JO KA, RI KA.

### **Finnish:**

Akka kauas aioin.

Puhe'et saani maahan.

Jo käyn, riian käyn

### **English**

Old Woman chanting far away.

Through the trees will come a sleigh along the ground.

Then I will go, to marry I will go.

## Image and Transcription

Figure 30: Image and transcription of Bird Goddess. Source Gimbutas Fig. 2, p.5<sup>27</sup>.

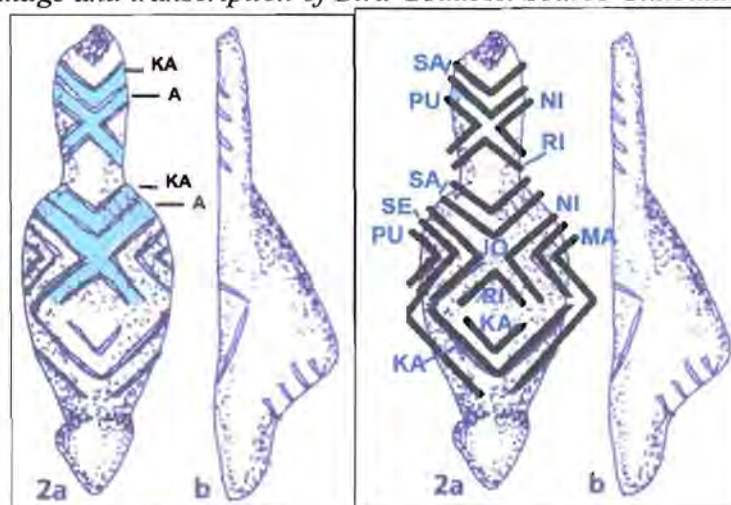
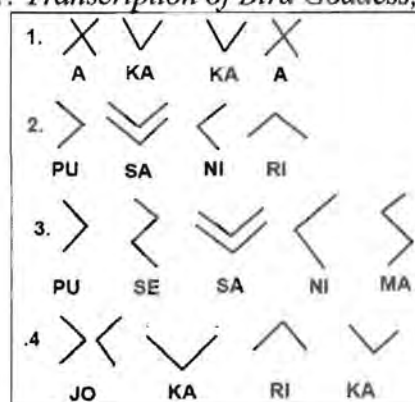


Figure 31: Transcription of Bird Goddess, expanded.



## Notes on Translation

- 1.1 The hidden inscription with double lines is read up and down.
- 2.1 The neck inscription reads clockwise beginning at the left.
- 3.1 The third inscription reads left to right across her chest.
- 4.1 The fourth inscription works its way toward the center of the belly.

1 -----

**A-KA** = *akka* 'old woman, woman'; K08.251 'The old woman (*akka*) answered up'

**KA** = *kauas* 'far away'; K03.015 'Far away (*kauas*) the news is heard'

**A** = *aioin* 'chanting'; K42.229 'But not now, nowadays chanting (*aioin*)'

2 -----

**PU-SA**

**NI-RI**

<sup>27</sup> Marija Gimbutas, *The Language of the Goddess*, 1989.

3 -----

**PU-SE** = *puitse* 'through the trees'; K39.136 "look for its head **through the trees** (*puitse*)"

**SA-NI** = *saani* 'will come a sleigh'; K25.059 "on whether my dear son's **sleigh would not come** (*saani*)"

**MA** = *maahan* 'on the ground'; K02.231 'Berrystalks grew **on the ground** (*maahan*)'

4 -----

**JO** = *jo* 'then'; K07.361 '**then** (*jo*) disaster will certainly come'

**KA** = *käyn* 'I will go'; K26.333 "**I will go** (*käyn*) fetch my father's sword"

**RI** = *riian* 'to marry'; K37.227 'for rich men to fight **to marry** (*riian*)'

**KA** = *käyn* 'I will go'; K26.333 "**I will go** (*käyn*) fetch my father's sword"

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