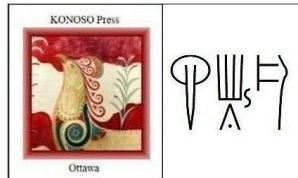


Are the Minoan Linear A PK Za 4–PK Za 18 libation invocations
in Anatolian proto-Greek?

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Who shall invoke you, who shall be your priest,
fair Asasara, as we consume the wine
you share with us in our communal feast
we'll celebrate with sunrise in your shrine?

Abstract:

Are the Minoan Linear A PK Za 4–PK Za 18 libation invocations in Anatolian proto-Greek? Surprisingly, yes. Moreover, as the most intact of all the Minoan Linear A libation invocation tablets, PK Za 11 (HM 1341) fittingly serves as a suitable template for the decipherment of several other relatively intact Minoan Linear A libation invocations, notably, PK Za 8, PK Za 12 (HM 941), IO Za 2 (HM 3557), KN Zc 7 (HM 2629) and TL Za 1 (marble ladle, HM 1545), with relevant observations on multiple Minoan Linear A terms in other libation invocations, partially or mostly fragmented, notably PK Za 4, PK Za 14, PK Za 15, PR Za 1, PR Za 1, AR Zf 1, bronze axe, AR Zf 2, silver axe, KN Ze 16 and Sy Za 1. Cognate cuneiform Luwian terms and phrases, often embedded in Hittite texts, sometimes migrate in altered orthography adapted to the Minoan Linear A syllabary. Conclusion: the language of the Minoan Linear A libation invocations, whether largely or partially intact, or even in some instances, largely fragmented, is ostensibly none other than Anatolian proto-Greek (basilect), an aggregate of (a) its synchronous adstrate cousins, with cognate loanwords derived from cuneiform Anatolian Hittite (acrolect), and Luwian (mesolect), and (b) simultaneously an entirely distinctive, novel new language, proto-Greek, much of its vocabulary consisting of non-Anatolian neologisms, whereby qualifying it as the earliest *de facto* Greek dialect on record, appearing in Crete *ca.* 1700 – 1450 BCE, shortly before the advent of Mycenaean Linear B (1600 – 1450 BCE) in Crete, and at Mycenae and Pylos.

Keywords:

historical linguistics, Minoan Linear A, proto-Greek, Anatolian, cuneiform, Hittite, Luwian, Palaic, Greek, Mycenaean, Linear B, Arcado-Cypriot, Linear C, syllabaries, Bronze Age, Crete, inscriptions, clay tablets, gods, goddesses, priests, libation, prayer, praise, dreams, theory, formulaic language, syntax, Homer, *Iliad*

Introduction

Circa 1600 BCE, the Hittites founded one of the earliest empires in human history, trading extensively with contemporary states around the Aegean. From *ca.* 1550–1450 BCE, the Hittite Empire appears to have extended its influence as far as the Cretan Minoan civilization, which lay due west from the northern coast of Asia Minor, where the Luwians occupied the coastline and beyond, while the Hittites inhabited lands inland as far as the Caspian Sea. From *ca.* 1600–1425 BCE, the earliest Indo-European Centum languages, Anatolian Hittite, its sister language, Luwian, and Minoan Linear A, their kissing cousin, were prevalent in Asia Minor, casting their influence over the eastern Aegean. The Hittites referred to themselves as Nišili. Hittite, Luwian and Linear A are *synchronous adstrates*. Since they are adstrates, Minoan Linear A appears to have been derived from Hittite and Luwian, but appearances can be deceiving.

The oldest extant Hittite state documents of the second millennium BCE are now housed at Boğazkoy, in antiquity, Hattuša, the Hittite state capital. The archives house some 25,000 tablets and fragments in cuneiform. Most tablets are written in Hittite, encompassing royal annals, treaties, jurisprudence, political correspondence, legal, diplomatic, public administrative texts, *mythological texts and religious texts with rituals and cults, festivals and prayers, oracles, auguries and incantations* (italics mine)¹.

While Hittite looms large in the Hattuša archives, does cuneiform Luwian play a significant role in them? Apparently it does. It is notable that several cuneiform Luwian magical incantations are embedded in Hittite inscriptions in the archives. The term ‘Luwian’ does not appear to reflect the name its native speakers gave their language, but is rather an appellation coined by the Hittite scribes. Hittite cuneiform texts feature the adverb *luwili*, ‘in Luwian, as a Luwian’, modelled on Hittite, *nišili* ‘in Nesite/Hittite’. Indeed, this adverb, *luwili*, frequently introduces direct speech utterances recorded in Hittite, with intercalations in Luwian, a slightly different language patently cognate with Hittite. The term *luwili* itself is probably derived from the geographic name of the Luwians’ territory, *Luwiya*, likewise attested in Hittite inscriptions.

According to Ilya Yakubovich, amongst others (Alice Mouton ², Emmanuel Laroche ³, *etc.*), the Hittite scribes were not in the least averse to often embedding Cuneiform Luwian loanwords, the bulk of which pertain to esoteric incantations, rituals and witchcraft, in Hittite inscriptions. However, we must be on our guard. The patchwork character of the Luwian cuneiform inserts, all too frequently fragmentary, is still at best coherent, and in the worst case scenario, not so coherent. In some cases, the Hattuša scribes ventured so far as to fully translate the embedded Luwian incantations and rites directly into Hittite, presumably to circumvent any misunderstandings. In other cases, they more or less faithfully transcribed embedded Luwian words or passages intact, *verbatim*, however fragmented, presumably to preserve the ritual efficacy of Luwian

lexemes and lemmata. Still, our ability to understand the Luwian embedded passages depends by and large on Hittite adaptations to them or on our interpretations of them in the Hittite narrative framework, where Luwian incantations are often preserved, but only partially. The lack of *cohesive* cuneiform passages, or even sentences, composed in Luwian in the Hattuša archives, severely circumscribes our ability to adequately investigate this dialect. Indeed, the contrast between lexical and grammatical interpretations of Luwian intercalations in Hittite texts must be highlighted, since it is usually harder to interpret lexical Luwian morphology than the grammar and syntactical structure of Luwian *per se*, insofar as our command of Luwian grammar surpasses our grasp of the Luwian lexicon, *fragmented as it is. (all italics mine)*

Remarkably, some of the Luwian words embedded in Hittite inscriptions, such as, Luwian *LÚpatili* = Linear A, *piteri* = priest, *LÚkīta* = Linear A, *kitu* = priest, Luwian *išarwiliya* = favourable = Linear A, *Asasara*, and LU = *sarlatt(a)* (neuter sing.) = praise offering = LA *sirute*, even bear a striking resemblance to their cognate counterparts on the Minoan Linear A libation invocations, in particular, on the largely intact inscriptions, PK Za 11 (HM 1341), PK Za 12 (HM 941) and IO Za 2 (HM 3557), amongst others.

On the other hand, it is virtually impossible to collate Minoan Linear A libation invocation vocabulary with *hieroglyphic* Luwian inscriptions, since unlike other languages of ancient Anatolia, Luwian is attested in two different writing systems, (a) early kingdom Anatolian Hittite adaptation of Mesopotamian cuneiform (ca. 1,700 - 1,300 BCE), the very period in which cuneiform Luwian and Hittite were synchronous adstrates of Minoan Linear A libation invocations, and (b) *superstrate* Anatolian hieroglyphs, which date from the Iron Age (ca. 1,300 - 600 BCE), much later on. There can be little doubt but that superstrate hieroglyphic Luwian inscriptions must be *categorically dismissed* as viable candidates for Minoan Linear A libation invocations.

The Minoan Linear A corpus:

The Linear A script was the writing system used in Crete and other parts of the Aegean near Crete, from approximately 1800 BCE to 1450 BCE (MMII to LMIB). A few inscriptions later than this ⁴ are extant. The Minoan Linear A corpus consists of (a) agricultural and vessels accounts, of which most are from Hagia Triadha and Zakros, and (b) libation inscriptions on stone vessels, roundels, sealings, metal objects and pots, often found at peak sanctuaries at Mount Dikte, Mount Ida and Iouktas. Inscriptions are probably dedications to a deity (Diktaian Zeus, *Idamate*, the mother goddess of Mount Ida, and *Asasara*) or deities. These inscriptions are almost always formulaic, hence the appellation, the “libation formula”. ⁵

Again, for the sake of convenience and transparency, the Linear A corpus, most of which is highly fragmented or piecemeal, can be divided into two classes (a) agricultural, pottery and vessels, which comprise the majority, and (b) religious. Virginia Hicks ^{6,7} is

truly a pioneer in deciphering Minoan libation invocations, which often, but not always, *appear* to bear vocabulary commensurate or cognate with that of its synchronous adstrates, Hittite and Luwian. Our findings confirm theirs. Only 1,427 tablets and fragments (far and away the latter) are extant in Linear A. Eliminating the fragments, plus words truncated left or right, we wind up with merely around 34 intact or mostly intact inscriptions. Indeed, the Linear A corpus is so sparse it begs the question, can we or do we even dare venture to decipher the language? This is no idle question. However, as we shall amply demonstrate in this study, at least the Minoan Linear A libation invocations, whether largely intact (PK Za 8, PK Za 11, PK Za 12, KN Zc 6, KN Zc 7 bowl, KN Zf 13, Spelio gold ring, KO Za 1, KO Zf 2 bronze bowl, AP Za 2, IO Za 2, TL Za 1, ZA Zb 3 = 12), or somewhat intact (KO Za 1, KN Za 1, KN Za 10, LA Zb 1, PK Za 8, PK Za 9, PK Za 10, PL Zb 19, PS Za 2, SY Za 1, SY Za 2, VRY Za 1 = 12), are actually susceptible to decipherment. While most of the heavily fragmented libation invocations are simply undecipherable (KA Zf 1, KN Za 17, KN Za 18, KN Za 19, KY Zg 1, PH 6, PK Za 9, PK Za 10, PK Za 16, PK Za 17, PK Za 18, Sy Za 3 = 12), a few (KY Za 2, PK Za 4, *Asasara*., PK Za 14, PK Za 15, PR Za 1, PR Za 1, AR Zf 1, bronze axe, AR Zf 2, silver axe, KN Ze 16, Sy Za 1 *Ida* = 10) consist of at least 1 or 2 intact lexemes or lemmata, which are open to decipherment. Thus, the total number of largely decipherable Minoan Linear A libation invocations = 34. The remaining heavily fragmented remainders = 12 cannot possibly be deciphered. The total number of Minoan Linear libation invocations, intact or largely intact, and fragmented, appears then to be **47**. That is a truly minuscule corpus.

If so, the question still haunts us, what language is this? Surprisingly, it just so happens to be Anatolian proto-Greek, the basilect of its cuneiform cognates, acrolect Hittite and mesolect Luwian. On the other hand, hieroglyphic Luwian, strictly speaking, cannot serve as a viable candidate for decipherment of Linear A, notably for these reasons: 1. hieroglyphic Luwian is diachronically much later, dating to the Iron Age (10th. to 7th. centuries BCE), at least 400 years superstrate to cuneiform Hittite and Luwian, and their adstrate, Minoan Linear A. 2. There is some doubt whether indeed hieroglyphic Luwian is actually the same language as cuneiform Hittite. Hieroglyphic Luwian is *exclusively pictorial*.⁸ While several pictorial ideograms appear Minoan Linear A and Mycenaean Linear B, these 2 languages are ultimately defined by their syllabograms. In other words, Minoan Linear A and Mycenaean Linear B are syllabaries, whereas hieroglyphic Luwian is pictorial, with over 500 ideograms, vastly exceeding the totality of syllabograms in Minoan Linear A = 47 and in Mycenaean Linear B = 59, the majority of which, not surprisingly, are either identical or almost identical.

The question remains, to what extent is the extant vocabulary of the Minoan Linear A libation invocations, most of which date from ca. 1700 BCE – 1425 BCE, derived from Hittite or Luwian *magical incantations* embedded in Hittite inscriptions? While many Minoan Linear A lexemes and lemmata appear to be derived from Hittite and Luwian cognates, we need to bear in mind the presence of Minoan Linear A vocabulary

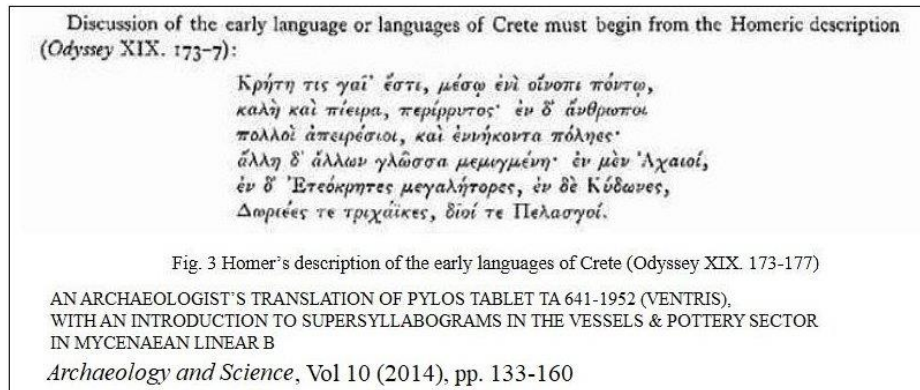
emblematic of the earliest stage of an *entirely new language*, namely, Cretan proto-Greek, in the Minoan Linear A syllabary (in and of itself the immediate ancestor of the archaic Cretan alphabet, first appearing on the scene ca. 800 BCE), of which a notable portion of Linear A vocabulary is actually not a mere offshoot of Hittite and Luwian at all.

It seems that Minoan Linear A proto-Greek bears characteristics suggestive of West Doric Cretan, and the Greek Laconian dialects, which appear to share much in common. This would mean that, at least in part, the interpretation Minoan Linear A libation invocations, prior to the advent of Mycenaean Linear B (ca. 1400 BCE), is a relatively straightforward matter: ancient Greek *per se* stands in continuity with the Minoan language, and, in the areas where the Minoan civilization developed, that continuity is even greater. It is nothing revolutionary. It is simply predictable, though far too long blithely ignored by linguists professedly familiar with Linear A.

If Minoan Linear A is in fact proto-Cretan Greek, the language as such is a synchronous adstrate of Anatolian Hittite, Luwian and Palaic, with this caveat: Minoan Linear A proto-Cretan Greek has already evolved beyond simply being an adstrate of the aforementioned languages. *It is in fact an entirely new language, proto-Cretan Greek.* If Minoan Linear A is indeed proto-Cretan Greek, this assumption may very well be amply demonstrated in our translations of the Minoan Linear libation invocations we have deciphered, and in particular, confirmed in the translations of almost all of the lexemes and lemmata in the libation invocation (PK Za 11 HM 1341), featured here, amongst which we notably count: *aDikite(te*)*, *(I)da*, *piteri*, *akoane*, *unarukanati*, and *ipinamina(te)* and *Asasaramē*, the sole Anatolian Hittite adstrate surviving in proto-Cretan Greek, its orthography significantly altered from its Hittite and Luwian forbears, notably, *HI hassusara*, = queen and *HI = ishassara* = lady, to conform with the dictates of the Minoan Linear A syllabary, alien to cuneiform. On the other hand, the libation invocations in Minoan Linear A, a synchronous adstrate of Hittite and Luwian, bear multiple examples of significant traces of Hittite/Luwian in their vocabulary.

But there's more, much more. Homer peers through the mists of time at the armed forces of Crete, and their role in the Trojan War. What, if anything, might this imply? It just so happens that some six to nine millennia after the Minoan Linear A libation invocations themselves (ca. 1,700 – 1,450 BCE), Homer, in Book XIX of the *Odyssey* (lines 173-179), makes it abundantly clear that indeed armed contingents speaking various Greek dialects in Crete actually did participate in the Trojan War (ca. 1,200 BCE), allowing us to at least *infer* that some form of proto-Greek or perhaps even one of the earliest Greek dialects *per se* may have been current on the Minoan Libation invocations, even though Homer is unable to provide any real circumstantial evidence to that effect. However, the fact that he was indeed acutely aware of the existence of Greek dialects in Crete during the Trojan War is tantalizing in and of itself. Remarkably, he says this to say in *Odyssey* XIX, lines 173-177⁹ :

Figure 1



Q Archaeologist's translation

There is a certain fair and fruitful land, Crete, in the middle of the wine-coloured sea, surrounded by it on all sides. It has an extensive population, and there are *nine cities* in it. The people speak a number of overlapping languages. Among them are the *Achaeans*, the heroic *Eteocretans*, the fine *Kudonians*, the *Dorians* and their three tribes, and the *Pelasgians* of divine origin. (*all italics mine*).

So, if we are to believe Homer, and there's good reason we should, the languages spoken in Crete at the time of the Odyssey were Achaean (Greek), Kudonian (Greek), Dorian (Greek), and Eteocretan. Remarkably, Eteocretan is pre-Hellenic *Anatolian*, tantalizingly hinting that the Minoan Linear A libation invocations may also be Anatolian.

In other words, even several millennia after the complete collapse of the Minoan-Mycenaean civilizations, which he was *apparently* (emphasis mine) not directly aware of, Homer ought to have known of the presence of Greek dialects, which he goes so far as to enumerate, on the island of Crete, and indeed in the Troad, during the Trojan War. What with the apparently sparse knowledge he had of that not too far off distant past, Homer masterfully evokes the tragic scene of the Trojan War, which as we have known ever since Schliemann discovered the ruins of Troy, actually did happen. Now, if Homer claims, and rightly so, that Crete at the time of the Trojan war was in close touch with Anatolian Troy, might not Minoan Linear A have been an Anatolian proto-Greek language, insofar as the Minoan Linear A libation invocations date from a slightly more remote past, some 200-400 years before the Trojan War? Though the *Iliad* and the *Odyssey* are composed in the artificial dialectical construct, Epic Greek, then why wouldn't the Minoan Linear A libation invocations also be written in proto-Greek or even the most archaic Greek dialect ever, the basilect adstrate of cuneiform Hittite and Luwian? Why not indeed? The prospect is tantalizing.

Theoretical framework: preliminary findings

Preamble:

A theoretical framework should be *de rigueur* if we aim to decipher any unknown ancient language. Such a framework has been notably absent in all too many previous attempts at deciphering unknown ancient languages. Our framework is buttressed by our translation of the Minoan Linear A libation invocation, PK Za 11 (HM 1346), prominently featured here, in addition to numerous examples from multiple Minoan Linear A libation invocation inscriptions, of which only a very few are primarily intact, the rest being fragments mirroring the vocabulary present on the mostly intact ones. Contact linguistics suggest that, through cross-fertilization, Anatolian Hittite and Luwian cognates adstrate to Linear A, as well as cognates from other ancient languages adstrate with or superstrate to it, including, notwithstanding, Mycenaean Linear B, Arcado-Cypriot Linear C and even some of the more primitive Greek dialects, notably, the Cretan, often found their way into Minoan Linear A libation invocations. According to Margalit Finkelberg, "... there is reason to suppose that the languages once thought to constitute the so-called pre-Hellenic substratum belong to the Anatolian group of the Indo-European languages; ..." ¹⁰ Colin Renfrew also stresses the Anatolian provenance of the pre-Hellenic substratum of Minoan Linear A. ¹¹

Consequently, we propose that our proposed decipherment of the Minoan Linear A libation invocation, PK Za 11 (HM 1341), offers plausible circumstantial evidence that Minoan Linear A Anatolian Proto-Greek, is the basilect synchronous adstrate of Hittite (acrolect) and Luwian (mesolect). Notably, this inscription alone adheres to all 3 criteria isolated by Francesco Cacciafoco Perono and his team of researchers ¹², *viz.*

1. a possible connection to Mycenaean Linear B Greek; and in some instances at least,
2. Minoan Linear A lexemes and lemmata as possible cognates of early Kingdom cuneiform Hittite (yet again adapted directly from Akkadian and Sumerian cuneiform). However, Middle (1,500 – 1,300 BCE) cuneiform inscriptions are less likely to serve as viable candidates for Minoan Linear A vocabulary.
3. Notably, while Luwian cuneiform vocabulary can sometimes serve as a valid source of at least some Linear A vocabulary, we must firmly eschew *Luwian hieroglyphic inscriptions (italics mine)*, as they date from the Iron Age and, at least according to Ilya Yakubovich ¹³, they may not even represent the same language as cuneiform Luwian.

Criteria: 5 cardinal criteria warranted for a sound theoretical framework:

There are at least five (5) prime criteria which must be met to sustain a truly viable theoretical framework for the decipherment of Minoan Linear A. These are:

1. Formulaic language:

In the Minoan Linear A libation invocations themselves, the prevalence of formulaic phrases and language is particularly noteworthy. Formulaic language, which abounds in Minoan Linear A libation invocations, consists of either:

- (a) Hittite, Luwian or Hattian cognates (amongst others), such as, *Asasara* = HI = *hassusara* + multiple other derivatives, *jasasara* = HI = *hassusara*, *kitu* = HI = *LÚkīta*, *piteri* = HI = *LÚpatili*, *sirute* (instr. sing.) = LU, *sarlatt(a)* (neuter sing.) = “praise offering”, or
- (b) of proto-Greek lexemes and lemmata, exclusive of and entirely distinct from Hittite or Luwian, such as *Atai*301waja/Atai*301wae* (theonym), *ADikitete* (oronym), *Ida* (oronym), *akoane* = LB = *ako* = “sanctuary, grove”, and its Greek derivatives, $\alpha\gamma\acute{o}\varsigma$ = “holy, sacred, venerable”, $\alpha\gamma\upsilon\acute{o}\zeta$ = “pure, chaste; holy, sacred; purifying”, $\alpha\gamma\upsilon\acute{o}\tau\eta\varsigma$ = “purity” + Greek $\alpha\gamma\upsilon\epsilon\upsilon\acute{\sigma}\iota$ = “they purify”, *unarukanasi/ti* = “in a dream or vision/in dreams or visions”, *ipinamina(te)*... = “you have drunk”, and yet again, *kitu* and *piteri*, cognates of their ancient Greek superstrates, $\iota\kappa\epsilon\tau\eta\varsigma$ = “suppliant” + $\pi\iota\sigma\tau\epsilon\upsilon\acute{\omega}$ = “to believe, trust in, confide, entrust”, $\pi\iota\sigma\tau\acute{\omega}$ = “to make faithful, to trust in, to bind by oath” and $\pi\iota\acute{\sigma}\tau\iota\varsigma$ = “faith, trust”, $\pi\iota\sigma\tau\acute{o}\tau\eta\varsigma$ = “faithfulness”.

The top-down table of frequency of formulaic language in the Minoan Linear A libation invocations (from most to least frequent) follows. NOTE: Be it as it may, given that the Minoan Linear libation corpus is so sparse, amounting to no more than 47 libation invocations, whether largely or partially intact (by far the fewest) or largely fragmented (by far the most), we should not be the least surprised that even the most frequent lexemes and lemmata never exceed 13. Here then is the table of frequencies. ¹⁴

Table 1: Table of frequencies of formulaic language in Minoan Linear A

-
1. *Atai*301waja* = 13 times (IO Za 2, IO Za 3, IO Za 7, KN Ze 44, KO Za 1, PK Za 12, SY Za 1, SY Za 2, SY Za 3, SY Za 4, SY Za 8, SY Za 11, TL Za 1)
 2. *Ida+/Idi* (proto-Greek, Doric) + variants 13 times (CR Zg 4, IO Za 2, IO Za 11, IO Za 14, PH 6, KO Za 1, PK Za 9, PK Za 11, PK Za 17, PK Za 18, SY Za 1, Za 21, ZA 24)
 3. *Jasasa(ra)+* = 13 times (IO Za 2, IO Za 6, IO Za 12, IO Za 16, KN Za 6, KN Zc 7, KN Za 10, PK Za 14, PK Za 27, PL Zf 1, PS Za 2, SY Za 11, TL Za 1)
 4. *unarukanasi/ti+* = 11 times (AP Za 2, IO Za 2, IO Za 9, IO Za 16, KO Za 1, PK Za 8, PK Za 11, PK Za 12, PK Za 20, PK Za 27, TL Za 1)
 5. *ipinama/ipinamina*... = 10 times (AP Za 2, IO Za 2, IO Za 15, KO Za 1, PK Za 8, PK Za 10, PK Za 11, SY Za 11, TL Za 1, VRY Za 1) *See also 15. infra*
 6. *siru(te)* & *si(rute)* = 8 times (IO Za 2, IO Za 14, IO Za 15, KO Za 1, PK Za 10, PK Za 11, SY Za 3, TL Za 1)
 7. *Asasara+* = 7 times (*Asasa*... PK Za 4, ... *rame* ... PK Za 12, PR Za 1 + fragments) *See also 3. supra*
 8. *tanai*301* = 5 times (IO Za 6, KN Za 10, PS Za 2), *tanai+*, *tanara* (IO Za 2)

9. *teutinu* = 3 times (IO Za 2), *utinu* (IO Za 6), (*utinu*) (restored) Sy Za 3
 10. *dupu2re* = 3 times (KO Za 1, PK Za 8, PK Za 15)
 11. *osugare* = 3 times (KN As 1516, Sy Za 11, TL Za 1)
 12. *jadikitete.dupu2re* twice (PK Za 8, PK Za 15)
 13. *aDikete(te)* twice (PK Za 11, PK Za 12)
 14. *Idamate(re)* twice (AR Zf 1, AR Zf 2)
-

Comments and notes on Table 1:

2. *Ida+/Idi+* variants 13 times (CR Zg 4, IO Za 2, IO Za 11, IO Za 14, PH 6, KO Za 1, PK Za 9, PK Za 11, PK Za 17, PK Za 18, SY Za 1, Za 21, ZA 24). The high frequency of the oronym for Mount Ida attests to the extreme significance of peak sanctuaries¹⁵, and the central role they play in Minoan Linear A sacral ceremonies with libation invocations, which were performed, far more often than not, on mountain peak sanctuaries, and in particular near the summits of Mount Ida (13x) and Mount Dikte (2x), for a total of 15 times. As Will Megarry points out, there were at least 27, and perhaps even as many as 52 peak sanctuaries in Minoan Crete, basing his observations on Peatfield, who comments that:

Konstantinos Zikakis is explicit:

... it is possible that the same kind of rituals could be practiced almost everywhere, but there were also reasons that could make the location of a sanctuary *significant*. ... *passim* ... Most important, in a mountainous terrain the sanctuaries *have to be placed high, because up there is where the gods reside*. And if the Minoans wanted to ask for more rain ... *passim*... they already knew that in order to better access and communicate with a celestial deity they had to get closer to his/her realm, the cloudy sky. *They had to ascend the mountain*. After all, their human nature was always subject to the imposing effect of the mountain peak. (pg.3)¹⁶
(*all italics mine*)

No wonder the Minoan priesthood and its supplicants flocked to mountain peak sanctuaries in Bronze Age Crete. The Minoan practice of performing religious rites on mountain tops aligns seamlessly with the Early Bronze age Akkadian and Sumerian rituals, where, long before Minoan Crete, Sumerian priests and supplicants alike ascended to the peak of the *duku* (“holy hill” or “holy mound”), situated, according to Sumerian lore, “on the mountain of heaven and earth”, the cosmic realm or “world mountain” where the gods dictated human destinies in no uncertain terms. (pg. 72)¹⁷. Minoan ritual practices at peak sanctuaries also aligned closely with the Middle to Late Bronze Age sacred mountain rites of their contemporaries, the Hittites and Luwians. And if that weren’t enough, there are extant at least two trilingual Sumerian, Akkadian and Hittite inscriptions from the Late Bronze Age among the tablets of the Syrian trading centre of Ugarit, in which we find a fascinating passage by the original Mesopotamian

author, Ludingirra, ostensibly “Man of the God”, who flaunts his erudition in more than fifty flowery lines, enabling a messenger to recognize his mother, *Šamt-Ištar*, “She of Ištar”, where he invokes her as “a bright light on the horizon, a doe *in the mountains*,”, . . . (pp. 39-40) ¹⁸ Moreover, in cuneiform Hittite, we encounter the words *kalmara* = “mountain”, *parku* = “high/peak”, *pargasti/pargatur* = “height”, with the relevant associated terms, *parku(e)s* = “to become pure”, *parkui* = “pure, free from sin” and *parkuyatar* = “purification, atonement” ¹⁹, scarcely surprising, insofar as priests, supplicants and litigants routinely sought purification and atonement from their sins on mountain peaks, just as their Minoan counterparts did.

3. *Jasasa(ra)+* = 13 times (THE) This theonym is practically synonymous with 7. *Asasara+* = 7 times, *infra*. These theonyms together occur no less than 20 times in the Minoan Linear A libation invocation tablets and fragments. They are of profound significance in Linear A. As we shall shortly see, this term, and 7. *Asasara*, both invoke undertones of *Šamt-Ištar*, “She of Ištar”, ¹⁸ *supra*

Indeed, formulaic language had abounded throughout the early ancient Bronze Age literature, as far back as the *substrate* Sumerian and Mesopotamian Epics from the 6th. millennium BCE onwards, dating some four to three millennia prior to the advent of the diachronically *superstrate* corpus of Minoan Linear A libation invocations (mid-2nd. millennium BCE), where formulaic language is routinely normalized, just as it would later be liberally peppered throughout Homer’s *Iliad* and *Odyssey*, ca. 800 BCE, early in the first millennium BCE. These epics consist primarily of formulaic language in verse, derived from poetic conventions, as Brendt Alester indicates:

The use of *formulas* is a characteristic mark of oral poetry, although we should not be allowed to assume that literature, which is composed by means of formulas, necessarily is oral, but *narrative inconsistencies* . . . are, I believe, best *explained as reflections of an oral technique, in which traditionally fixed elements can be combined in numerous ways*, when a poem is created in quick oral composition. (pg. 4) (*italics mine*) ²⁰

Denys Page elaborates at length on the heavy prevalence of formulae in Homer’s *Iliad*:

The Greek Epic is (to use a convenient term) *oral* poetry. Its language differs from all other Greek poetry, inasmuch as its units are . . . *passim* . . . formulas, phrases ready-made, . . . *passim* . . . formulas which he knows by heart . . . *passim* . . . the *Iliad* reveals the traditional formulaic language of an oral poetry in a very advanced stage of its development. Its treasury of formulaic phrases is distinguished by three virtues over and above their high poetic quality — multitude, complexity, and thrift. (pp. 222-223) ²¹

The characteristics of formulae, (a) ready-made formulas, (b) high poetic quality, (c) complexity and (d) thrift in the *Iliad*, as isolated by Denys Page, are also notable highlights in Minoan Linear A libation invocations.

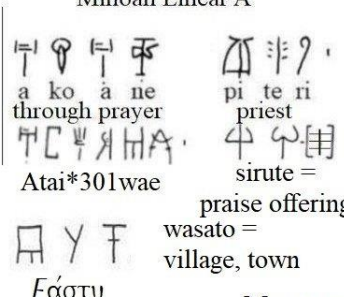




2. Progressive spelling:

2.1 Progressive spelling (C-V) in Minoan Linear A:

While Minoan Linear A and Mycenaean Linear B syllabaries overlap significantly, Minoan Linear A by and large shares *progressive spelling* (C-V) with Arcado-Cypriot Linear C, with a few exceptions which are actually justified by the syllabary, whereas *regressive spelling* predominates in Mycenaean Linear B.

Figure 2 : Comparative table of progressive spelling (C-V) in Minoan Linear A and Arcado-Cypriot Linear C

progressive spelling in Minoan Linear A and Arcado-Cypriot Linear C

Minoan Linear A	Arcado-Cypriot Linear C			
 <p>a ko ã ne through prayer</p> <p>Atai*301wae</p> <p>pi te ri priest</p> <p>sirute = praise offering</p> <p>wasato = village, town</p> <p>𐀓𐀕𐀖𐀗</p>	 <p>a-po-to-li-se ha ptolis 'the city'</p> <p>a-to-ro-po-se anthropos 'men'</p> <p>to-no-ro-ko-ne ton horkon 'the oath'</p> <p>i-ja-sa-tat iasthai 'to heal'</p> <p>e-to-wō-i-ko-se Ellowoikos 'Ellowoikos'</p>			
<p>Mycenaean Linear B</p> <table border="1" style="margin: auto; border-collapse: collapse;"> <tr> <td style="padding: 5px; text-align: center;">  wato/watuo </td> <td style="padding: 5px; text-align: center;"> wa-tu/ wa-tu-o </td> <td style="padding: 5px; text-align: center;"> 𐀓𐀕𐀖𐀗 = village, town </td> </tr> </table> <p style="text-align: center;">regressive spelling</p>		 wato/watuo	wa-tu/ wa-tu-o	𐀓𐀕𐀖𐀗 = village, town
 wato/watuo	wa-tu/ wa-tu-o	𐀓𐀕𐀖𐀗 = village, town		

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Examples of progressive spelling (C-V) abound in Minoan Linear A. Amongst these we count, 1. *aDiketete* (primordial ablative) = Gr. = ἁδικιτεῖτε, = “from Mount Dikte”, 2. *piteri* = HI = *LÚpatili* = “a kind of priest”, 3. *kitu* = Hittite HI = *LÚkīta* = “a kind of priest” Cf. LB = *ikeu* = Gr. ἱκεύς + classical + Gr. ἱκετής = “supplicant” 4. *ipinamina(te)* = “you have drunk” (2nd. person plural) ἠπινάμεθα -or- *ipinamina(te)* = “you consume to the brim” ἐπινάμεθα and 5. *akoane* = LB *ako* = “holy place, grove”, with Greek derivatives, ἁγῶς = “holy, sacred, venerable”, ἁγνός = “pure, chaste; holy, sacred; purifying” and ἁγνότης = “purity” + Greek ἁγνύσι = “they purify”. The Linear A reading, *akoane*, appears to be locative singular, hence = “in a sacred grove/precinct”. Another plausible alternate reading is, *Akoane* = “in Archanes”, also locative singular.

Exception to progressive spelling in Minoan Linear A:

There is at least one notable exception to progressive spelling (C-V) in Minoan Linear A, namely, *sirute* = “with a praise offering” = LU, *sarlatt(a)* (neuter sing.) = “praise offering”. But this exception is easily accounted for. Given that there is no “*l*” series of syllabograms either in Minoan Linear A or in Mycenaean Linear B, Linear A *sirute* necessarily suffers syncope, whereby the *l* in Luwian *sarlatt(a)* is excised, and, in addition, the *a* following *l* in Luwian is transmuted to *u* in Minoan Linear A. Moreover, it appears that *sirute* is instrumental singular = “by means of a praise offering/with a praise offering”, for the unattested Minoan Linear A neuter noun, *siru* (singular) = “praise offering”. So this is not strictly a case of regressive spelling.

2.2 Regressive spelling in Mycenaean Linear B:

While spelling in the Minoan Linear A libation invocations is almost always progressive (with a few exceptions), orthography in Mycenaean Linear B inventories and inscriptions is a crazy quilt of *regressive* and *progressive* spelling, with regressive spelling largely predominant. This does not mean that Mycenaean Linear B orthography is haphazard. It follows a strict regimen of standards, just as the Minoan Linear A syllabary does. The table *infra* clearly illustrates the predominant pattern of regressive spelling in Linear B. The contrast between the Minoan Linear A spelling, *wasato*, which is progressive and the Mycenaean Linear B regressive orthography of the same word, *wato*, is particularly striking, constituting one of many such examples in Linear A and Linear B.

Figure 3 follows on the net page

Figure 3

Mycenaean Linear B regressive spelling

	a-sa-mi-to	ασάμινθος X= omitted
	i-je-to	ιεντοι/ιετο (ιημι) X
	ki-ta-no	κίρτανος X (>κρίτανος)
	pa-te	πάντες (πας) X
	to-no	θόρνος X (>θρόνος)
	wa-tu/ wa-tu-o	Ψάστω X

	wasato = village, town	
	Fάστω	
Linear A progressive		Mycenaean Linear B regressive
	wato/watuo	wa-tu/ wa-tu-o
		Fάστω X = village, town

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3. Abstract language is predominant:

The Minoan Linear A libation invocations often invoke *illocutionary* effects, whereby the intended action or communicative effect of an utterance goes beyond its literal meaning, in other words, is *abstract*. Abstract concepts such as ritual celebrations, dreams, praise offerings, prayer, and supplication are prevalent. Such language stands in stark contrast to Mycenaean Linear B, where *concrete* lexemes and lemmata predominate (with a few notable exceptions here and there). Examples are: 1. *sirute* = LU *šarlātta* = “exaltation, worship” (feminine) Cf. HI *sarninkuēš* = “prayers”. Hence, this lexeme may be deciphered as either “with an offering” (instr. sing.) or “with/in exaltation/worship/prayers” (instr. sing.), 2. *unarukanasi/ti* = “in a dream or vision/in dreams or visions” and 3. *utinu*, may likewise be derived from the euphoric prefix, ε’υ + the verb τὰ’νω τει’νω, meaning “I stretch out/bow down well/gracefully”. Note that *utinu* also cross-correlates well with *tanarate* = “you bow down”. There is, however, yet another distinct possibility, that that *utinu* is the Minoan Linear A cognate of Luwian LU = *utar/utn* = “spell” (CLL). Both readings are plausible.

4. Syntactic ambiguity:

It is notable the Minoan Linear A libation invocations are primarily *vertical* in their orientation, and, in those instances where they are largely intact, relatively long, versus

Mycenaean Linear B inscriptions, which are primarily *horizontal* in orientation, and where grammar is by and large absent (with a few notable exceptions).

Syntactic ambiguity, which is rampant in Minoan Linear A libation invocations, surely qualifies as a *negative criterion*, (italics mine) insofar as the relatively frequent presence of grammar and syntax in Minoan Linear A can often lead to *syntactic ambiguity*, since we cannot be entirely certain of the grammatical and syntactic structure of Minoan Linear A, given the notable gaps in its substantive and adjectival declensions and in its verb conjugations.

Instances of syntactic ambiguity:

(a) *sirute* = 1. *siru(te)* = LU = *sarlatt(a)* (neuter sing.) = “praise offering”, in this case, instrumental singular in Linear A, hence, *sirute*. Cf. LU *šrlateš* = “praise offerings” (common plural). 2. LU *šarlātta* = “exaltation, worship” (feminine) Cf. HI *sarninkuēš* = “prayers”. Hence, this lexeme may be deciphered as either “with an offering” (instr. sing.) or “with/in exaltation/worship/prayers” (instr. sing.) We have thoroughly discussed and analyzed in-depth in multiple inscriptions *infra*, which pervasively evoke strong overtones and undertones throughout of divinities playing a critical role in the Minoan Linear A libation invocations. If almost all of the vocabulary in PK Za 11 (HM 1341) and elsewhere in the PK inscriptions, were not enough to convince us beyond a shadow of a doubt that all of the Minoan Linear A libation invocations, bar none, however fragmented (with the proviso that there is usually some doubt with respect to syntax), deal with precisely the same phenomena as their Hittite adstrate inscriptions and so many strikingly similar theonomous references in the *Iliad* and the *Odyssey*, pray tell, what does? Or, alternatively 3. HI *sitriēa* = seal, in this case, instr. sing. = with a seal, using a seal. So the alternate decipherment would be “with a seal” (instr. sing.) This decipherment is highly probable, whether it refers to a praise offering or, alternatively, to a seal, likely bearing the stamp of a goddess, who in all likelihood be the Minoan goddess, *Asasara* (*supra*). Cf. cognates HI *sarlai* = to raise HI 2. *ser* = up, on top, because of, concerning & 3. HI = *sihill(iy)as watar* = pure water, holy water (Hurrian) 4. HI = *siu* = god 5. HI = *sara* = portion, all of which lend further confirmation to this decipherment.

(b) *tanumuti, jasasaramana, dawa(si).duwato.i(ja), (tana2ti?), (duwajo?)* (agglutinative) (KN Za 10), consists of:

? *tanumuti*, uncertain, appears to be cognate with, *tanara.teutinu.si(rute)* (IO Za 2) ²²
+ *jasasaramana* (REL, THE) = “the queen” (alternate orthography). Cf. HI = *hassusara* = “queen”
+ *dawa(si)* (REL, SUB) = “with drinks” (instr. pl.) = HI = *tawal* (neuter) = a drink
+ *duwato* (REL, SUB) = “a drink” (nom. sing.) = HI = *tawal* (neuter) = a drink
+ *ija* (REL, VRB) = HI = *iya* = “to celebrate with a feast/ to heal with a ritual”
? *(tana2ti?)*, uncertain, appears to be cognate with, *tanara.teutinu.si(rute)* (IO Za 2, line 2)

Figure 4
KN Za 10 (Knossos)



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+ (*duwajo?*) (REL, SUB) = “from a drink” (gen. sing.) = HI = *tawal* (neuter) = “a drink”
NOTE that Minoan Linear A *dawa(si)* (REL, SUB) = “with drinks” (instr. pl.), *duwato* (REL, SUB) = “a drink” (nom. sing.) and (*duwajo?*) (REL, SUB) = “from a drink” (gen. sing.) on KN Za 10 (Zeke), in all likelihood cognates of Hittite, appear to refer to ritual drinks poured in libation ceremonies, in both the Minoan Linear A inscription, and its Hittite counterparts.

In full, *tanumuti?*, *jasasaramana*, *dawa(si).duwato.i(ja)*, (*tana2ti?*), (*duwajo*), the complete phrase reads something along these lines, “*tanumuti?*, the queen, with drinks, a drink, to celebrate with a feast/ to heal with a ritual, (*tana2ti?*), from a drink”. This decipherment, however redundant, appears contextually, if not necessarily syntactically, sound. The syntax is quite ambiguous.

(c) *tanara.teutinu.si(rute)* (IO Za 2, line 2) (REL). In this agglutinative phrase insofar as the syntax is distinctly ambiguous,
1. *tanarate*, is susceptible to several interpretations: (a) HI = *tarna* = “to forgive” (infin.) (b) a derivative of HI *tarnu(zan)* = “house of ablutions” (c) LU = *tan* (neuter) = “a type of ritual” (d) LU = *dānit* = “cult object”, or alternatively, ancient Greek lexical sources offer us compelling alternative reading of *tanarate*, namely, (e) the notion of bowing down or prostrating oneself before one’s god, presumably Zeus. This reading renders *tanarate* as proto-Greek second person plural, transcribed in Greek as *ταναρα’τε* = you stretch out (referring to supplicants bowing to their god), derived from the verb *τα’νω* *τει’νω* = I bow down, and finally (f) *tanarate* (Minoan Linear A proto-Greek locative singular), “in the temple” (locative singular), derived from Gr. = *να’οζ* = temple (OXF) 218. All together then, we wind up with 7 possible interpretations of *tanarate*, any of which may prove syntactically sound. These are: (a) to forgive, (b) house of ablutions, (c) a type of ritual, (d) cult object, (e) you bow down, (f) in the temple (g) (in) the place of worship, in a rite. It is particularly notable that, of these 7 interpretations, these 3 (b) house of ablutions, (f) in the temple and (g) (in) the place of worship, in a rite, and these 2 (c) a type of ritual, (d) cult object, are close cognates.

Table 2: *ipinamina(te)* = you have drunk (2nd. person plural)
All persons conjectural, except = you have drunk (2nd. person plural) *

Linear A	in Greek transcription	Cf. Greek aorist middle voice, ἔλυσάμην
<i>ipinaminamei</i>	ἠπιναμίναμην	ἔλυσάμην = I have loosed
<i>ipinamw</i>	ἠπινόμω	ἔλυσάμω = you have loosed (sing.)
<i>ipinato</i>	ἠπινότο	ἔλυσάτο = he or she has loosed
<i>ipinamimeta</i>	ἠπινόμεθα	ἔλυσάμεθα = we have loosed
<i>ipinaminate</i> *	ἠπιναμίνασθε	ἔλυσάσασθα = you have loosed
<i>ipinaminanato</i>	ἠπιναμίναντο	ἔλύσαντο = they have loosed

Table 3: *ipinamina(te)* = you consume to the brim (middle present, 2nd. person plural)
All persons conjectural, except = you consume to the brim (middle present, 2nd. person plural) *

Linear A	in Greek transcription	Cf. Greek middle voice pres., λυόμαι
<i>ipinaminamei</i>	ἠπιναμίναμαι	λυόμαι = I loose
<i>ipinamw</i>	ἠπινόμει	λυέει = you loose (sing.)
<i>ipinato</i>	ἠπινόται	λυέται = he or she has looses
<i>ipinamimeta</i>	ἠπινόμεθα	λυόμεθα = we loose
<i>ipinaminate</i> *	ἠπιναμίνασθε	λυέσθε = you loose (pl.)
<i>ipinaminanato</i>	ἠπιναμίνανται	λύονται = they loose

Clearly, the Anatolian proto-Greek aorist or present medio-passive or middle voice bears *no relation whatsoever to the Hittite or Luwian medio-passive conjugations (italics mine)*, but bears instead all the hallmarks of a newly emergent language, Anatolian proto-Greek, which has already fully evolved into a *language entirely distinct from Hittite or Luwian verbal conjugations*, in its superstrate classical Greek medio-passive or middle aorist conjugation, *ipinamina(te)*, for the Greek verb, πίνω = I drink or, alternatively, for the Greek verb, (middle) *ipinamina(te)* = I consume to the brim/distribute among. But why, you may very well wonder, do we resort to the restoration of the second person plural alone, to the exclusion of all other persons? The verb appears as, *ipinama/ ipinamina...* (right truncated) no fewer than 10 times on AP Za 2, IO Za 2, IO Za 15, KO Za 1, PK Za 8, PK Za 10, PK Za 11, SY Za 11, TL Za 1 and VRY Za 1. We therefore deduce that the missing final syllabogram is most likely to be *te*, inferring that the priests and supplicants on these inscriptions are routinely directly addressed as a body of worshippers by the scribes who have composed these invocations. It makes perfect sense, insofar as there would have been a retinue of litigants, priests and supplicants invoking the divine intercession of gods and goddesses, above all, Athena and *Asasara*. The scribes would naturally be inclined to address them in person, “you have drunk” or “you consume” (second person plural).

5. The medium is the message:

As Marshall McLuhan so famously proclaimed, “The Medium is the message”.²³ What does this all imply? What was true of television and visual media such as films in the twentieth century, is also true for the Internet in the twenty-first century. May it well hold water just as well with respect to cuneiform Hittite and Luwian, and Minoan Linear A ritual inscriptions? Indeed, it must. Minoan Linear A libation invocations must perforce deal with libations, religious rituals, priests, theonyms or sacred mountain sites (oronyms). Otherwise, how can they even be valid? Practically all of our findings of definitive or probable lexemes and lemmata present on Minoan Linear A libation invocations, whether mostly or partially intact, or even largely fragmented, firmly confirm our findings over and over again, namely, that the *Minoan Linear A libation invocations are invariably inscribed in Anatolian Minoan Linear A proto-Greek*, the basilect adstrate of its Anatolian Hittite (acrolect) and Luwian (mesolect). (*italics mine*)

Are the Minoan Linear A tablets libation invocations?

If indeed the so-called Minoan Linear A libation tablets do in fact deal with libations, then (a) the actual vocabulary, (b) context and (c) syntax must perforce definitively deal with libations and sacred communion rituals, in whatever language they are presumably deciphered. In other words, if any libation invocation whosoever does not deal specifically with a libation or libations, then the translation must be invalid. Based our premise that the libation invocation PK Za 11 (HM 1341), inscribed in Anatolian proto-Greek, *de facto* pans out, as we shall presently see, so should all the others, whether they are mostly or partially intact, or largely fragmented.

Minoan Linear A and Mycenaean Linear B syllabaries

Figure 6

overlap between the Minoan Linear A
& Mycenaean Linear B syllabaries

Linear A					Linear B					Linear B homophones
A	E	I	O	U	A	E	I	O	U	
⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ AU	⌈ JE		X	⌈ JU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A1
⌈ JA			X	⌈ JU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ WA	X	⌈ WI	X		⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ MA	⌈ ME	⌈ MI	X	⌈ MU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ NA	⌈ NE	⌈ NI	X	⌈ NU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ RA	⌈ RE	⌈ RI	⌈ RO	⌈ RU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ RA ₂					⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ DA	⌈ DE	⌈ DI	X	⌈ DU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ TA	⌈ TE	⌈ TI	⌈ TO	⌈ TU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ TA ₂	only in Linear A				⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ KA	⌈ KE	⌈ KI	⌈ KO	⌈ KU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ QA	⌈ QE	⌈ QI	X		⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ PA		⌈ PI	⌈ PO	⌈ PU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ PA ₂				⌈ PU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ SA	⌈ SE	⌈ SI	X	⌈ SU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2
⌈ ZA	⌈ ZE		⌈ ZO	⌈ ZU	⌈ A	⌈ E	⌈ I	⌈ O	⌈ U	⌈ A2

8 X = Linear B syllabograms not in Linear A
 ≠ not equal in Linear A & B
 LA DU = LB RI

Overlap of syllabograms & homophones in Linear A with Linear B = 56.

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The degree of overlap between the Minoan Linear A syllabary and the Mycenaean Linear B syllabary is remarkably high. Computer-assisted statistical analyses undertaken by Olivier and Duhoux and Gareth Owens²⁴ have borne out findings similar to ours. In 1975, Jean-Pierre Olivier isolated 10 Linear A and Linear B syllabic signs (DI I JA KI PI RI RO SU TA and TE), while in 1989 Yves Duhoux isolated no fewer than 30 analogous Linear A and Linear B syllabograms, notably, A E DA I JA KE KI MA ME MI NA NI PA PI PO QA RA RI RO SE TO TA TI TU U WA (re-alphabetized in correct alphabetic order here). However, since 7 of the 10 syllabic sign isolated by Jean-Pierre Olivier overlap with the 30 identified by Yves Duhoux, the actual number of syllabograms viably common to Minoan Linear A and Mycenaean Linear B should be actually calculated as 37.

In terms of the percentage overlap between the Minoan Linear A and Mycenaean Linear B syllabaries, Packard (1974)²⁵ calculates the lack or lapse of overlap of 19.00 % +/- 2.8 %, Yves Duhoux (1989) calculates it as 14.34 % +/- 1.421 %, whereas Gareth Owens (1999)^{24, bis} arrives at the figure of 10.90 % +/- 1.80 %.

Our Statistical analysis of the overlap between Minoan Linear A and Mycenaean Linear B syllabograms and homophones (*a.k.a.* logograms):

Given that we have isolated 56 syllabograms in Minoan Linear A, of which 8, these being the O series of syllabograms (DO JO MO NO SO WO) are *apparently* missing in Linear A, plus the Linear A syllabograms (RI and SI) and TA₂, found only in Linear A, which are ostensibly not equal to (≠) Mycenaean Linear B, by our count the overlap between Linear A and Linear B = 47, with the notable caveat that *301 is almost certainly a

syllabogram, as we shall momentarily see. However, if we account for Linear A and Linear B homophones, according to our calculations, the overlap rises to 55, not counting *301, which, as we definitively must account for it, if we do count it in, it compounds the issue by throwing a further wrench, which we cannot safely ignore into our calculations. Come what may, whatever syllabogram *301 represents in Minoan Linear A (and we are convinced it *is* a syllabogram, given that it occurs no fewer than 30 times in the libation invocations and fragments and no fewer than 12 times in the Minoan Linear A inventorial inscriptions, for a total of 42 times), if we are to add it to the overlap count between Linear A and Linear B, the total accrues to 56, precisely as witnessed in the table above (page 17). Given that we have accounted for 56 syllabograms and homophones in Linear A analogous to Linear B, and that we find 63 syllabograms and 3 homophones in the Mycenaean Linear B table *supra*, for a total of 66, by our final adjusted the actual overlap between Minoan Linear A and Mycenaean Linear B, stands at 56/66 or 85 %. However, whereas the Linear A syllabary and homophone count = 56 in the table *supra*, the Mycenaean Linear A = syllabary and homophone count = 75. Thus, the final total percentage overlap between Linear A and Linear B falls to 74.66 % , leaving 25.33 % of syllabograms and homophones in Linear A and Linear B non-commensurate. However, our final percentage does not take all of the homophones extant in Linear A into account, since so many of them remain *undeciphered*, rendering any truly commensurate vis-à-vis percentage overlap between Linear A and Linear B somewhat out of reach, for all practical purposes. However, in our analysis, if we account for syllabograms alone in Linear A = 56 and in Linear B = 63, the percentage overlap soars dramatically to **89 %**, leaving a mere **11 %** of syllabograms alone non-commensurate in Linear A and Linear B. This result falls squarely in the mid-range of percentage overlaps established by Packard (1974) @ 19.00 % +- 2.8 %, Yves Duhoux (1989) @ 14.34 %+ - 1.421 %, and Simon M. Bennett & Gareth Owens (1999) @ 10.90 % +- 1.80 %. The average for *non-overlap* between Minoan Linear A and Mycenaean Linear B in these three studies is approximately 14.75 %, which aligns relatively closely with our 11 % for non-overlap between Minoan Linear A and Mycenaean Linear B.

Since the *median* 12.875 % for the lapse of overlap between syllabograms alone in Linear A and Linear B chimes in in the range of 11 % – 14.75 %, this leaves us with an adjusted overlap of **76.125 %** in all of these findings taken in tandem; so no matter how you parse it, the overlap between the Minoan Linear A and Mycenaean Linear B syllabaries stubbornly remains quite high. What then are the implications of the potential relationship between the Minoan Linear A syllabary and the Mycenaean Linear B syllabary? In the final analysis, it would appear that the Mycenaean Linear B syllabary is actually a no more than a streamlined version of the Minoan Linear A syllabary, taking into account, of course, the nominal instances of clear discrepancies between them we have outlined above.

Similarities and differences between Minoan Linear A libation invocations and Mycenaean Linear B inscriptions (primarily inventories):

Table 4

Minoan Linear A libation invocations	Mycenaean Linear B
1. original Minoan syllabary	streamlined Minoan syllabary
2. religious inscriptions	inventories
3. more abstract vocabulary	less abstract vocabulary
4. vertical (with some exceptions)	horizontal (with some exceptions)
5. presence of grammar & syntax	generally little grammar & syntax
6. heavily affixed (prefixes & suffixes)	sometimes affixed (prefixes & suffixes)
7. presence of formulaic language	absence of formulaic language
8. progressive spelling	regressive spelling interspersed with progressive spelling
9. eponyms, toponyms and theonyms	eponyms, toponyms and theonyms (heavy preponderance)

Conclusion: While Minoan Linear A inventories from Haghia Triada, Zakros and elsewhere share characteristics in common with Mycenaean Linear B inventories, Minoan Linear A religious inscriptions (libation invocations *etc.*) have little, if anything at all, in common with Mycenaean Linear B.

PK Za 11 (HM 1341), square libation table, serpentine, Bosanquet & Dawkins, 1923, no. 4, Petsophas, Minoan Peak Sanctuary, Palaikastro (Late Minoan, ca. 1450 BCE)

LEGEND: Abbreviations etc.

Languages: AK = Akkadogram; GR = Greek; LA = Linear; A LB = Linear B; CU = cuneiform; HG = hieroglyphic; HI = Hittite; LU = Luwian; SU = Sumerogram
 KEY: (ADJ) = adjective; (ADV) = adverb; (ADS) = adstrate; (AFF) = affix; (AMG) = syntactical ambiguity; (APH) = apheresis; (COG) = cognate; (CRS) = crasis; (DIA) = diachronic; (ELI) = elision (omission); (EPE) = epenthesis; (ISO) = isolate (hapax legomenon); (MET) = metathesis; (ONO) = onomastic; (ORO) = oronym; (PAL) = palindrome; (PRE) = prefix; (RCC) = reciprocal cross-correlation; (REL) = religion, religious; (SUB) = substantive; (SBS) = substrate; (SUF) = suffix; (SPR) = superstrate; (THE) = theonym; (TOP) = toponym; (VRB) = verb

LEGEND: Sources

CEF1= *CEFAEL: Recueil des inscriptions en linéaire A 1*/ CEF4 = *CEFAEL Recueil des inscriptions en linéaire A 4*/ CEF1-5 : *CEFAEL: Recueil des inscriptions en linéaire A 1-5*/COH = *Copeland English-Hittite Dictionary*/CLL = *Cuneiform Luvian Lexicon* (Melchart)/DFG = *Dictionnaire français-grec*/ETH = *Etymological Dictionary of the Hittite Inherited Lexicon* /GRT = *Greek New Testament*/HED = *Hittite-English Dictionary*/HIL = *Hittite online lexicon*/LAN = *Langenscheidt*/LBL = *Linear B Lexicon*/L&S = *Liddell & Scott*/LBL = *Linear B Lexicon*/LUC = *Luwian Corpus: Cuneiform Vocabulary*/(LUL) *Luwian Lexicon*/(OXF) *The Pocket Oxford Classical Greek Dictionary*

NOTE: PK Za 11 (HM 1341), Minoan Linear A libation invocation, is by and large intact, allowing us to interpret its context with greater accuracy than most of the other libation invocations. However, even with PK Za 11, we must exercise extreme caution in interpreting the words, both semantically and syntactically. While the syntax of Minoan Linear A Anatolian proto-Greek is not securely established, we can restore it with some degree of confidence. The declensions of the nouns and the conjugations of the verbs, which we find largely intact on PK Za 11, are susceptible to reasonably accurate analysis. Moreover, the findings for noun declensions and verb conjugations on PK Za 11 can be cross-correlated with relative ease with their slightly less intact counterparts, PK Za 12 (HM 941) and IO Za 2 (HM 3557). PK Za 11 (HM 1341), is shown here:

Figure 7, Minoan Linear A libation invocation, PK ZA 11 (HM 1341)

PK Za 11 (HM 1341), square libation table, serpentine;
 Bosanquet & Dawkins, 1923, 143, no. 4, Petsophas,
 Minoan Peak Sanctuary, Palaikastro (Late Minoan, ca. 1450 BCE)

a. a ta i*301 wa e a Di ki te te

b. (I) da pi te ri a ko a nie a

c. sa sa ra me u na ru ka na ti

d. i pi na mi na si ru (te) i na ja pa qa

© by Godart, Louis & Olivier, Jean-Pierre. *Recueil des inscriptions en linéaire A*, (Études crétoises, Tome 21, IV, 112-113), Paris. © 1982-2023 revised © by Richard Vallance Janke 2025

Vocabulary PK Za 11 (HM 1341):

KEY to decipherment: ! = definite; + = highly probable or probable; ? = possible # = syntactic ambiguity

Is it even possible to decipher *301 in Minoan Linear A? Before we can possibly decipher *atai*301wae* in PK Za 11 (HM 1341), square libation table, we must first determine (a) whether or not *310 is a syllabogram, and (b) if so, which one can it possibly be? The following table is highly revealing. Relying on a technique similar to that ascribed to by Michael Ventris in his famous grids, upon which he finally came around to being able to decipher the Mycenaean B syllabograms and homophones, we have devised this table, which ventures to isolate 8 potential candidates for *301.

Table 5

Mycenaean Linear B O series syllabograms - possible candidates for *301 in Linear A X = eliminated		I	M	U	
DO	26	25	14	X	
JO	13	32	217		
MO	5	23	25	X	
NO	2	38	66		
QO	9	20	8	X	
SO	2	21	22	X	
WE	36	43	123		
WO	30	68	84		

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Since *301 occurs no fewer than 42 times in Minoan Linear A (with all hapax legomena or isolates on pendants, nodules and seals excluded, given that there is no context (NC) for them), we may readily surmise that *301 is in fact a syllabogram in Minoan Linear A. In the Minoan Linear A syllabary, we run up against obvious glaring gaps, notably almost all of the Linear B syllabograms in the O series apparently missing in Linear A. Is it therefore feasible to surmise that there may very well indeed actually be more than one potential candidate for *301 in the missing O series in Linear A. Surprisingly, the answer would appear to be 'yes'. But if so, which one(s)?

Why Linear A *301 cannot possibly = DWE or DWO in Linear B:

Given that DWE appears only 3 times (*temidwe*, *temidweta*, *temidwete*, all inflections of the same word) and DWO (*widwoijo*) only once in the *Linear B Lexicon* (26) of 2,320 entries – or + 5, = 2,325 accounted for, on the strict premise that Linear B DWO and DWE, which several Linear A past researchers have erroneously counted as feasible, we surely must eliminate DWE and DWO as utterly inadmissible. Moreover, DWE is elided 5 times in Linear B, for *dewe* in *audewesa*, *deweroikoraija*, *eudewero*, and as, *temidewete* for *temidwete*, and in *toqidewesa*, while DWO (*widwoijo*) is clearly elision for *widuwoijo*. In other words, if DWE and DWO are sheer anomalies in Linear B, so must they be in Minoan Linear A.

What syllabogram(s) might *301 represent for in Linear A?

If we subscribe to the hypothesis that Minoan Linear A is anything like Mycenaean Linear B, in other words, that it is at the very least proto-Greek, an Ursprache, or possibly even the earliest Greek dialect, we may deduce that at least one or two of the Linear B syllabograms DO JO MO NO QO SO WE WO could very well assume the same value in Linear A. A thorough scan of Minoan Linear A inscriptions and fragments in (a) the agricultural and potteries sector and (b) in Linear A libation invocations reveals that *301 occurs no fewer than 42 times in Linear A, for which at least 4 of the assignments in the Linear B O series, namely, JO NO WE & WO, appear to be the most plausible candidates for Linear A *301. But which of these might fill the bill? By adopting a grid similar to that devised by Michael Ventris to isolate and pinpoint the precise values of these Mycenaean Linear B syllabograms, we can readily compile the statistical totals for each of the 8 syllabograms in the Linear B O series apparently missing from Minoan Linear A. The total count for each of these syllabograms in the Linear B Lexicon are = 2,325 in the *Linear B Lexicon*.

The primary issue with *301 is that it occurs only 10 times in Linear A inscriptions and fragments in the agricultural sector, and only 32 times on the Linear A libation invocation inscriptions, most of which are fragmentary in both sectors. In the libation invocations, the fact that *301 appears almost always in the agglutinative *atai*301waja*, and its variants (28 times), and only incidentally in *jatai*301uja ...*, *tanai*301utinu*, and twice in *anati*301waja* (twice), for a total of 42 instances all told, further complicates matters. Since these phrases are almost certainly agglutinative, we are obliged to ask ourselves whether *301 is initial (I), medial (M) or ultimate (U), as illustrated *supra*: I *atai*301waja* (initial); M (medial) or U (ultimate), since clearly the position of *301 in the phrase ultimately determines its meaning, if decipherable.

In Table 4 *supra*, the total counts for all syllabograms in the Linear B O series are tallied as I = initial M = medial U = ultimate, for each syllabogram. The syllabograms DO MO QO and SO, marked X in the table, can be safely eliminated, due to their low counts.

1. DO = I 26 + M 25 + U 14 X
2. MO I = 5 + M = 23 + U = 25 X
3. QO = I 9 + M 20 + U 8 X
4. SO = I 2 + M 21 + U 22 X

But that still leaves us grappling with JO NO WE and WO.

1. JO: While the overwhelming candidate *prima facie* appears to be JO (262 times in Linear B *), we must be on our guard not to leap prematurely to conclusions.

* Why then is JO so prevalent in Mycenaean Linear B? The reasons are self-evident. Plausible candidates for the syllabogram signified by *301 in Minoan Linear A:

1.1 JO = I 13 + M 32 * + U 217 **

Notes:

1.1 JO I initial = 13

1.2.1 JO M medial = 32 frequently appears as the penultimate in Linear B words terminating in JOJO, which is accounted for by the genitive singular in Linear B.

1.2.2 There is one possible exception for JO medial (M):

1.3 JO U ultimate = 217 almost always appears as the ultimate in Linear B, which is clearly accounted for by the *genitive singular* in Linear B. Consequently, if JO is to be accepted as the syllabogram for *301 in Linear A, this would imply that *all* Linear A words terminating in *301 *are equivalent to the genitive singular in Linear B*. This casts serious doubt on the interpretation of *301 = JO in Minoan Linear A, since the vast majority of incidences of JO in Mycenaean Linear B are O = ultimate, to cite but a few, *adaratijo, adarijo, Aikupitijo, Akerewijo, Aminisijo, Arejo, Dawijo, diujo, diwijo, dowejo, Erateijo, ijo, Keijo, keseniwijo, Konosijo, Korisijo, kuminojo, menijo, nawijo, Paitijo, parajo, ponijijo, posidaijo, Rasutijo, Rukitijo, toqidejo, tosojo, Turisijo, urajo, wanasewijo, wearejo* and *Zowijo*. What is particularly striking is that so many of these are eponyms, theonyms or toponyms. Still, one thing stands out. It is possible to read *301 as JO, if we interpret medial (M) *jo* in this context:

Figure 8

*atai*301wae = ataijowae*

1. ἀνταῖος = *ataijo* = set over against, right opposite

+

2. *wae*

2. While there is no clear root connection for this group, its primary sense seems to have been that of 'earth's surface, ground'.

Grk. γῆ, Hom. γαῖα, etym. unknown, perh. of pre-Greek origin. The poetical *aia* is also of dub. etym., but possibly 'the mother (earth)'. Brugmann, IF 15.93 ff. *wae = loc. sing. for land, hence: on land*

Translation: on land right opposite - or - facing Mount Dikte

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This makes perfect sense in context. The reference is to land set over against, or opposite Mount Dikte. However, there is an alternative reading, which is subsumed under *301 = *no, infra*.


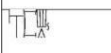
2. NO = I 2 + M 38 * + U 66 ** Notes:

2.1 NO I = 2 (2 incidences only, therefore inadmissible)

2.2 NO M = 38, for which we find the following plausible theonyms, *Atano*, *Atanore* and *Atanoro* * in Linear B.

Figure 9

Cf. *Atai*301wae = Atainowae* PK Za 11 (HM 1341)

	a-ta-na (-po-ti-ni-ja)	Ατάνα (-πότνια)	Atana (-potnia=beloved)	goddess's name (goddess Athena)
	a-ta-no/ a-ta-no-re/ a-ta-no-ro	Αντάνωρ	Antanor	personal name

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Atainowae in alphabetic Greek = Αθαινονγαίε = the temple of Athena, on its land (locative)

Given the medial (M) position of *301, reading it as NO also makes sense in context, especially insofar as it invokes the actual temple of Athena *in situ*. If this reading is correct, we may discern obvious parallels to it in the Greek Parthenon = Παρθενών, the classical temple of Athena the maiden in Athens (ca. 432 BCE)

2.3 NO U = *ultimate* occurs 66 times in Linear B, often on account of the high frequency of the present participle ending in *meno*. However, the present participle is primarily absent in the Minoan Linear A libation invocations.

3. WE (digamma + e) (*F*)
 3.1 I = 36 3.2 M = 43 3.3 U = 123

4. WO (digamma + o) (*F*)
 4.1 I 30 4.2 M 68 4.3 U 84

NO, WE & WO are surely prime candidates. So then, which of these is/are the most plausible candidate(s) for the Linear A syllabogram which *301 presumably is? The answer is not immediately apparent, but an implicit signal clue appears in PK Za 11 (almost entirely intact) and PK Za 12 (mostly intact), encapsulated as:

+ *Atai*301wae* (THE) = *Atainowae* = “to Athena (dat. sing.)” Gr. = Ἐθαινοφαε = Αθαινογαε, and again as *Atai*301waja* = Ἐθαινοφαα = “(of, from) Athena” (PK Za 12) or: 2. reading WE *Atai*301wae* = *Ataiwewae* = proto-Greek Gr. Ἐθαιφεφαε = “to Athena Gaia”. In later Greek dialects, notably, Attic, Athena was no longer be referred to as Athena Gaia (i.e. Athena the earth goddess). Careful scrutiny of these 2 phrases, *Atai*301wae* in PK Za 11 and *Atai*301waja* in PK Za 12, reveals that both of these libation tablets are in fact invoking the proto-Greek name for the goddess Athena. Moreover, it is remarkable that, apart from the Ionic and Attic dialects, according to C.D. Buck, digamma persisted throughout almost all of the ancient Greek dialects, “But in most dialects it *F* is of frequent occurrence initially, where it survives till the fourth century ... *passim* ... Between vowels in the earliest inscriptions of many dialects, after consonants in several ...”, (§ 50, pg. 46) ²⁶ lending further credence to the hypothesis that the Minoan Linear A orthography incorporating digamma *F* is quite likely correct. Is this mere co-incidence, or is it emblematic of the proliferation of digamma *F* throughout the ancient Greek dialects? The latter scenario appears sound.

! *aDiketete* (ORO, THE) *aDikitete* (primordial ablative) Gr. = Ἐδικιτετε 1. Cf. LU = *anta* = Gr. Ἐντα = “into, towards” + 2. Cf. Gr. Ἐνοθεν (allative) = “from/on the other side of Mt. Dikte” + 3. Cf. Greek ανινοθει = “it springs forth, rises upwards”. In other words, Mt. Dikte rises upwards + 4. Cf. Ἐδη = “forested” + “timber” = “wooded hill or mountain”, hence, “Mount Forest” + 5. = epithet of the god Zeus + 6. Cf. MM medalion *Dikatare* (ORO) = “sanctuary of Mt. Dikte” + 6. LB *Dikatade* = Gr. Δικταδε = “from Mount Dikte” (allative) + 7. LB *Dikatajo* = Gr. Δικταίου = “epithet of Zeus”, i.e. “from Mount Dikte” (genitive). 8. Cf. related Greek, δικαιο = “just, right”, δικαιοω = “to judge”, δικαιοτης = “judge”, δικη = “justice”. Zeus is just or righteous. Cf. *Dikatare* (ORO,THE) so-called Middle Minoan “hieroglyphic”, actually a syllabary = Gr. Δικταρε = “on Mount Dikte” (loc. sing.) See Figure 11 *infra*. Hence, the decipherment reads “from Mount Dikte” (allative)

Remarkably, in this vein, Julian James draws deliberately draws our attention to mountains and mountainous shrines, stating explicitly, "... the mountains themselves were *hallucinatory* to the Hittites, (as) indicated by relief sculptures still clearly visible on the rocks within the sanctuary, showing the usual *stereotyped drawings of mountains* topped with the heads and headdresses used for the gods." ²⁷ (*italics mine*). Is it so surprising then that the Cretan mountains, Mount Dikte and Mount Ida, could invoke hallucinatory dreams in the minds of the priests and supplicants who have painstakingly climbed to their lofty sanctuaries, there to offer their prayers, sacrifices and libations? Apparently not. Hallucinatory dreams of priests and supplicants were not merely imposed by these lofty mountains, *they were part and parcel of their very substance or divine essence*. No wonder the Minoan Cretans unquestionably, *with no conscious effort whatsoever*, implicitly believed Mount Dikte was the birthplace of Zeus himself, and that the hallowed sanctuary of the divine *Idamate*, the mother goddess, was none other than Mount Ida itself. (*all italics mine*)

Figure 10

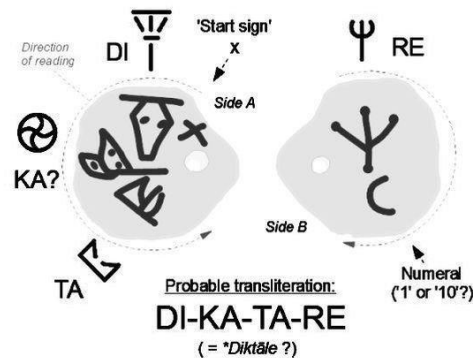
Mount Dikte and Mount Ida Mount Dikte = Linear A: PK Za 11 (HM 1341) PK Za 12 (HM 942) * a Di ki te te from/ on the other side of Mount Dikte * = vestigial ablative				
	di-ka-ta-de	Δικτανός (Δίκτη> Δίκτη)	Diktande (Dikta> Dikte)	place name (mountain)
	-te	-θεν	-then	away from a place (ablative)
	di-ka-ta-jo	Δικταίος	Diktaios	epithet of god Zeus

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Invocation of the site of Mount Dikte appears even to have surfaced in the Middle Minoan so-called "hieroglyphic" script, which is more likely to actually have been a proto-syllabary:

Figure 11

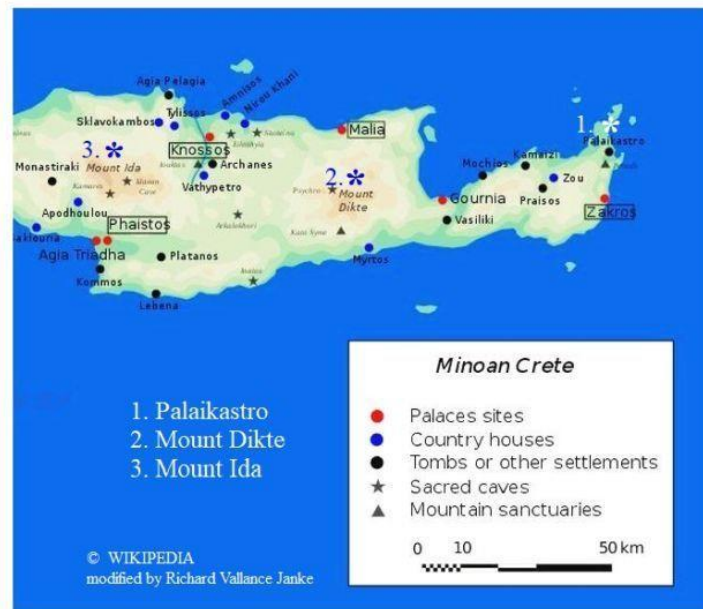
Middle Minoan clay medallion with hieroglyphic inscription from Knossos (CHIC #45). The name might be the earliest mention of the sanctuary at *Mount Dikte* (*Dikṛṛ*, also recurring as JA-DI-KI-TE-TE in Linear A and DI-KA-TA in Linear B)



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3. ! *Ida* (ORO, THE, proto-Greek, Doric) = Gr. Ἴδα = Mount Ida, i.e. Mount Forest; also appears in Thracian as Ἴδα, *Ida*, and again, ἰδη = forested + timber = wooded hill or mountain, hence, Mount Forest

Figure 12



According to *Wikipedia*, Mount Ida, 2,456 metres (8,058 ft), has the highest topographic prominence of any mountain in Greece. Etymology: The term *Ida* (Ἴδη) is of unknown origin. Instances of *Ida* in Linear A probably refer to Mount Ida in Crete. Again, we find the name *Idamate* on AR Zf 1 and 2, and KY Za 2, apparently invoking the mother

goddess of Mt. Ida (Ἰδαία μάτηρ). In *Iliad*, 2.821, Ἰδη means “wooded hill”, recalling worship on mountain peak sanctuaries. ²⁸

Anna Kofou has this to say,

Crete exported cypress timber to the surrounding lands during Minoan times. In Homeric times Psiloreitis was covered with forests to which it also owes its name in antiquity – *Idi* – from the Doric word *Ida*, which meant trees for lumber, forest or wood-covered mountain. ²⁹

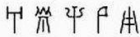
4. ! *piteri* (ONO,REL) = 1. HI = *Lúpatili* = “a kind of priest” = *Cf.* multiple Greek cognate terms, notably, πιστευ’ω = “to believe, trust in, confide, entrust”, π’στις = “trust, faith”, πιστο’της = “faithfulness” & πιστο’ω = “to make faithful, to trust in, to bind by oath”, all of which confirm the viability of this decipherment. This decipherment is incontrovertible.

5. *akoane* (SUB,REL): this decipherment, highly plausible, is clearly a cognate of Mycenaean Linear B,

Figure 13

Linear A, *akoane*

	*a-ko	ἀγος/ἀγκος	agos/agkos	holy place/grove, valley (see ‘ti-mi-to-a-ke-e’)
		Linear B cognates		

Linear B: akeneusi = they purify 

(alternatively)

Linear B: Akanajo = from Archanes 

© by Chris Tselentis. Linear B Lexicon

and of the Greek derivatives, ἀ’γ’οζ = “holy, sacred, venerable” (OXF, pg. 2), ἀ’γ’νο’ζ = “pure, chaste; holy, sacred; purifying” (OXF, pg. 3) and ἀ’γ’νο’τηζ = “purity” (*ibid*) + Greek ἀ’γ’νευ’σι = “they purify”. Hence, the Linear A reading, *akoane*, appears to be locative singular, hence = “in a/the sacred grove/precinct”. Another plausible alternate reading is, *Akoane* = “in Archanes”, also locative singular. This Linear A term may also bear some relation to a possible Hittite cognate, 1. HI = *arkuwar/rkur* = “prayer” & 2. HI = *arkuwai* = “to pray”, since priests and supplicants alike, whether Minoan or Hittite, would have prayed in holy sanctuaries or sacred groves, more often than not located on lofty mountain peaks. But the correlation with the apparent Hittite cognate is somewhat dubious.

Hymns to the gods are one of the most pregnant and pervasive forms of cultural and textual transmission among the Late Bronze Age civilizations of the ancient Near East.

So it is easy to guess that such symbolic and performative texts must have piqued the interest of the cultures influenced by substrate Sumerian and Sumero-Akkadian literature. This holds true for the Hittite world, where there was no local hymnic tradition (except for the hymnic sections contained in prayers), but where the ritual aspect of cult was particularly important. From this perspective, for the Hittites, the hymn was not merely a poetic composition: the recitation of a hymn was accompanied by rituals:

... *passim* ... The tablet collections from Hattuša-Bogazköy contain a significant body of Hittite prayer literature. Particularly notable is the personal prayer, *arkuwar*, offered by Hittite rulers to the gods for their support ... *passim* ... These prayers reveal intricate rhetorical structures ... *passim* ... A handful of incantations are found in both magic rituals and prayers. Both genres were the product of the scholar-scribes who drew on the same reservoir of traditions to compose their texts. ³⁰

6. ! *Asasara(me)* (THE) *Asasara(me)* = (to the) goddess, *Asasara etc.* 1. = Gr. Ἄσασσα(με) 2. *Asasara* also appears to be related to Laconian Ἄσσασσα 3. Cf. HI = *hassusara* = “queen” + HI = “*ishassara*” = lady 4. LU = *išarwiliya* = “favourable” 5. LU = *šiwanna* = “deity, goddess 6.” SU = *Ishtar* (Sumerian goddess of war and love) 7. and again, *Šamt-Ištar*, “She of Ištar”, ¹⁸ *supra* 8. HI *asiya* = “to love” 9. HI “*aseia*” = to be loved 10. *assiyatar* (neuter) = “love” 11. LU *asi* = “to love” 12. The very concept of the abstract notion of *salvation* in and of itself is implied in her name, *Asasara*, as witnessed in the Greek cognate, σωζειν = “to save” (OXF) + σωτηρ = “saviour”, σωτηριον, σωτηριον = “salvation” (GNT). Surely *Asasara* is the beloved goddess, worthy of our love and devotion. It is abundantly clear that *Asasara* is the queen goddess, queen of heaven. This decipherment is unassailable!

Figure 14 is on the following page

Figure 14

the Minoan goddess Queen, “Asasara”

variants



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7. Dreams are visions, visions dreams:

+ *unarukanati* (REL, SUB x2) (agglutinative) = Gr. ὄναρονκᾶνατί = “in a dream/vision” (accusative of respect) = GR ὄναρον + “with resplendence” = Gr. = κᾶνατί (instrumental singular), as attested in Greek mythology:

Figure 15

In [Greek mythology](#), dreams were sometimes personified as **Oneiros** (Ancient Greek: Ὀνειρος, lit. 'dream') or **Oneiroi** (Ὀνειροί, 'dreams').^[1] In the *Iliad* of Homer, Zeus sends an Oneiros to appear to Agamemnon in a dream, while in [Hesiod's Theogony](#), the Oneiroi are the sons of Nyx (Night), and brothers of Hypnos (Sleep).

© Wikipedia

The reading therefore is either:

1. *unarukanati*, “with resplendence, in a dream” or “with resplendence, in a vision”, where the notion of the dream is synonymous with that of a vision, in as much as *dreams and visions constituted one and the same phenomenon* to Bronze Age Minoans. Thus, = GR ὄναρον = “with respect to a dream/vision” *i.e.* “in a dream/vision” (accusative of respect) + Gr. = γᾶνατί = “to shine” (referring to the Minoan pantheon of gods). To them, a dream *was* a vision, a vision a dream. Indeed, in their rituals and prayers to the gods in the libation invocations, the Minoans felt powerless, *passively subject* to the whims of the gods, notably, Diktaian Zeus, the mother goddess of Mount Ida and *Asasara*, the Minoan queen goddess of love. This decipherment is altogether plausible. or 2. *unarukanasi*, the variant, which reveals yet another reading, equally plausible, notably:

+ *unarukanasi* (REL, SUB, VRB) (agglutinative) = GR ὄναρον = “with respect to a dream/vision” *i.e.* “in a dream/vision” (accusative of respect) + Gr. = γανᾶσιν = “they shine” (referring yet again to the Minoan pantheon of gods), hence “they (*i.e.* the gods) shine/are resplendent in a dream/vision”, equally plausible.
 or 3. *unarukanati* = GR ὄναρον = “a dream/vision” + Gr. = γανᾶντι = “shining” (neut. participle). This makes sense, since *unaru* = GR ὄναρον = “a dream/vision” is neuter, hence, “in a shining dream”

Circumstantial evidence for the “resplendent dream/vision” in Minoan Linear A:
 Hallucinations, Dreams, Visions and Super-Religiosity

Closer examination of the evidence occasioned by the luminous phrase, *unarkanati*, on the Minoan Linear A libation invocation, PK 11 (HM 1341), and in 11 additional readings, *unarukanasi/ti+* (AP Za 2, IO Za 2, IO Za 9, IO Za 16, KO Za 1, PK Za 8, PK Za 11, PK Za 12, PK Za 20, PK Za 27, TL Za 1), reveals that there here arises far more than merely a simplistic allusion to notion of the *dream as vision/vision as dream*, as the phenomenon *per se*. We are left to wonder, what pregnant connotations does this uncanny phrase, “with resplendence, in a dream” or “with resplendence, in a vision” in a resplendent dream, invoke? Are the various nuances of its implications, profound as they are, enumerated in 7.1 – 7.6 *infra*, all so surprising?

7.1 Dreams play a significant role in the *Iliad* and *Odyssey*, Superstrate Greek theonomous invocations abound in the *Iliad*:

Not surprisingly, Greek heroes were also born of goddesses. In the *Iliad*, the goddess Thetis gives birth to the heroic king and demigod, Achilles, who, unlike her, is mortal. For the sake of brevity and in order to avoid over citing the massive body of references to deities, invocations, chants and rituals in Greek, we limit our scope to the *Iliad*, and even there, we restrict ourselves to one passage in particular, particularly reminiscent of strikingly similar spiritual phenomena in the Minoan Linear A libation invocations, *viz.* the opening lines of the *Iliad*, Book II, where formulaic language abounds.³¹ References to the intervention of the all-powerful gods in the lives of the Greek heroes and demigods in the *Iliad* abound. This passage should prove to be enough to convince us that the substrate Hittites and Minoans before Homer’s era were in fact invoking the same phenomena as Homer does in the sphere of super-religiosity (*Cf.* Brian McVeigh *infra*):

Figure 16

ὡς φάτο, βῆ δ' ἄρ' ὄνειρος ἐπεὶ τὸν μῦθον ἄκουσε:
 καρπαλίμως δ' ἴκανε θοὰς ἐπὶ νῆας Ἀχαιῶν,
 βῆ δ' ἄρ' ἐπ' Ἀτρεΐδην Ἀγαμέμνονα: τὸν δὲ κίχανεν
 εὐδόντ' ἐν κλισίῃ, περὶ δ' ἀμβρόσιος κέχυθ' ὕπνος.
 στῆ δ' ἄρ' ὑπὲρ κεφαλῆς Νηληϊῶν υἱὸς ἑοικώς
 Νέστορι, τὸν ῥα μάλιστα γερόντων τί' Ἀγαμέμνων:
 τῷ μιν εἰσιάμενος προσεφώνεε θεῖος ὄνειρος:
 'εὐδεις Ἀτρέος υἱὲ δαΐφρονος ἱπποδάμοιο:
 οὐ χρὴ παννύχιον εὐδεν βουληφόρον ἄνδρα
 ᾧ λαοὶ τ' ἐπιτετράφαται καὶ τόσσα μέμηλε:
 νῦν δ' ἐμέθεν ξύνες ὄκα: Διὸς δέ τοι ἄγγελός εἰμι,
 ὅς σεῦ ἀνευθεν ἑὼν μέγα κήδετα ἦδ' ἐλαίρει.
 θωρηξάει σε κέλευσε κάρη κομόωντας Ἀχαιοὺς
 πανσυδίῃ: νῦν γάρ κεν ἔλοις πόλιν εὐρυάγυιαν
 Τρώων: οὐ γὰρ ἔτ' ἀμφὶς Ὀλύμπια δώματ' ἔχοντες
 ἀθάνατοι φράζονται: ἐπέγναμψεν γὰρ ἅπαντας
 Ἥρη λισσομένη, Τρώεσσι δὲ κήδε' ἐφήπται
 ἐκ Διός: ἀλλὰ σὺ σῆσιν ἔχε φρεσὶ, μῆδέ σε λήθη
 αἰρεῖται εὐτ' ἂν σε μελίφρων ὕπνος ἀνήη.

↔

Hom. II. 2.1

[1] Now all the other gods and men, lords of chariots, slumbered the whole night through, but Zeus was not holden of sweet sleep, for he was pondering in his heart how he might do honour to Achilles and lay many low beside the ships of the Achaeans. And this plan seemed to his mind the best, [5] to send to Agamemnon, son of Atreus, a baneful dream. So he spake, and addressed him with winged words: "Up, go, thou baneful Dream, unto the swift ships of the Achaeans, and when thou art come to the hut of Agamemnon, son of Atreus, [10] tell him all my word truly, even as I charge thee. Bid him arm the long-haired Achaeans with all speed, since now he may take the broad-wayed city of the Trojans. For the immortals, that have homes upon Olympus, are no longer divided in counsel, [15] since Hera hath bent the minds of all by her supplication, and over the Trojans hang woes." So spake he, and the Dream went his way, when he had heard this saying. Forthwith he came to the swift ships of the Achaeans, and went his way to Agamemnon, son of Atreus, and found him sleeping in his hut, and over him was shed ambrosial slumber. [20] So he took his stand above his head, in the likeness of the son of Neleus, even Nestor, whom above all the elders Agamemnon held in honour; likening himself to him, the Dream from heaven spake, saying: "Thou sleepest, son of wise-hearted Atreus, the tamer of horses. To sleep the whole night through besemeth not a man that is a counsellor, [25] to whom a host is entrusted, and upon whom rest so many cares. But now, hearken thou quickly unto me, for I am a messenger to thee from Zeus, who, far away though he be, hath exceeding care for thee and pity. He biddeth thee arm the long-haired Achaeans with all speed, since now thou mayest take the broad-wayed city of the Trojans. [30] For the immortals that have homes upon Olympus are no longer divided in counsel, since Hera hath bent the minds of all by her supplication, and over the Trojans hang woes by the will of Zeus. But do thou keep this in thy heart, nor let forgetfulness lay hold of thee, whenso honey-hearted sleep shall let thee go."

© by Perseus. Homer, Iliad, Book II.2.1

7.2 The phenomenon of “clairvoyance dreams” frequently recurs in ancient civilizations:

According to Esraa Dayrwan, Oppenheim refers to many ancient dreams as atypical, introducing a subcategory he calls “*clairvoyance dreams*”, whereby the dreamer undergoes an “oracular experience”, which somehow doesn’t quite fit the dream formula of “revelation. He furthermore notes that many of these dreams are part and parcel of epics, originally transmitted orally by bards, and subsequently written down (as apparently was the *Iliad*). Consequently, these epics consist primarily of formulaic language in verse, derived from poetic conventions, as Bendt Alester indicates:

“The use of *formulas* is a characteristic mark of oral poetry, although we should not be allowed to assume that literature, which is composed by means of formulas, necessarily is oral, but *narrative inconsistencies* . . . are, I believe, best *explained as reflections of an oral technique, in which traditionally fixed elements can be combined in numerous ways*, when a poem is created in quick oral composition.”³² (*italics mine*)

Nonetheless, dreams, whether or not, as implied, actually did occur or merely served as a convention of the literary tradition of mid-Bronze Age civilizations, were apparently intended to divinely “explain” certain events, or to convey predestined mythological authority. As such, dreams played an integral role in the cultural and the ritual lives of the ancient people of Mesopotamia and the Levant.

Alester's conclusion: the ancient accounts of dreams from the mid-Bronze Levant provide us the opportunity to gain somewhat of grasp on the wide range of beliefs the ancient people of that region associated with their experiences, whether awake or asleep, and notes how essential were dreams to the oral storytelling in conveying "meaning" to presumed historical events, often couched in the guise of mythology, thereby blurring the distinction between historical and mythological in the minds of the peoples of the mid-Bronze Levant. Which was which to them? Were they both simultaneously true to them? Apparently so. Furthermore, dreams were primary means of communication with the divine, functioning in many ways as windows to the realms beyond and above. People actually believed that dreams could portend to be ominous of the future as yet to appear (but appear it must!). So, naturally they appealed to the immanent omnipresent gods to grant them "good dreams", calling on them to visit them in their slumber to guide and bless them. Divination through the medium of dreams was commonly practiced across the region, at least among kings, priests and the nobility. ^{30 bis}

7.3 Oracles and Omens: Hittite Divination

Lest we be tempted to underestimate the profound significance of dreams in cuneiform Hittite lore, Daniel Schwemer has this to say, citing the following passage from "The prayer of Kantuzili", in which a prominent Hittite priest of the first half of the 14th century, dwells on the function of divination:

Now may my god open his innermost soul to me with all his heart, and may he tell me my sins so that I can acknowledge them. *May my god either speak to me in a dream* — and may my god open his heart and tell me my sins so that I can acknowledge them — or let a dream interpretest speak to me or let a diviner of the Sun-god speak to me ... *passim...* and may my god open to me with all his heart his innermost soul, ... ³⁴ (*italics mine*)

Here, the foundational principle is the *binary or bicameral scheme* in this invocation. In addition to the (often detailed) enquiry, the priest or seer seeks to invoke a hypothetical result, oriented to align with the favourable or unfavourable character of the conditions the seer's enquiry alludes to. If the findings of the seer's performed oracle happens to coincide with this hypothetical result, the hypothetical circumstances formulated in the enquiry, in the seer's own mind, are confirmed in actuality by divine authority. Dreams are actively invoked as an oracular technique through the medium of an ecstatic, the "man of god" (Hittite *siuniyant*).

7.4 Alice Mouton on Hittite Dreams:

According to Alice Mouton, early kingdom Anatolian Hittites envisioned dreams as puissant portents directly issued by the gods. Several Hittite cuneiform texts (historical records, oracles, vows, prayers, etc.) illustrate this phenomenon in detail. In Hittite texts,

the verb, *šuppa/šuppaya šeš* = “to sleep in a consecrated manner”, invokes divination(s) occurring in cultic events. Dreams, invoking oracles assaying to divine the gods’ demands, arose spontaneously. The Hittites saw dreams as windows between the human and supernatural realms. While dreams were viewed as a visual and auditory psychic phenomenon, *the visual element was prevalent* in sleep. Like their Near Eastern neighbours, they believed collective dreams could occur while awake. Hittite texts do not always draw a clear-cut distinction between the two phenomena. Dreams, though individual, were deemed to be universally intimate experiences simultaneously shared by all. It is notable that Hittites, rather than considering themselves conscious actors of their dreams, simply saw themselves as passive onlookers in them. The dreamer’s passive role is, in Mouton’s view, a central characteristic of dreams in Bronze Age Near Eastern societies in general. ^{2 bis}

What’s more, our startlingly novel interpretation is firmly buttressed by remarkably relevant observations in two seminal studies on the phenomenon of hallucinations or visions as such, 5. Julian James. *The Origin of Consciousness in the Breakdown of the Bicameral Mind* and 6. Brian McVeigh. *Super-Religiosity*.

7.5 The Origin of Consciousness in the Breakdown of the Bicameral Mind:

Julian James, in his revolutionary ground-breaking seminal oeuvre, *The Origin of Consciousness in the Breakdown of the Bicameral Mind*, advances the dynamic theory that before the advent of what is now commonly quasi-universally perceived as subjective consciousness, *hallucinatory voices or hallucinations were the sole driving-force* behind the vocabulary consisting solely of concrete actions and behaviour as such of humankind. Jaynes advances the concept of the *bicameral mind, the non-conscious mentality prevalent in early humans relying solely on auditory and visual hallucinations*. Indeed, we find ourselves face-to-face with this startling assertion in his own words:

The bicameral mind. The second main hypothesis is that preceding consciousness there was a different mentality based on verbal hallucinations. *For this I think the evidence is overwhelming*. Wherever we look in antiquity, there is some kind of evidence that supports it, either in literary texts or in archeological artifacts. Apart from this theory, why are there gods? Why religions? Why does all ancient literature seem to be about gods and usually heard from gods? (*italics mine*) ³⁴

Meticulously, and with astounding frequency, Jaynes delves into historical texts and archaeological evidence to buttress his theory. He places the origin of consciousness around the 2nd. millennium BCE, suggesting that the transition from the bicameral mind to consciousness was triggered by the breakdown of the bicameral system. The bicameral mind, he explains, was characterized by individuals experiencing auditory hallucinations, visually enhanced, as they pervasively encountered the direct commands of the gods,

guiding their actions. According to Jaynes, humans initially began to develop language around 100,000 BCE, subsisting with virtually no inner conscious life, relying instead solely on their *awareness of a concrete world*, replete with concrete objects *per se*. Eventually, bicameral civilization began to fragment sometime between 2000 and 1000 BCE, Jaynes believes, because society eventually grew too intricate to be directed by the simple commands of divine and divinely inspired voices. Notably, in Egyptian mythology, we encounter “The Instructions which the Majesty of King Amenemhet I justified, gave when he spoke in a *dream-revelation* to his son.” But there is more. Jaynes points to the ancient classics, with the pointed observation that, “*There simply is no consciousness in the Iliad, except for a few later accretions.*”, stressing that, “The heroes do not wonder, ponder or decide. They are pulled around by *the voices of the gods*. The same is true in the early books of the Bible. Abraham isn’t conscious, and Amos isn’t either. Consciousness comes later, with Ecclesiastes.” ^{34 bis} Once again, *ancient heroes attributed the voices in their minds to supernatural powers*. Jaynes argues that the characters in the *Iliad* do not sit and think about what to do like we do, nor do they have alert and introspective minds like us. *In the bicameral mind, episodic and semantic memory, introspection and mastery of consciousness have not yet been formed.* (2, Okur). And there is more. Julian James deliberately draws our attention to mountains and mountainous shrines, stating explicitly, “... the mountains themselves were *hallucinatory* to the Hittites is indicated by relief sculptures still clearly visible on the rocks within the sanctuary, showing the usual stereotyped drawings of mountains topped with the heads and headdresses used for the gods.” ³⁴ Is it so surprising then that the Cretan mountains, Mount Dikte and Mount Ida, should invoke hallucinatory dreams in the minds of the priests and supplicants who painstakingly have climbed to their lofty sanctuaries to offer their prayers, sacrifices and libations? Apparently not. Hallucinatory dreams of priests and supplicants were not imposed by these lofty mountains, *they were part and parcel of their very substance or divine essence*. No wonder the Minoan Cretans unquestionably, with no conscious effort whatsoever, implicitly believed Mount Dikte was the birthplace of Zeus himself, and that the hallowed sanctuary of the divine *Idamate*, the mother goddess, was none other than Mount Ida itself.

Eventually, the growing spread of the written word served to widely undermine the unquestioned authority of theonomous voices in visions and hallucinations. Jaynes assumes that humankind man was somehow jolted into conscious awareness by the social chaos pursuant to the downfall of Mycenaean civilization ca. 1,300 BCE., when shortly thereafter, vast migrations, massive invasions and natural catastrophes finally “drove the wedge of consciousness between god and man”. Says Jaynes, it was then that “Man became modern.” ^{34 bis} But surely this begs the question, How can an entire civilization be unconscious? And yet, in spite of any appearances to the contrary, it was, and for a very long time, until at least 1,300 BCE. Such is the remarkable evidence proliferating in *The Origin of Consciousness in the Breakdown of the Bicameral Mind*. (all italics mine)

7.6 Brian McVeigh and Super-religiosity:

Brian McVeigh goes even further, in “Super-religiosity: the resplendent dream”

Figure 17

unarukanati (PK Za 11) = in a resplendent dream + *unarukanasi*

189. una(ru)kanasi AP Za 2 MMIII-LM Ib KO Za 1 KO Za 9 IO Za 2 IO Za 9 PK Za 10 SY Za 2
MM III b - LM I a TL Za 1 + unarukanajasi K Za 12 TOP = lacG ὕναρκανασις
- or - LacG We may suppose that *kanasi* in *unarukanasi* would stand for γανῶω (Liddell and
Scott, pp. 299-300, to shine, glitter for metal). So that we might interpret unarakanasi as a
shining, gleaming dream.. - or - = lacG ὕναρκανασις = dream or vision zealot ->
ὄναρκανασις = zealot (on religious tablets, used in conjunction with libations, reduplication
of να missing in proto-Greek) Cf. Calchas, the seer or reader of oracles in Homer's *Iliad* (Book
I,1,85) "... for by Apollo, dear to Zeus, to whom you, Calchas, pray when you reveal oracles to
the Danaans,..." ... οὐ μὰ γὰρ Ἄ' πόλλωνα Διὶ φίλον ὦ τε σὺ Κάλχχαν εὐχόμενος Δαναοῖσι
θεοπροπίας ἀναφαίνεις, ..."

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Richard Vallance Janke and Alexandre Solcà initially drew attention to the phenomenon of dreams or visions in Minoan Linear A libation invocations in 2018.³⁵ This was, so to speak, the kick-off point for our in-depth analysis here.

It is particularly striking that, not only this libation invocation in particular (PK Za 11), but many more besides (AP Za 2 KO Za 1 KO Za9 IO Za 2 IO Za 9 PK Za 10 & SY Za 2, for a total of 7, all dating from MM IIIb – LMIIb) directly invoke the phenomenon of resplendent dream(s), here in PK Za 11 in the phrase *unarukanati* = “by means of = in a resplendent dream” (instrumental singular and elsewhere, in the plural, *unarukanasi* = “by means of = “in resplendent dreams”.... Here, as elsewhere in the Minoan Linear A inscriptions hearkening to the dictates of “resplendent dreams”, the invocation of resplendent dreams is highly significant, insofar as *super religiosity* weighs heavily in the religious cadre within the socio-cultural sphere in Minoan Linear A libation invocations, where we find that Brian J. McVeigh reasons *that super-religiosity is the intrinsic hallmark of the Middle Bronze Age when belief in deities was never called into question anywhere. (italics mine)* According to McVeigh, “... skepticism of divine order (was) neuroculturally impossible.”³⁶ In this milieu, the sophisticated idiosyncratic Minoan civilization was coterminous with the Hittite Empire. Though Hittite, Luwian and Minoan are synchronous adstrate Anatolian languages, the socio-cultural landscape of the Minoan language is distinctive, and stands on its own merits. Even when Linear A lemmata and lexemes are cognates of those similar in its sister Anatolian languages in Asia Minor, Hittite and Luwian, they are circumscribed by the singular hyper religious socio-cultural milieu of the Minoan civilization, where recurrent formulaic religious inscriptions, in which resplendent dreamscapes prevail and, “... are suggestive of visual hallucinations” (*ibid.*) In his in-depth conspectus of the Bronze Age religious sphere, McVeigh underscores “... the prevalence of “shining” and “brilliance” in particular.

McVeigh’s incisive analysis of dreams and visions is firmly buttressed by Dean Hammer, who observes:

... we will not be overstating the case to point to a guiding assumption of Homeric scholars that a trade-off exists between human agency and divine intervention. ... *passim* ... Bruno Snell (1953.29), in his Hegelian reading of the emergence of the Greek conception of the self, notes that, “In Homer every new turn of events is engineered by the gods.” The result is that “*human initiative has no source of its own; whatever is planned and executed is the plan and deed of the gods*” (Snell 1953.30). Indeed, *what Homeric man is missing* for Snell(1953.31) *is consciousness ... passim* ... In the *Iliad* the heroes accept divine action as something fateful and inescapable. (*all italics mine*)³⁷

(*ibid.*) Indeed, the oracle bird in Linear A, which may possibly equate with Linear A *assasura* = Hittite, *aššurašura*, for which the Sumerogram is ŠA.^{MUŠEN} 38

Figure 18

Sumerograms for the oracle bird & the name of the oracle bird in Hittite			
Hittite Bird-List.	𐎠𐎵𐎠𐎠 𐎠𐎵𐎠𐎠	𐎠𐎵𐎠𐎠 𐎠𐎵𐎠𐎠	𐎠𐎵𐎠𐎠 𐎠𐎵𐎠𐎠
List IV	List V	List VI	List VII
Sumerograms for the oracle bird 1. 2. ŠMUŠEN			
	1. ŠUR.DU.AMUŠEN	2. [Š]UR.DU.AMUŠEN	ŠUR.DU.AMUŠEN
			I-RI.BU.MUŠEN
<i>ba-pu-pi-it</i>	<i>ba-pu-pi-in</i> MUŠEN	<i>ba-pu-pi-it</i> MUŠEN	[<i>ba</i>]- <i>pu-pi-in</i>
MUŠEN HUR-RI	[MUŠEN HUR-RI] MUŠEN HUR-RI	[MUŠEN HUR-RI]	
			<i>Cf. aššurašurai = šu-ra-šu-ra-an</i> MUŠEN (PK Za 11, PK Za 12) [<i>ip-ri-it-in</i> MUŠEN
SOURCE: The Elkunirsa Myth Reconsidered. © by H. A. Hoffner			

frequently appears in visual hallucinations of priestly incantations in Hittite. However, this reading must be taken with a large grain of salt, insofar as alternative readings calling on the name of the theonym *Asasara* + its variants, is surely far more plausible. (*all italics mine, See 6. supra*)

8. *ipinamina(te)* (VRB) = Gr. *ipinamina* ἵπινναμίνα = proto-Greek = I have drunk *ipinamate* ἵπινναμίνατε = you have drunk (second pers. pl.). This is proto-Greek medio-passive or middle aorist. This decipherment is quite sound.

Figure 19

Medio-Passive proto-Greek verbs, with parallels to Attic Greek						
Person	Primary Present tense			Secondary Present tense		
1 sg.	- <i>māi</i>	Attic Greek =	ἰέμαι	(<i>*-h₂ai</i> ; cf. also <i>*-h₂or</i>)	- <i>mān</i>	(<i>*-(h₂)ah₂a(?)</i> ; cf. also <i>*-h₂o</i>)
2 sg.	- <i>soi</i> / - <i>sai</i>	Attic Greek =	ἰέσσαι	(<i>*-soi</i> ; cf. also <i>*-th₂or</i>)	- <i>so</i>	(<i>*-soi</i> ; cf. also <i>*-th₂o</i>)
3 sg.	- <i>toi</i> / - <i>tai</i>	Attic Greek =	ἰέται	(<i>*-toi</i> ; cf. also <i>*-(t)or</i>)	- <i>to</i>	(<i>*-(t)o</i>)
1 pl.	- <i>mest^a</i>	Attic Greek =	ἰόμεσθε	(<i>*-mes^ah₂</i>)	- <i>met^a</i>	(<i>*-med^ah₂</i>)
2 pl.	- <i>st^e</i>	Attic Greek =	ἰέσθε	(<i>*-(s)d^hye</i>)	- <i>st^e</i>	(<i>*-d^hye</i>)
3 pl.	- <i>ntoi</i> / (- <i>atai</i> / - <i>ntai</i>)	Attic Greek =	ἰούντο	(<i>*-ntoi</i> / - <i>ntoi</i> ; cf. also <i>*-ntor</i> / - <i>ntor</i>)	- <i>ato</i> / - <i>nto</i>	(<i>*-nto</i> / - <i>nto</i>)

Medio-Passive proto-Greek verbs. There are no parallels to Hittite medio-passive.

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9. + *sirute* = 1. *siru(te)* = LU = *sarlatt(a)* (neuter sing.) = “praise offering”, in this case, instrumental singular in Linear A, hence, *sirute*. Cf. LU *šrlateš* = “praise offerings” (common plural). 2. LU *šarlatta* = “exaltation, worship” (feminine) Cf. HI *sarninkuēš* = “prayers”. Hence, this lexeme may be deciphered as either “with an offering” (instr. sing.) or “with/in exaltation/worship/prayers” (instr. sing.) We have thoroughly discussed and analyzed in-depth in multiple inscriptions *infra*, which pervasively evoke strong overtones and undertones throughout of divinities playing a critical role in the Minoan Linear A libation invocations. If almost all of the vocabulary in PK Za 11 (HM 1341) and elsewhere in the PK inscriptions, were not enough to convince us beyond a shadow of a doubt that all of the Minoan Linear A libation invocations, bar none, however fragmented (with the proviso that there is usually some doubt with respect to syntax), deal with precisely the same phenomena as their Hittite adstrate inscriptions and so many strikingly similar theonymic references in the *Iliad* and the *Odyssey*, pray tell, what does? Or, alternatively 3. HI *sitriēa* = seal, in this case, instr. sing. = with a seal, using a seal. So the alternate decipherment would be “with a seal” (instr. sing.) This decipherment is highly probable, whether it refers to a praise offering or, alternatively, to a seal, likely bearing the stamp of a goddess, who in all likelihood be the Minoan goddess, *Asasara* (*supra*). Cf. cognates HI *sarlai* = to raise HI 2. *ser* = up, on top, because of, concerning & 3. HI = *sihill(iy)as watar* = pure water, holy water (Hurrian) 4. HI = *siu* = god 5. HI = *sara* = portion, all of which lend further confirmation to this decipherment.

10. ? *Inajapaqa* (eponym?) Cf. LB = *Inanija* (eponym) Cf. LB = *Inija qe* = “and Inaia” There may, however, be an alternative reading, *viz.*, (agglutinative) 1. *ina* = Gr. ἰνα = “there/where/to what place” + 2. *ja* Gr. ἰα = “one” + 3. *paqa* = Gr. παῖγα (Minoan, Doric)/ πηῖγη = “spring”, hence, “there/where one spring (is)...” (right-truncated)

Literal linear translation:

(Greetings) Athena! From Mount Dikte, (on) Mount Ida, priest, to (the goddess), αῖγιόζ = “holy, sacred, venerable”/ αῖγνοζ = “pure, chaste; holy, sacred; purifying”/ αῖγνοτῆζ = “purity”/ Greek ἀῖνευσι = “they purify”. Hence, the Linear A reading, *akoane*,

appears to be locative singular, hence = “in a/the sacred grove/precinct”. Another plausible alternate reading is, *Akoane* = “in Archanes”, also locative singular. This Linear A term may also bear some relation to a possible Hittite cognate, 1. HI = *arkuwar/rkur* = “prayer” & 2. HI = *arkuwai* = “to pray”, since priests and supplicants alike, whether Minoan or Hittite, would have prayed in holy sanctuaries or sacred groves, more often than not located on lofty mountain peaks. But the correlation with the apparent Hittite cognate is somewhat dubious/ *Asasara*, I have drunk, in a resplendent dream, with praise offerings/or: in exaltation/ or: with prayers, and *Inaia* (priestess’ name?) ...

Free translation:

Greetings Athena! From Mount Dikte, on Mount Ida, the priest, + any of, α’γι’οζ = “holy, sacred, venerable”/ α’γνο’ζ = “pure, chaste; holy, sacred; purifying”/ α’γνο’τηζ = “purity”/ Greek α’γνευ’σι = “they purify”/ *akoane* (locative singular = “in a/the sacred grove/precinct”/ or *Akoane* = “in Archanes” (locative singular)/ *Asasara*, I have drunk, in a resplendent dream, with praise offerings/or: in exaltation/ or: with prayers, and *Inaia* (priestess’ name?) ...

Fair *Asasara*



Who shall invoke you, who shall be your priest,
fair *Asasara*, while we consume the wine
we share with you in our communal feast
we’ll celebrate with sunrise in your shrine?

Yes, you’ll pour daily libations there!
Are you, our clairvoyant priest, so in tune
with the oracle bird soaring in the air,
you are to Zeus’s baneful wrath immune?

May we play paeans on our lyres in praise
of Zeus, our Lord, in the Dikteian cave,
to whom our penitent prayers we raise
for our salvation we so gravely crave?

Was this merely a dream? Or may we pray,
fair Asasara, for your grace today?

Richard Vallance (2025)

The inspiration for our sonnet, *Fair Asasara*, springs from Alan Seeger's lovely Sonnet XVI, and our free translation of PK Za 11 (HM 1341): ³⁹

Alan Seeger, Sonnet XVI

Who shall invoke her, who shall be her priest,
With single rites the common debt to pay?
On some green headland fronting to the East
Our fairest boy shall kneel at break of day.
Naked, uplifting in a laden tray
New milk and honey and sweet-tinctured wine,
Not without twigs of clustering apple-spray
To wreath a garland for Our Lady's shrine.
The morning planet poised above the sea
Shall drop sweet influence through her drowsing lid;
Dew-drenched, his delicate virginity
Shall scarce disturb the flowers he kneels amid,
That, waked so lightly, shall lift up their eyes,
Cushion his knees, and nod between his thighs.

Alan Seeger (1888-1916)

Other inscriptions with the same or largely similar vocabulary
as that found in PK Za 11(HM 1341)

Inscriptions only; seals, ring impressions, nodules & roundels omitted:
Nodules and roundels are omitted, since practically all of them consist of isolates (ISO)
alone, which simply cannot be deciphered, being as they are without context (NC).

LEGEND: ! = definite; + = probable; ? = possible; ... term (truncated left); term ...
(truncated right)

Insofar as we have securely established that *Ida* = Gr. = *Ιῶδα* (proto-Greek, Doric) / *Ιῶδη*
= "Mount Ida" (pg. 8 & pp. 29-29 *supra*) and that *mate* = Gr *μηῶτερ* (proto-Greek, Doric)
/ *μηῶτερ* = "mother", this gold axe, found in the Arkalochori Cave, speaks volumes on
the role of the mother goddess of Mount Ida.

Figure 20

AR Zf 1

Arkalochori Cave AR Zf 1 gold axe



Boston M.58.1009



I DA MA TE

Boston M. 58.1009. Handle en or.

the mother goddess of Mount Ida *

AR Zf 1

I'δα (Doric) = * I DA MA TE I'δαμάτε
 forest,
 forested, hence = Mount Forest

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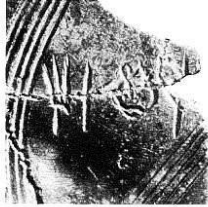
It is scarcely any co-incidence that these two axes in the Arkolochori Cave, AR Zf 1 (gold) and AR Zf 2 (silver), bear virtually the same inscription, dedicated to the mother goddess of “Mount Forest”, in view of the incontestable fact that the mother goddess of Mount Ida is prominently featured on multiple Minoan Linear A libation invocations and inscriptions bearing on oronyms. For details on this all too remarkable phenomenon, once again, see *Ida* = Gr. = I'δα (proto-Greek, Doric) / I'δη = “Mount Ida” (pg. 8 & pp. 29-29 *supra*) and that *mate* = Gr μὰ'τερ (proto-Greek, Doric) / μη'τερ = “mother”.

Figure 21 is in the next page

Figure 21

Arkalochori Cave AR Zf 2 HM 626 silver axe

AR Zf 2



= (dedicated) to the mother goddess of Mount Ida *



AR Zf 2

	<p>... IDAMA TE (RE?)</p>
<p>Ἰδα (Doric) forest, forested, hence = Mount Forest</p>	<p>... Ἰδαματέρει * (dative sing.)</p>

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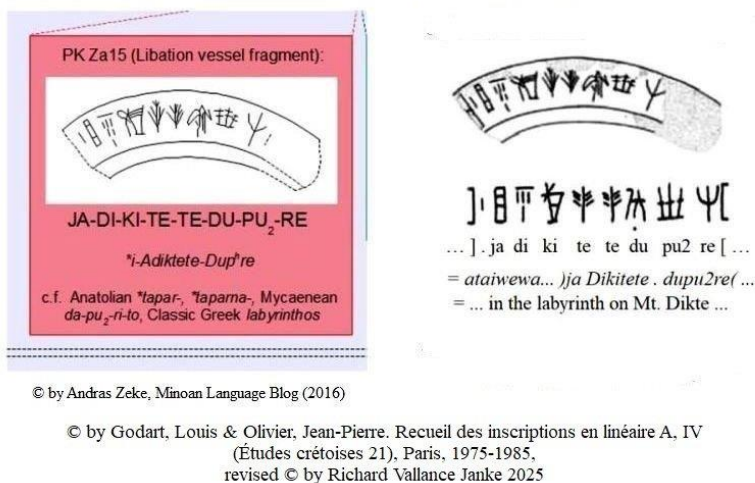
See J. Alexander MacGillivray, “The Minoan Double Axe Goddess and her Astral Realm”, with his beautiful illustrations and his insightful synopsis of the gold and silver axes from the Arkalochori Cave. It is particularly striking that MacGillivray invokes the presence of the mythological mother goddess of Mount Ida, *Idamater* = GR. = Ἰδαματέρει as a star, GR = Ἰδαματέρει, in the *astral* dimension (*italics mine*), insofar as the very same dimension startlingly pops up again in the very next inscription from Palaikastro, PK Za 15. (For this, See ⁴¹ *infra*). This inevitably raises the telling question whether indeed the Minoan goddess, *Asasara*, also shared in the astral dimension. She most likely did. As for Diktaian Zeus, he squarely reigned supreme over the entire astral spectrum. ⁴⁰

The labyrinth at Knossos and the Minotaur:

Moreover, it should scarcely come as a surprise that at least two Minoan Linear libation invocations (*viz.*, PK Za 15 & a rare Linear A tablet from Malia) share the nexus of the the role of the Minotaur *in the labyrinth* (*italics mine*) at Knossos.

Figure 22

PK Za 15 (Ayios Nikolaus Mus. 2469)
square libation table, serpentine (Petsophas)



Translation:

Literal: Athena(wa)ja (medially truncated), on Mount Dikte (locative singular), on the labyrinth... (remainder of the inscription effaced)

Free: (greetings) from Athena, in the labyrinth on Mount Dikte... (trailing)

NOTE: This inscription is squarely aligned with no fewer than 8 other libation invocations, of which the most notable, largely intact or mostly fragmented (where nevertheless the remaindered text is fully susceptible to decipherment, are (with vocabulary in common with the two axes found in the Arkolochori Cave, AR Zf 1 (gold) and AR Zf 2 (silver) PK Za 15 **in bold**):

KO Za 1: *Atai*30Iwaja, Turusa, **dupu2re, Idaa**, unakanasi, ipinama, sirute...*

PK Za 8: *jadikitete. **dupu2re***

PK Za 9: *jaupama**Ida**... (di)...*

PK Za 11: *Atai*30Iwae, aDikitete, (**I**)da, piteri, akoane, Asasarame, unarukanati, ipinamina, siru(te), inajapaqa*

PK Za 17: *... **Ida**(mate/matere?) ...*

IO Za 2: *Atai*30Iwaja, jadikitu, jasa ... sasara(rame), unakana.si, ipinama ..., sirute, tanarate..., ,teutinu, **Ida**(mi/mete/matere)...*

SY Za 1 (Syme): *Atainowaja. **Idami**.ja(sasarame)...*

SY Za 3 (conjectural text fully restored): *Atainowaja, **aDiketete, Ida**, sirute*

If this many Minoan Linear A libation inscriptions invoke the mother goddess of Mount Ida, or reference Mount Ida *per se*, or alternatively the labyrinth itself, with the habitual presence of the fearsome Minotaur implied, these 3 notions loom largely in the inscriptions, as they surely do. If this weren't enough to convince us that the Minoans, in their Linear A inscriptions, were not fully versed in the myth of Minos in the labyrinth at Knossos, 1. a rare Minoan Linear A inscription from Malia firmly confirms this all-too

remarkable phenomenon. Here the Minoan Linear A scribe has clearly invoked the presence of a priest (*I?*)*JE* (acronym for *IJERU* = Gr. = ἱερός = “priest” and his follower, *KAPA*, explicitly calling on the Minotaur to show himself = *MINU* (right truncated) = Gr. μίνυ(ταυρός) (proto-Greek, Doric) = “minotaur”, who routinely appears in the labyrinth at Knossos, where in 2. PK Za 15, Linear A, *dupu2re* (locative singular) = LB *dapu2rito* = Gr. λαβυρίνθος = “in the labyrinth” (at Knossos, implied).

COMMENTARY: We squarely draw your attention to the fact that the scribe who inscribed KO Za 1 locates the labyrinth itself right at Mount Ida (presumably hidden away in its spectral interior cave), whereas the scribe on PK Za 15 locates the labyrinth at Mount Dikte (yet again presumably hidden in its interior cave). This is altogether too remarkable, insofar that these two ascribe the labyrinth to not just one, but to the two most prominent Minoan peak sanctuaries. Astonishing! Whereas the latter-day Greek authors, from the third century BCE to the tenth century AD, and Roman authors, from the first century BCE to the 2nd. century AD, were flatly unaware of the existence of more than a single labyrinth, the Minoan scribes were all too familiar with no fewer than 4 labyrinths, 1 on Mount Ida, 1 on Mount Dikte, one at Malia (see the Malia inscription *infra*), and of course, the most famous one of all, that at Knossos. The myth of the labyrinth surely did play a truly prominent role in Minoan mythology, though it simply faded away into a distant vague memory of they-knew-not-what, in the minds and writings of the Greek and Roman authors considerably more than a millennium thereafter. ⁴¹

The Minotaurs’ proper name, Asterion, GR = ἄστέριον = “the starry one,” suggests he might have been associated with the constellation Tauros

The awful spectre of the Minotaur was often invoked ancient Greek and Latin literature, notably by these 9 Greek authors:

1. Callimachus, *Hymn 4 to Delos*, 311 ff. (trans. Mair) (Greek poet 3rd B.C.) once
 2. Pseudo-Apollodorus, *Bibliotheca* 3. 8 - 11 (trans. Aldrich) (Greek mythographer) 2nd. century A.D.) 3 times
 3. Strabo, *Geography* 10. 4. 8 (Greek geographer 1st B.C. to 1st A.D.) once
 4. Pausanias, *Description of Greece* 1. 24. 1 (trans. Jones) (Greek travelogue 2nd. century A.D.) 4 times
 5. Diodorus Siculus, *Library of History* (4. 77. 1) once
 6. Plutarch, *Life of Theseus* 15. 1 & 17. 3 & 19. 1 (Greek historian 1st. to 2nd. century A.D.) once
 7. Philostratus the Elder, *Imagines* 1. 16 (trans. Fairbanks) (Greek rhetorician 3rd. century A.D.) twice
 8. Nonnus, *Dionysiaca* 47. 434 ff. (trans. Rouse) (Greek epic 5th A.D.)
 9. Suidas s.v. *Byzantine Greek Lexicon* (10th A.D.) twice
- and these 5 Latin authors:

1. Ovid, *Metamorphoses* 8. 130 ff. (trans. Melville) (Roman epic 1st B.C. to 1st A.D.) six times!
2. Virgil, *Aeneid* 6. 24 (trans. Day-Lewis) (Roman epic 1st B.C.) once
3. Propertius, *Elegies* 4. 4 (trans. Goold) (Roman elegy 1st B.C.) once
4. Seneca, *Hercules Furens* 121 ff. (trans. Miller) (Roman tragedy 1st A.D.) 5 times!
5. Pseudo-Hyginus, *Fabulae* 40 - 43 (trans. Grant) (Roman mythographer 2nd A.D.) twice. The Latin authors' obsession with the Minotaur may be rooted at least to some extent with their equally morbid obsession with gladiatorial contests.

Here are 4 memorable citations from latter-day Greek and Roman literature, which surely call to mind the Minoan Linear A libation inscriptions KO Za 1 & PK Za 8 (above) and Malia (below), where the authors were, however, utterly unable to ascribe it to any particular location, scarcely surprising, insofar as all traces of the even then long-lost Minoan civilization had utterly vanished into the mists of history at least a full millennium before even the Greek authors wrote of it. Though memories of the sanctuaries at Mount Ida and Mount Dikte still vaguely haunted their faintest memories, *these Greek and Roman authors knew not why, nor could they possibly explain it. (italics mine)*. That leaves us with one option alone: *we must rely solely on the Minoan Linear A scribes for all extant knowledge we have of the existence of the labyrinths* and their four foremost actual locations rooted in reality in the scribes' minds, which they subsequently penned with their pointed reed styluses. (*all italics mine*)

Callimachus, *Hymn 4 to Delos* 311 ff.

“[Theseus] escaped the cruel bellowing and the wild [Minotauros (Minotaur)] son of Pasiphae and the coiled habitation of the crooked *labyrinth*.”

Strabo, *Geography* 10. 4. 8

“[Minos] was tyrannical, harsh, and an exactor of tribute, representing in tragedy the story of the Minotauros (Minotaur) and the *Labyrinth*, and the adventures of Theseus and Daidalos (Daedalus).”

Ovid, *Heroides* 2. 67 ff.

“With record of his [Theseus'] deeds. When men shall have read of . . . the mingled form of bull and man [i.e. the Minotaur].”

Seneca, *Phaedra* 1170 ff.

“What Cretan bull [the Minotauros], fierce, two-formed monster, filling the *labyrinth* of Daedalus with his huge bellowings, has torn thee asunder with his horns?” ^{41 bis}

If all this weren't sufficient evidence to convince us, there's yet another Minoan Linear A inscription, equally telling. It is:

Figure 23

rare Minoan Linear A tablet from Malia

with some text which may in fact be proto-Greek!

[4] (I?)JEI PUWI QE? [1] QE + [2] ID * for "man"
 = Linear B ΨΜ† ? or "follower" = *kapa*
iyero? + [3] MINU (right truncated)
 ἱερός
 iyei... qe ... qe ... kapa (= eqeta) minu(tauro)...
 ἱεῖ = ἱερός καὶ ... καὶ κάπας=ἐπέτας, μινυ(ταύρος)

Decipherment of the proto-Greek: [4] the Priest... (puwi?)
.. and... and the followers of the King, the Minotaur....

If this decipherment is even partially correct, the implications for the eventual decipherment of Minoan Linear A are nothing less than staggering!

I previously successfully deciphered the word *kapa* as the Minoan Linear A word equivalent to the Mycenaean Linear B *eqeta* = "(religious) subalterns or followers of the King."

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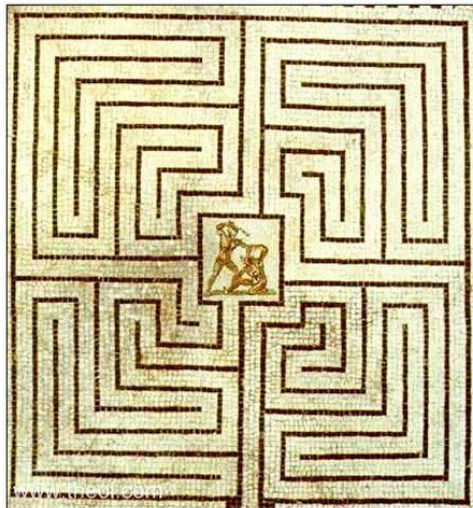
Wikipedia: Minotaur: Etymology, states:

The word "Minotaur" derives from the Ancient Greek Μινώταυρος [*mi:nɔ:tauros*] a compound of the name Μίνως (Minos) and the noun ταῦρος tauros meaning 'bull', [9] thus it is translated as the 'Bull of Minos'. In Crete, the Minotaur was known by the name Asterion (Ἄστερίων) [10] or Asterios (Ἀστέριος),[11] a name shared with Minos's foster-father. ⁴²

So clearly the Minoan Linear A scribe who inscribed the Malia tablet was right on the mark. Yet, Homer never mentions the Minotaur in the *Iliad*. However, the Minotaur features prominently in ancient Greek and Latin literature, as we have already noted.

Roman mosaic of the labyrinth, with Theseus and the Minotaur smack in the centre:

Figure 24



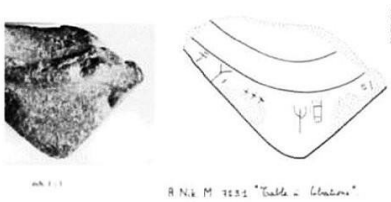
DETAILS: Museum Collection, Villa de la via Cadolini (in situ), Cremona, Italy
 Type: Mosaic; Context: Cremona, Villa de la via Cadolini; Date, 1st A.D., Period:
 Imperial Roman DESCRIPTION: Theseus battles the bull-headed Minotaur in the heart
 of the winding labyrinth ⁴³

The riddle? Here’s a challenge for you. Can you find your way to the centre?

+ *pu2reja* + in ... *tosa.pu2reja* PK Za 16 = from so many trays LBL ... + HI, LU = *puri*
 = tray = so many trays

Figure 25

PK Za 16 (Ayios Nikolaos Mus. 7231)
 square libation table, serpentine (Petsophas)



] F Y · Ψ Ψ Θ []
 ...] tosa pu2re ja [...

tosa = LB *tosa* τόσα *pu2reja* = LB *pia2ra* φιλαία
 = pots

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Comment: Why would the Minoan Linear A scribe call our attention to “so many trays”?
 It seems quite clear that he is referring to Minoan supplicants carrying “so many trays” of

offerings, derived from Linear A = *sirute* (instrumental singular) “by means of/with a praise offering” = LU = *sarlatta* (neuter plural) = “praise offerings”, which are routinely part and parcel of Minoan Linear libations, as we have frequently noted. For more on *sirute*, see pp. 9, 14, 16, 39 *supra*.

Figure 26

PS Za 2 (joins) AM Ae 2 + AM 1923.661
libation table

... reike 2

1]-ΨΨΧ

2]ϩϩ'ϩΥΥϫ7*

tanaiweti. (ajamena i) jati. jasarame
αἰα'σμενα ἰ'εστιν

with a cult object built, decorated objects,
they are, to my queen

Godart, Louis and Olivier, Jean-Pierre. Recueil des inscriptions en Linéaire A.
4. Autres documents. Études crétoises. 21. 4. 1982.
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For all its apparent brevity, apparent simply because the scribe wishes drive his message straight home, encapsulating in as few *well-chosen words* as possible (*italics mine*), without compromising in the least their deep meaning in any way whatsoever the significance to the scribe of this libation invocation, profoundly inspirational. The Minoan Linear A scribe actually goes so far as to place sheer emphasis on the fact this ornament is destined for none other than the queen herself. Here, *taniweti*, “with a cult object built”, is just one, part and parcel of several exquisite ornaments, *ajamena jati* = Gr. αἰα'σμενα ἰ'εστιν, = “decorated objects”, neuter plural + verb = “they are” (noting that the neuter plural in ancient Greek always takes the singular), whereby he joyously celebrates his filial devotion to his beloved queen, *jasarame* = “to my queen” = HI hassusara = “queen”. What could be more revealing of the profound awe in which the Minoan Linear A scribes held themselves for their queen, be she the Minoan queen regnant or even indeed the queen of heaven herself, otherwise known as *Asasara*? Hence, the translation:

Literal: with a cult object built, decorated objects, they are, to my queen

Free: They (these) are decorated objects, with a cult object built, (dedicated) to my queen

Such devotion!

22 additional libation invocations, most of them largely or heavily fragmented, only a few of which are more or less intact (IN):

The rest are fragmented. Yet, extrapolation from the templates of the largely intact libation invocations, actually allows us to restore effaced text missing from these fragments. If so, the conjectural text missing follows the tag: RESTORATION + text (*missing text*) text *etc.*

1. *Atai*30Iwae* PK Za 11
= *Atainowae*
- 2.-6. *Atai*30Iwaja* PK Za 12 M SY Za 3 IO Za 2 IO Za 3 KO Za 1
= *Atainowaja*
7. *jatai*30Iuja* ... AP Za 1
= *jatainouja*
8. *Atai*30Iwaja.au* IO Za 3
= *Atanowaja.au*
9. *tanai*30Iutinu* IO Za 6
= *tanainoutinu*
10. ... *Anati*30Iwaja* ... IO Za 8
= ... *Anatinowaja* ...
RESTORATION: (*ta*)*natinowaja*
11. *dupu2re* KO Za 1
12. *jaDikitete.dupu2re* PK Za 8
13. *tanai*30Iti* ... *jati.jasasarame* PS Za 2 Psykhro cave
= *tanainoti* ... *jati.jasasarame* or *tanaiweti* ... *jati.jasasarame*
14. *Atai*30Iwaja.Idami.ja...* SY Za 1 (Syme)
= *Atainowaja.Idami.ja...* = + *Atainowaja.Idami.ja(sasarame)...*
15. *Atai*30Iwaja.jasumatu* + ideogram for olives SY Za 2
= *Atainowaja.jasumatu* + ideogram for olives
16. *Atai*30Iwaja...* ca. 8-11 ... *sekanasi.te* ... ca. 10-15 ... *sirute* SY Za 3

Surprisingly, we are able to restore a conjectural reading by filling in approximately 20 missing syllabograms. NOTE: the number of missing syllabograms (15-20), consisting of agglutinatives or discrete words, allows us to conjecturally restore this inscription to some semblance of accuracy, based on our default template, PK Za 11:

SY Za 3 (conjectural text fully restored)
Atainowaja, aDiketete, Ida, akoane, sirute

Translation:

Literal: from Athena, from Mount Dikte, (on) Mount Ida, in a sacred grove, praise offerings

Free: praise offerings in a sacred grove from Athena from Mount Dikte on Mount Ida

17. *Atai*30Iwaja.jainwaza.pa3niwi* SY Za 4

- = *Atainowaja.jainwaza.pa3niwi*
 18. *Atai*301waja.jaja* SY Za 8
 = *Atainowaja.jaja*
 19. *Atai*301waja.osuqare* TL Za 1
 = *Atainowaja.osuqare*
 20. *Atai*301waja.jati*321* ... IO Za 7
 = *Atainowaja.jati*321*
 21. *(wa)anati*301waja* = *(wa)natinowaja* IO Za 8 LU *wanatti* = to the queen
 22. *At*301?waja* KN Ze 44 M

All of the entries above (1.-22.), are highly significant, insofar as virtually the same thread pervasively tracks through so much of ancient Greek literature, most notably in the *Iliad*, but also, dare we affirm, in its substrates, the Minoan Linear A libation invocations *per se*, where terms such as: *atai*301wae*, *atai*301waja* appear with startling frequency.

Glossary of decipherments

Preliminary Note: Insofar as at least some of the more prominent lexemes and lemmata have been already thoroughly analyzed and commented on in-depth, the full exegesis for these is simply summarized in résumé here, with cross-references to the page or pages *supra* on which they appear.

LEGEND: Abbreviations etc.

Languages: AK = Akkadogram; GR = Greek; LA = Linear; A LB = Linear B; CU = cuneiform; HG = hieroglyphic; HI = Hittite; LU = Luwian; SU = Sumerogram
 KEY: (ADJ) = adjective; (ADV) = adverb; (ADS) = adstrate; (AFF) = affix; (AMG) = syntactical ambiguity; (APH) = apheresis; (COG) = cognate; (CRS) = crasis; (DIA) = diachronic; (ELI) = elision (omission); (EPE) = epenthesis; (ISO) = isolate (hapax legomenon); (MET) = metathesis; (ONO) = onomastic; (ORO) = oronym; (PAL) = palindrome; (PRE) = prefix; (RCC) = reciprocal cross-correlation; (REL) = religion, religious; (SUB) = substantive; (SBS) = substrate; (SUF) = suffix; (SPR) = superstrate; (THE) = theonym; (TOP) = toponym; (VRB) = verb

LEGEND: Sources

CEF1= *CEFAEL: Recueil des inscriptions en linéaire A 1/* CEF4 = *CEFAEL Recueil des inscriptions en linéaire A 4/* CEF1-5 : *CEFAEL: Recueil des inscriptions en linéaire A 1-5/* COH = *Copeland English-Hittite Dictionary/* CLL = *Cuneiform Luwian Lexicon (Melchart)/* DFG = *Dictionnaire français-grec/* ETH = *Etymological Dictionary of the Hittite Inherited Lexicon /* GRT = *Greek New Testament/* HED = *Hittite-English Dictionary/* HIL = *Hittite online lexicon/* LAN = *Langenscheidt/* LBL = *Linear B Lexicon/* L&S = *Liddell & Scott/* LBL = *Linear B Lexicon/* LUC = *Luwian Corpus: Cuneiform*

Glossary of decipherments:

KEY to decipherment: ! = definite; + = highly probable or probable; ? = possible; # = syntactic ambiguity; (text) = text restored, effaced in the original text on any libation invocation

+ *Atai*30lwae* (THE) = *Atainowae* = to Athena (dat. sing.) = Gr. Ἀθάνοφαε = Ἀθάνογαε

+ *Atai*30lwaja* (THE) = *Atainowaja* = Athena (vocative)/ or from Athena (genitive = Gr. Ἀθάνοφαια = Ἀθάνογαα

+ *Atai*30ldeka* (THE) *Atai*30ldeka* = *Atainodeka* = just Athena (vocative) = Gr. Ἀθάνδεξια

! 1. *aDiketete* (ORO,THE). The peak sanctuary on Mt. Dikte features so prominently the definitions bears repetition. Now *aDiketete*, appears to be primordial *ablative*, to disappear from Greek soon after) = Gr. = ἁΔικιτέτε 1. Cf. LU = *anta* = Gr. ἄντα = into, towards + 2. Cf. Gr. ἄνοθεν (allative) from/on the other side of Mt. Dikte + 3. Cf. Greek ἀννοθειμι = “I spring forth, rise upwards”. In other words, Mt. Dikte rises upwards + 4. Cf. ἴδη = forested + timber = wooded hill or mountain, hence, Mount Forest + 5. = epithet of the god Zeus + 6. Cf. MM medalion *Dikatate* (ORO) = sanctuary of Mt. Dikte. + 6. LB *Dikatade* = Gr. Δικτάνδε = from Mount Ida (allative). L.R. Palmer rightly observes, “Another postposition is the allative ‘de’ added to accusatives of direction, ... *passim* ... *dikatade* = *Diktände*, ...” + 7. LB *Dikatajo* = Gr. Δίκτηαιου = epithet of Zeus, i.e from Mount Dikte (genitive). 8. Cf. related Greek, δίκαιος = just, right, δικαιοῶ = to judge, δικαιοτήζ = judge, δίκη = justice. Zeus is just or righteous. This decipherment is definitive.

But there is more. Even the Romans were aware, however dimly, of the existence of the theonomous mountains, Mount Dikte and Mount Ida, from the Minoan Era, even though all knowledge of Knossos and the Minoan civilization had been forever lost to them. *Cassell's New Latin-English English-Latin Dictionary* yields the following entries, (a) for Mount Dikte: Dikte -es (f.) (Δίκτη), a mountain in Crete on which Jupiter was reared. Adj. *Dictaeus -a -um: arva, Cretan, ...* (pg. 188) (b) for Mount Ida: *Ída – ae f. and Ide -es f. (Íδα, Ι΄δη). (1) a mountain in Crete, where Jupiter was raised, ...* ⁴⁴ (pg. 283)

The Romans' knowledge of these two oronyms was indirectly passed on to them via Homer's *Iliad* and *Odyssey*, with which the Roman intelligentsia and Roman authors, especially the illustrious poet, Vergil, author of the epic *Aeneid*, were acutely familiar. In fact, most educated Romans in the Augustine Era were fluent in reading Greek poetry, especially Homer's *Iliad* and *Odyssey*.

- ! 2. *Dikatare* (ORO,THE) Middle Minoan “hieroglyphic”, actually a syllabary) = Gr. Δικατά’ρε = on Mount Dikte (loc. sing.)
 ! 3. *Dikatajo* (ORO,THE) (gen. sing.) = Gr. Δι’κταίου = epithet of Zeus, i.e from Mount Dikte
-

- ! 1. *Ida* (ORO) = Gr. Ἴδα = Mount Ida, i.e. Mount Forest
 ! 2. *Idaa* (ORO) = Gr. Ἴδαα = Mount Ida, i.e. Mount Forest Cf. LB *Idaijo* = Gr. Ἴδαῖος = Mount Ida (ADJ)
 +? 3. *Idami* (ORO) = Ἴδαμι probably = my Mount Ida, i.e. my mount Mount Forest
 ! 4. *Idamate(re)* (ORO, THE) = Gr. Ἴδαματέ’ρε = to the mother goddess of Mount Ida (dat. sing.)
 + 5. *Idapa3isari* (agglutinative) = Gr. Ἴδαπαι ἰσα’ρι = at the river by Mount Ida (loc. sing. x 2). In point of fact, there are 4 rivers near Mount Ida, Amarianos, Platis, Gerotopos and Koutsolidis. Hence, this decipherment appears sound.
 + 6. *Idi...* (truncated) (ORO) = GR Ἴδη = forested mountain, i.e. Mount Forest
-

piteri & *kitu*, synonyms for “priest” in Minoan Linear A:

It is transparently clear that the two Minoan Linear A morphemes for “priest” are interchangeable. These are:

1. ! *piteri* (ONO,REL) (PK Za 11, = 1. HI = *LÚpatili* = a kind of priest = Cf. multiple Greek cognate terms, notably, πιστεῦ’ω (to believe, trust in, confide, entrust), πῖ’στις (trust, faith) πιστο’της (faithfulness) & πιστο’ω (to make faithful, to trust in, to bind by oath), all of which confirm the viability of this decipherment. While determinatives frequently occur in Hittite, as in this case, *LÚpatili*, they play no role whatsoever in Minoan Linear A, being a syllabary, to which determinatives are utterly alien. This decipherment is definitive.

2 ! *kitu* (ONO,REL) (IO ZA 2, HM 3557) = Hittite HI = *LÚkīta* = a kind of priest Cf. LB = *ikeu* = Gr. ἰκε’υς + classical Gr. ἰκε’της = “suppliant”, clearly cognate with *kitu*. While determinatives frequently occur in Hittite, as in this case, *LÚkīta*, they play no role whatsoever in Minoan Linear A, being a syllabary, to which determinatives are alien.

Figure 27

A, whenever collated with C-V sequences in Hittite and Luwian, wherever applicable. C-V matches between Linear A and Hittite are rare:

Linear A:
piteri PK Za 11 (HM 1341) (C-V)
kitu IO Za 2 (HM 3557) (C-V)

Hittite:
LÚpatili = kind of priest
LÚkīta = a kind of priest Cf. GR ἰκε’της = suppliant

as analyzed in detail by Richard Vallance Janke and Francesco Perono Cacciafoco. 42

This term looms largely in Hattian, as attested here:

On the cult profession *LÚa/ekuttara*. Cf. most recently J. Klinger, StBoT 37 (1996) 204 (n. 304), 673, 761 “Tränker”; Y. Arıkan, ArAn 7/1 (2004) 23-43, and additionally see J. Puhvel, HED 1 (1984) 266 “drinker, toaster”. In a Hattian-Hittite list of professions in KBo 5.11 I 14, the Hattian equivalent of *LÚekuttara-* is given ... *passim* ... hence the Hattian title means literally “the cup-man” 1; O. Soysal, Kratylos 44 [1999] 164 f.). Since *LÚa/ekuttara-* appears to be a reciting person, and more importantly, the main performer of the foundation ritual in KBo 37.1 (CTH 726), he cannot be a simple beverages provider – as one would expect from the meanings of his titles *LÚa/ekuttara-* (to *a/eku-* “to drink”) ... *passim* ... but should rather belong to a class of cult officials, possibly a kind of incantation priest who also carries cups with cultic beverages. Thus one may tentatively suggest the title “cupbearer-priest” in consideration of other special (multi functional?) priest class(es) from Hattian milieu ... 43

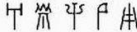
This decipherment is clearly affinitive with *piteri* on PK Za 11 (HM 1341), and is absolutely sound, beyond any shadow of a doubt.

+ *akoane* (SUB,REL) is clearly a cognate of Mycenaean Linear B,

Figure 28

Linear A, *akoane*

	*a-ko	ἄγος/ἄγκος Linear B cognates	agos/agkos	holy place/grove, valley (see 'ti-mi- to-a-ke-e')
---	-------	------------------------------------	------------	---

Linear B: akeneusi = they purify 

(alternatively)

Linear B: Akanajo = from Archanes 

© by Chris Tselentis. Linear B Lexicon

and of the Greek derivatives, ἅγιος = holy, sacred, venerable (OXF, pg. 2), ἅγνος = pure, chaste; holy, sacred; purifying (OXF, pg. 3) and ἅγνοτης = purity (*ibid*) + Greek ἅγνευσι = they purify. The Linear A reading, *akoane*, appears to be locative singular, hence = “in a sacred grove/precinct”. There is a plausible alternate reading, *Akoane* = in Archanes, also locative singular. This decipherment is highly plausible. This Linear A term appears to bear some relation to a possible Hittite cognate, 1. HI = *arkuwar/rkur* = prayer 2. HI = *arkuwai* = to pray, since priests and supplicants alike, whether Minoan or Hittite, would have prayed in holy sanctuaries or sacred groves.

! *Asasara(me)* (THE) *Asasara(me)* = (to the) goddess, *Asasara etc.* 1. = Gr.

Ἄσασσαρα(με)

Résumé: *Asasara* surely is the beloved goddess of healing and abundant blessings, truly worthy of our love and devotion. *Asasara* apparently is quasi-synonymous with the Greek goddess Ἀθήνηα = Athena. As such, she surely ranks just below Dikteian Zeus himself, at the pinnacle of the pantheon of Minoan gods and goddesses. This decipherment is absolutely definitive. We have thoroughly analyzed and discussed at great length the quintessential role the great queen goddess, *Asasara*, plays in the Minoan pantheon of gods and goddesses on pp. 3-5, 8-10, 14, 17, 31-32 & 39-40 *supra*.

! *jasasarame* (ONO,THE,REL) = *to my queen* (dat. sing. invocation) Cf. HI = *hassusara* = queen + HI = *ishassara* = lady. This decipherment is definitive & is clearly cognate with *Asasara*, *supra*.

Résumé: pp. 5, 8, and in extreme detail on pp. 32-38 *supra*

+ *unarukana(ti/si)* (SUB,REL) = Gr. ὄναροκανατί/σι = in resplendent dreams/in a resplendent dream (instr. sing.). This decipherment is highly likely.

+ *unaruka(na)jasi* (SUB,REL) = Gr. ὄναροκαναίασι = in resplendent dreams (instr. pl.)

+ *ipinamina(te)* (VRB)

Résumé: discussed at length on pp. 5,8,11, 16-17 & 39 *supra*

This verb is liable to two distinct interpretations, either of which is entirely plausible, namely, (a) = Gr. *ipinamate* ἵπι(επι)ναμίνασθε = proto-Greek medio-passive or middle voice, = you have distributed among, you have consumed or (b) *ipinamate* ἵπιναμίνασθε = you have drunk (second pers. pl.) This is proto-Greek medio-passive or middle aorist. Either decipherment appears sound.

+ *sirute* surely is an Anatolian derivative of Luwian, 1. LU = *sarlatt(a)* (neuter sing.) = praise offering, in this case, instrumental singular in Linear A, hence, *sirute*. Cf. LU *šrlateš* = praise offerings (common plural). 2. LU *šarlātta* = exaltation, worship (feminine) Cf. HI *sarninkuēš* = prayers. Hence, this lexeme may be deciphered as either “with an offering” (inst. sing.) or “with/in exaltation/worship/ prayers” (instr. sing.) We have thoroughly discussed and analyzed this term in-depth in multiple inscriptions *infra*, which pervasively evoke strong overtones and undertones throughout of divinities playing a critical role in the nexus of Minoan Linear A libation invocations. If almost all of the vocabulary in PK Za 11 (HM 1341) and elsewhere in the PK inscriptions, let alone *sirute*, were not enough to convince us beyond a shadow of a doubt that all of the Minoan Linear A libation invocations, bar none, however fragmented (with the proviso that there is usually considerable doubt with respect to syntax), deal with precisely the same phenomena as their Hittite adstrate inscriptions and so many strikingly similar

theonomous references in the *Iliad* and the *Odyssey*, pray tell, what does? Or alternatively, we may parse *sirute* as, 3. HI *sitriēa* = seal, in this case, instr. sing. = “with a seal, using a seal”. So, the alternate decipherment would be “with a seal” (instr. sing.) This decipherment is highly probable, whether it refers to a praise offering or, alternatively, to a seal bearing the stamp of a goddess, who in all likelihood would be the Minoan goddess, *Asasara* (*supra*). Cf. cognates HI *sarlai* = to raise HI 2. *ser* = up, on top, because of, concerning & 3. HI = *sihill(iy)as watar* = pure water, holy water (Hurrian) 4. HI = *siu* = god 5. HI = *sara* = portion

! *Atana(te)* (THE) (Za 9, Za 10) = GR. Ἀτὰνᾶτε to, for Atana (Athena) (dat. sing.). Cognates appear profusely in ancient Greek dialects, as illustrated in this chart:

Figure 29

- Greek: Ἀθηνᾶ *f* (Athiná)
- Alternative forms** [edit]
- Ἄθηναιᾶ (Āthēnaiā) — *Attic, poetic*
 - Ἄθηναιή (Āthēnaiē) — *Epic, Ionic*
 - Ἄθηνη (Āthēnē) — *Ionic*
 - Ἄθᾶνᾶ (Āthānā) — *Doric*
 - Ἄσᾶνᾶ (Āsānā) — *Laconian*
- Ἄθηνᾶ • (Āthēnā) *f* (genitive Ἄθηνᾶς); *first declension*
1. (Greek mythology) Athena
- Source: Wictionary "Athena"

tanara.teutinu.si(rute) (IO Za 2, line 2) (REL)

Résumé: See pp. 9 & 13-16 *supra*

+ *tanarati* (REL) = Gr. ταναῖρατι = by means of/with a ritual (instr. sing.); with a cult object (instr. sing.)

+ ? # *tanasute* (REL) = Gr. ταναῖστε by means of/with a ritual (instr. sing.); with a cult object (instr. sing.) ... probably correct, but the syntax is uncertain

+ ? # *tanai*30Iutinu* (REL) = *tanainotinu* = *tanaino*+*tinu* (agglutinative) = Gr. ταναίνουτινω = I bow down from the ritual (agglutinative, noun, genitive singular + verb, 1st. person sing.); I bow down from the cult object (gen. sing.). Syntax is uncertain.

! *Damate* (THE) = Cf. LB *Damate* = Demeter Gr. Δαμαῖτηρ = Demeter (goddess)

! *dupu3re* (SUB) = Gr. λαβύρινθος = labyrinth, in *Dikitetedupu2re*

! *Dikitetedupu2re* (ORO,SUB) = Δικιτε'τελαβο'ρινθει = in the labyrinth on Mount Dikte (loc. sing.) Cf. LB *Dapuritijo* (gen. sing.) GR = δαφυρι'νθοιο λαβυ'ρινθος = from the labyrinth

+ *jadikitetedupu2re* (ORO,SUB) = 'ιαΔικιτε'τε λαβο'ρινθει = in the labyrinth (loc. sing.) on Mount Dikte (loc. sing., orthographic variant)

! *matere* (THE) = Gr. ματε'ρε = to the mother goddess

+? # *jasaramena* = variant of *jasasara* = HI = *hassusara* = queen + HI = *ishassara* = lady, nom. sing. + active participle = Gr = με'να = "being", hence, "being the queen"
+? # *jasaraanane* = variant of *jasasara* = HI = *hassusara* = queen + HI = *ishassara* = lady, syntax doubtful

! *sekanasi* = Gr. σκηνήσι = in the temples

+ *tumei.jasasa(ri)* = Gr. θυμει + HI = *jasasa(ri)* = through a sacrifice/offering (instr. sing.) to the queen (dat. sing.). This decipherment appears sound.

! *Setoija* (TOP) = LB *Setoija* = Gr. Σητοι'α

! *Turusa* (TOP,LBL) LB= *Tylissos* = Gr. Τυλι'σσος This decipherment is highly likely.

+ *pu2reja* + in ... *tosa.pu2reja* GR = τσσα' πυραι'α PK Za 16 = so many trays. This decipherment makes eminent sense.

! *wasato* (SUB) = φα'στυ Cf. LB *wato* = Gr. φα'τοζ = town. This decipherment is certain.

+ *osugare* (REL)= GR. 'οσιο'ζ βα'ρει = sanctioned by divine law with power (instr. sing.) This decipherment is grammatically and contextually sound.

+? # *tejare* (REL) = LU *teshare* = in a dream (instr. sing.). Since dreams are a key element in libation invocations, this decipherment is likely sound.

+? # *aja* (ISO) = Gr. αι'α γαι'α = land. Although probable, since this is an isolate (hapax legomenon), it is liable to doubt.

? # *jasaja* (THE, PAL/palindrome), abbreviation for *jasasara*? (apheresis) HI = *hassusara* = queen + HI = *ishassara* = lady. This decipherment cannot definitively be confirmed.

? # *Inajapaqa* (EPO, REL?) = Cf. LB= *Inanija* (eponym) + LB = *Inija qe* = "and Inaia"

(priestess' name?). *Inajapaqa* (eponym?) Cf. LB= *Inanija* (eponym) Cf. LB = *Inija qe* = “and Inaia” There may, however, be an alternative reading, viz., (agglutinative) 1. *ina* = Gr. ἵνα = “there/where/to what place” + 2. *ja* Gr. ἓνα = “one” + 3. *paqa* = Gr. παῖγα (Minoan, Doric)/ πηγή = “spring”, hence, “there/where one spring (is)...” (right-truncated). While the first reading, *Inajapaqa* (EPO, REL?) is doubtful at best, the second, *inajapaqa* (agglutinative) = Gr. = ἵνα ἓνα παῖγα, actually does clearly make sense in context.

? # *Jaditiku* = appears to be a variant of Mount Dikte, but this is by no means certain.

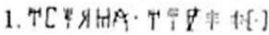
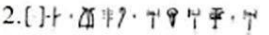
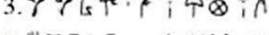



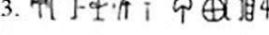
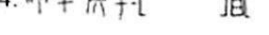
? # *pa3niwi* (ISO) HI *parnuwai* = to extend. Since this is an isolate (hapax legomenon), there is no firm way to confirm the decipherment.

Conclusions:

Our thorough-going, in-depth analysis of all of the lexemes and lemmata present in the Minoan Linear A libation invocation, PK Za 11 (HM (HM 1341), square libation table, serpentine, and of analogous terms on multiple other libation invocations, whether mostly intact, notably, PK Za 12 (HM 942). In fact, reciprocal cross-correlation (RCC) of the vocabulary on PK Za 11 and PK Z1 12 reveal an astonishing degree of overlap, with no fewer than 6 of the lemma(ta) on these two libation invocations (almost) identical:

Figure 30

cross-correlation of the texts of PK Za 11 (HM 1341)
and PK Za 12 (HM 942), libation invocations (Petsophas)

PK Za 11 (HM 1341)	PK Za 12 (HM 942)
1.  2.  3.  4. 	1.  2.  3.  4. 
1. ^{1.!} Atai*301wae. ^{2.!} Adikitete(1?) 2. (I)da.pjiteri. akqane. a 3. sasara ^{ne} . unaru ^{ka} pati. ^{6.!} 4. ipinamina. (2?).siru ^(te) . inajapaqa	1. ^{1.!} Atai*301waja. ^{2.!} Adikite ^(te) 2. (si)ru ^(te) . (asa ^{sa})rame 3. a(ko)ane. unaru ^{ka} (na)jasi 4. apadupa (4-5?) ja (ina)japaqa
! = high correlation	

It is remarkable that no there are no fewer than 6 (!) highly correlated words in the texts of PL Za 11 & Pk Za 12, where PK Za 11 = 10 words while PK Za 12 = 10 or 11 words.

NOTE: the scribal hands are not the same. Yet the texts significantly overlap.

Here are the texts of PK Za 11 (HM (HM 1341) & PK Za 12 (HM 942), with vocabulary in common *in italics*:

PK Za 11 (HM (HM 1341)

*Atai*301wae (Atainowae), Adikitete, (I)da, piteri, akoane, Asasaramé, unarukanati, ipinamina, siru(te), inajapaqa* (total overlap = 6/10 = 60%)

PK Za 12 (HM 942)

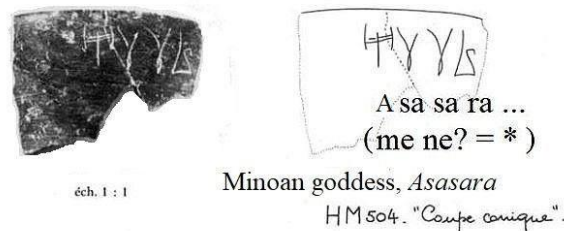
*Atai*301waja (Atainowaja), Adikitete, siru(te), (Asasa)rame, a(ko)ane, unaruka(na)jasi, apadupa, ja, (ina)japaqa* (total overlap = 6/9 = 66.6 %)

Even more striking is the fact that the scribal hands for these two high profile libation invocations are *not the same*, thereby attesting to the sheer authenticity of these two texts, via cross-correlation extrapolation (CCE), taken in parallel. Insofar as these two inscriptions are largely intact, *they demonstrably serve as ideal templates for the decipherment of all other libation invocations*, whether largely or somewhat intact, or even, in many instances, fragmentary, as is the case with PK Za 4, *infra*.

In some instances, even fragmentary inscriptions, such as PK Za 4, *Asasara(mene)*, “to my Asasara”, are entirely decipherable, as seen here:

Figure 31

PK Za 4 (HM 504), steatite conical cup



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PK Za 10 (HM 1586), ... (*unaru*)kana..si ipinamina si(...)*rute*, ... in resplendent dreams, I have drunk to the hilt, with a praise offering, PK Za 14, *tumei. jasasa(sari)* = in an offering to the queen, and VRY Za 1, *ipinama sirute* (retrograde) = I have drunk to the hilt with a praise offering, surely bear out our hypothesis Minoan Linear A is indeed Anatolian proto-Greek.

Brute force applied to the decipherment of ancient scripts:

It is no mere happenstance that the most successful approaches to the decipherment of hitherto unknown ancient scripts were heavily driven by what are no less than *thoroughly systematic analyses and syntheses of the scripts*, of which we highlight here the 3 most notable, namely; 1. Egyptian hieroglyphics 2. cuneiform Hittite (notably *adstrate* with Minoan Linear A) and 3. Mycenaean Linear B. What is it that each of these justifiably famous cryptographers share in common? They were all nothing short of juggernauts, powerful, unstoppable forces crushing everything in their path, utterly unwilling to accept compromises of any kind, or indeed tolerate any impediments that might get in their way. They were, to the person, unstoppable and unassailable in the sheer genius they exerted on their gargantuan efforts to realize their successful decipherments. To this very end, our own decipherment of the Minoan linear A libation invocations bears the very same features, namely; thoroughly systematic analyses and syntheses of the Minoan Linear A syllabary in the libation invocations, whereby we have been and dauntlessly remain utterly unwilling to accept compromises of any kind, or indeed to tolerate any impediments, howsoever daunting, that might appear to stand in our way. These traits we share without the slightest reserve, with Jean-François Champollion, Bedřich Hrozný, Alice Kober and Michael Ventris, each and every one a fearless pioneer in the immensely challenging field of the decipherment of ancient languages. Without further ado, we highlight each of these astounding breakthroughs in turn, beginning with none other than the mind-boggling decipherment of Egyptian hieroglyphics by Jean-François Champollion.

1. Jean-François Champollion, Egyptian hieroglyphics:

By systematically and rigorously comparing the Greek, Demotic and hieroglyphic scripts prominently laid side-by-side on the famous so-called “Rosetta Stone”, in September 1802, Jean-François Champollion finally deciphered Egyptian hieroglyphics for once and all time. This was, to say the very least, and indeed remains to this day, one of the most astounding decipherments of a previously unknown ancient script ever realized. His technique, the comparison of hieroglyphic phonetic characters with their demotic and Greek equivalents, inexorably bore fruit *in extremis*.

Champollion made a crucial breakthrough in understanding the phonetic nature of hieroglyphs and proclaimed, “Je tiens l’affaire!” (“I’ve got it!”) and then fainted from his excitement.

“It is a complex system, writing figurative, symbolic, and phonetic all at once, in the same text, the same phrase, I would almost say in the same word.”⁴⁵

An understatement? Scarcely. Far from it. Needless to say, we have squarely resorted to precisely the same technique, relying not on any putative full-text “Rosetta Stone” for Minoan Linear A (none is extant), but rather on “Rosetta Stone words”, which tantalizingly pop up in Hittite and Luwian inscriptions, the most notable of these being, Hittite, *LU'piteri*, Hittite, *LU'kitu*, and Luwian, *sarlatta* (neuter plural). What do these 3 terms have in common with cognate Minoan Linear counterparts? As it turns out, a very great deal, indeed, the Minoan Linear A cognates, *piteri* = “priest”, *kitu* = “supplicant” and *sirute* = “with praise offerings” (neuter instrumental singular), being nothing less than *precise counterparts of their Hittite and Luwian adstrates*.

2. Deciphering of the Hittite language:

To solve the mystery of the Hittite language, Bedřich Hrozný focused on a single telling passage that reads:

nu NINDA-an ezzatteni watar-ma ekutteni.

At that time it was already known that the ideogram for NINDA meant “bread” in Sumerian (previously deciphered). Hrozný surmised that the suffix *-an* might very well be the *Hittite accusative singular ending*, and indeed it was. Does that ending evoke parallels with the Greek accusative $\alpha\nu$? It surely does. Moving on, he assumed that the second word, *ed-/ezza-*, was intimately bound up with NINDA = “bread”, believing it could be the verb “eat”. Comparing this with Latin *edo* = “I eat”, with English “eat” and “edible”, and finally with German *essen* = “to eat” he correctly infer that NINDA-an *ezzatteni* means “you (will) eat bread”. In the second sentence, dumb-struck by the word *watar*, Hrozný instantly recognized it as the cuneiform Hittite forbear of English “water”, and the cognate German “Wasser”. Now, the last word of the second sentence, *ekutteni*, bore the stem *eku-*, which was apparently cognate with Latin *aqua* = “water”. All of these clues in tandem inexorably lead him to the second sentence reading, “you (will) drink water”. In a flash of lightning, it dawned on Hrozný that the Hittites were speaking an *Indo-European language* (in point of fact the very first!), and that flash of genius greatly facilitated his massive decipherment and interpretation of Hittite cuneiform texts. Building upon these insights, he continued his work, publishing a preliminary Hittite grammar by 1917!

So here, yet again, we find ourselves face-to-face with the phenomenon of brute force applied to the decipherment of Hittite. The first word Hrozný *quite literally leapt on* was “watar” in Hittite. It was instantaneously obvious to him that here was none other than the word for “water”, ubiquitous in ancient languages, “water” (proto West-German), “wetter” (West Frisian), and yet again, in modern languages alike as “water” (English), “watter” (Scots), “Wasser” (German) and “vatten” (Swedish).

Here again, He noticed that the last word of the second sentence, *ekutteni*, bore the stem *eku-*, which resembled Latin *aqua* = “water” and which, amazingly enough, conjugates as Hittite *ekutteni* = “you drink/you will drink”. Brute force yet again!

That Hrozný pulled the decipherment of the phrase,

nu NINDA-an ezzatteni watar-ma ekutteni.

Literal:

“and bread you will eat bread and water you will drink.”

Free:

“You will eat bread and you will drink water.”

once again clearly attests to the application of sheer brute force to the decipherment of a hitherto unknown language, here cuneiform Hittite, which as Hrozný clearly established once and for all, was (and is) the first and earliest Indo-European language to be deciphered. And that he did in droves, eventually deciphering no fewer than 9,000 words. Once again, a gargantuan achievement!

And here, yet again, we have applied the same brute force to the decipherment of the most notable of these being, Hittite, *^{LU}piteri*, Hittite, *^{LU}kitu*, and Luwian, *sarlatta* (neuter plural). What do these 3 terms have in common with cognate Minoan Linear counterparts? As it turns out, a very great deal, indeed, the Minoan Linear A cognates, *piteri* = “priest”, *kitu* = “supplicant” and *sirute* = “with praise offerings” (neuter instrumental singular), being nothing less than *precise counterparts of their Hittite and Luwian adstrates*.⁴⁶

3. Alice Kober:

3.1 Alice Kober adopted a system of creating notecards of statistics for various signs on the fragmentary inscriptions of Linear B where they were found. Kober’s finds were to eventually lead to the decipherment of Linear B, namely, 1. the creation of “Kober’s triplets”, 2. the classification of male and female logographic signs. Ventris would later use “Kober’s triplets” as reasoning to tie Linear B to being proto-Greek.⁴⁷

3.2

Of the 87 signs in Linear B, only twenty signs were plotted on Kober’s chart, of which only 10 were published in her 1948 article, “The Minoan Scripts: Fact and Theory”. With this theory, Kober was able to identify three possible cases for nouns, which would become known as “Kober’s Triplets.” In her table of triplets, each column represents the same word in different cases, and each row represents a different word in the same case. The first few letters are the same down each column, and the suffix appears to begin with the last or second to last sign. Using this information, Kober would make three assumptions for her first phonetic chart.

Kober's assumptions:

Using her triplets, Kober made three assumptions:

1. Linear B “is a simple syllabary each of whose phonetic signs represents a consonant vowel combination, with the possibility that either may be zero, that is, that pure consonant or vowel signs are possible.”
2. The stem of her triplets “includes the initial consonant of the penultimate signs of ‘cases’ I and II, and the final signs of ‘case’ III.”
3. The each of the words she was analyzing “belong to the same ‘declension’ and that the vowel following the last consonant of the stem is the same for all of them in ‘cases’ I and II, and changes to another vowel, which is the same for all, in ‘case’ III.”⁴⁸

3. In her article published in 1946, Kober identified three cases of noun declension, referred to at the time as “Kober’s Triplets”.⁴⁹

Although Alice Kober did not actually decipher Mycenaean Linear B, she did, however, latch onto three “triplets”, as she enumerated them, which are illustrated here, along with their translations:

Figure 32 (Alice Kober’s triplets)

1. TYPE A	2. TYPE B	3. C	4. D	5. E
𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓
𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓
𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓	𐀓𐀗𐀛𐀓

Fig. 8. ‘Kober’s triplets.’

1. Rukitija 2. Turisija 3. Riponija 4. Zamija 5. Dawija
 1. Rukitijo 2. Turisijo 3. Riporijo 4. Zamijo 5. Dawijo
 1. Rukito 2. Turito 3. Ripono 4. Komo 5. Dawo

© by Alice Kober, 1946

Table revised and translated © by Richard Vallance Janke (2025)

We surely dare not allow ourselves to be all too prone to sorely underestimate Kober’s altogether remarkable achievement, which was squarely to pave the way for Michael Ventris’s successful decipherment of Mycenaean Linear in 1952. What with the sparse resources she had at her disposal, her achievement is nothing short of remarkable! After all, she did in fact successfully decipher 5 Mycenaean Linear B toponyms, as outlined in Figure 32, no mean achievement, to be sure!

4. Michael Ventris’ *tour de force*: the decipherment of Mycenaean Linear B:

It is well nigh impossible to do real justice to Michael Ventris’ astounding achievement, the complete decipherment of some 3,000 + words and phrases Mycenaean Linear B. But the rocky road he had to cover was long and arduous, taking him some 5 years before he finally was able to achieve the decipherment. There was one particularly telling word which Carl Blegen hit upon, and it was *tiripode*, which clearly is the Linear B word for

“tripod”. Here is what Michael Ventris had to say in his letter to Emmett L. Bennett, expanding on Carl Blegen’s decipherment of the first word on Pylos 641-1952: ⁵⁰

Figure 33

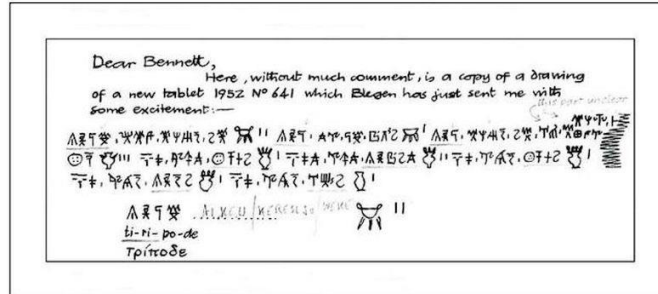


Fig. 1 Michael Ventris' letter to Emmett L. Bennett, 1952 in which he expands on Carl Blegen's decipherment of the first word on Pylos tablet TA 641-1952 (Ventris)

and yet again, in his next letter, he reasserts his conclusion, namely, that Linear B *tiripode* means “tripod” (pray tell, what else?): ^{50 bis}

Figure 34

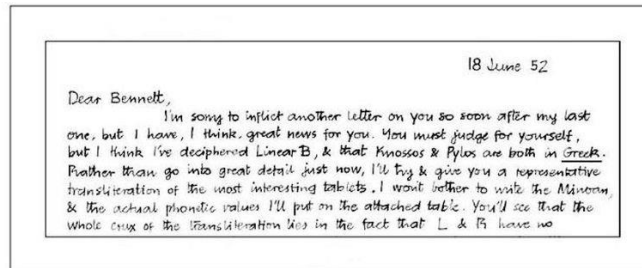


Fig. 2 Michael Ventris' letter to Emmett L. Bennett, June 18 1952, in which he claims he has finally deciphered the Mycenaean Linear B text on Pylos tablet TA 641-1952 (Ventris)

And that single breakthrough, in and of itself, was to burst the gates wide open, leading him inexorably to the full decipherment of the first Mycenaean Linear B he was to tackle heading, and with spectacular success: ^{50 ter}

Figure 35

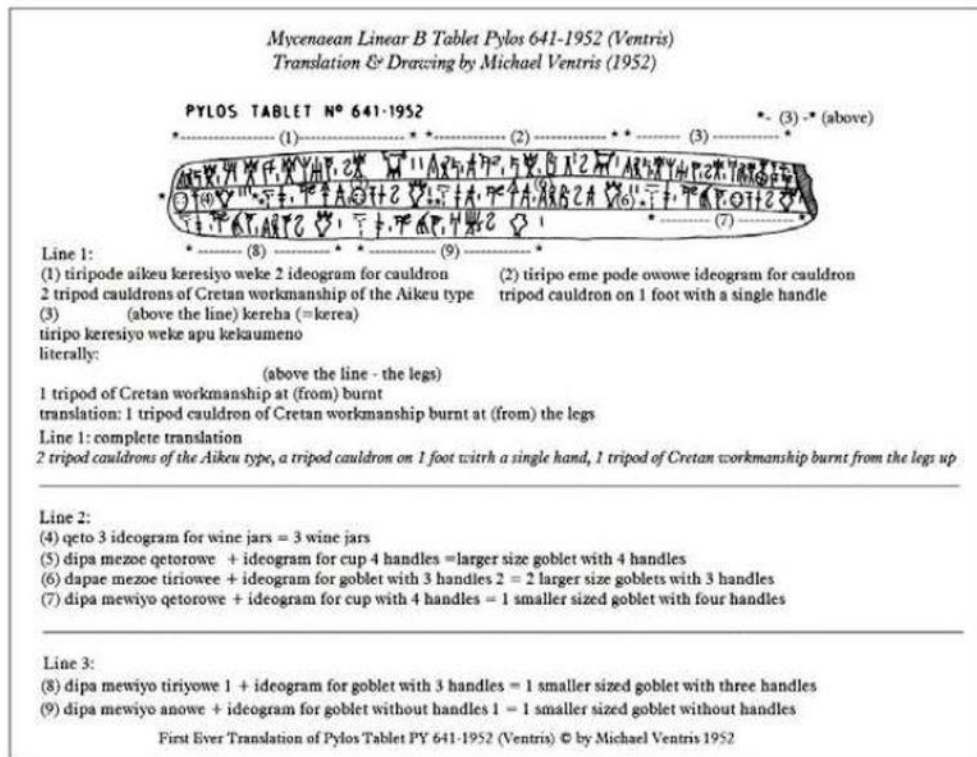


Fig. 6 Drawing and translation of Pylos tablet TA 641-1952 by Michael Ventris (1952)

Michael Ventris' decipherment of Mycenaean Linear B is an outstanding achievement, to say the very least. We owe an immense debt of gratitude to his dauntless efforts to decipher Linear A, with special reference to his innumerable tabular charts of syllabograms. Basing our own decipherment of Linear A *301 on those very tables, resorting to precisely the same strategy as that adopted by Ventris himself, we have been able to successfully extrapolate it as a syllabogram, namely, *no*, in our tabular tables *supra*, pages 22. – 27. In short, what worked so eminently well for Michael Ventris has yielded equally convincing results for our decipherment of Minoan Linear A *301 = *no*.

Salient characteristics of Anatolian proto-Greek Minoan Linear A (Ursprache):

1. Minoan Linear A is a syllabary, the immediate precursor of Mycenaean Linear B, a more streamlined version of it, derived from it. The overlap between the Minoan Linear A and Mycenaean syllabaries is very high, ranging from 77 % - 89 %, thereby ultimately confirming their intimate synthesis.
2. The Minoan Linear A syllabary progressive spelling shares progressive spelling/orthography (C-V) with Arcado-Cypriot Linear C.
3. Formulaic language abounds.
4. Anatolian Minoan Linear A consists of a considerable body of lexemes and lemmata cognate with Anatolian Hittite and Luwian.

5. On the other hand, Minoan Linear A also has a proto-Greek considerable body of lexemes and lemmata utterly alien to Anatolian Hittite and Luwian, being as they are part and parcel of an entirely new emergent language, proto-Greek, or possibly even the very first actual Greek dialect, the precursor of Mycenaean Linear B.

Synopsis of Anatolian proto-Greek Minoan Linear A grammar in Minoan Linear A libation invocations: NOTE: ultimates and penultimates appearing in Table 8 *infra* are capitalized. Doubtful readings are enclosed in brackets, e.g., (*pa3niwi*)

Substantives:

nominative singular:

(aja) f. = Gr. αἶα γαῖα = land

Damate f. = Cf. LB *Damate* = Demeter Gr. Δαμάτηρ = Demeter (goddess)

Ida f. = Gr. Ἴδα = Mount Ida

Idaa f. = Gr. Ἴδαα = Mount Ida

jasasara f. = HI = *hassusara* = queen + HI = *ishassara* = lady, nom. sing.

kitu m. = Hittite HI = ^{LU}*kīta* = a kind of priest Cf. LB = *ikeu* = Gr. ἰκεύς + classical Gr. = ἰκετής = supplicant

paqa f. = Gr. πᾶγα (Minoan, Doric)/ πηγῆ = spring

piteri m. = HI = ^{LU}*patili* = a kind of priest

Setoija f. = LB *Setoija* = Gr. Σητοῖα

Turusa f. = LB = *Tylissos* = Gr. Τυλίσσοσ

wasato m. = *ḫáʽtu* Cf. LB *wato* = Gr. *ḫáʽtoz* = town

utinu n. = LU = *utar/utn* = spell

pu2reja n. pl. = trays in, *tosa.pu2reja*

ajamena n. pl. = Gr. αἰάσμενα = decorated objects

genitive singular:

+ *Atai*301waja* f. = *Atainowaja* = Athena (vocative)/ or from Athena (genitive = Gr. ᾿

Ἀθαίνοφαῖα = Ἀθαίνογαῖα

*tanai*301* = (*tanaino*) n. in, *tanaino+tinu* (agglutinative) = Gr. ταναῖνουτίνω = I bow down from the ritual (agglutinative, noun, genitive singular + verb, 1st. person sing.); I bow down from the cult object (gen. sing.). Syntax is uncertain.

*(wa)anati*301waja* f. = *fill*

dative singular:

Asasara(me) f. *Asasara(me)* = (to the) goddess, *Asasara etc.* 1. = Gr. ᾿Ἀσᾶσᾶρα(μῆ)

+ *Atai*301wae* f. = *Atainowae* = to Athena (dat. sing.) = Gr. ᾿Ἀθαίνοφαῖε = Ἀθαίνογαῖε

Atana(te) f. = GR. ᾿Ἀτᾶνᾶτε to, for *Atana* (Athena) (dat. sing.).

Idami f. = GR. = Ἴδαμι = to my (goddess) of Ida

! *jasasaramē* f. = *to my queen* (dat. sing. invocation) Cf. HI = *hassusara* = queen + HI = *ishassara* = lady

matere f. in, *Idamatere*

Idamate(re) f. = Gr. Ἴδαματέρε = to the mother goddess of Mount Ida (dat. sing.)

locative singular:

akoane m. = “in a sacred grove/precinct”, clearly a cognate of Mycenaean Linear B, *ako* = Gr. agos = “holy place, grove, valley, and of the Greek derivatives, ἀγός = holy, sacred, venerable (OXF, pg. 2), ἀγνός = pure, chaste; holy, sacred; purifying (OXF, pg. 3) and ἀγνότης = purity (*ibid*) + Greek ἀγνέσι = they purify

Dikitedupu2re m. = Δικιτετέλαβορίνθει = in the labyrinth on Mount Dikte Cf. LB

Dapuritijo (gen. sing.) GR = δαφυρίνθοιο = from the labyrinth

dupu3re m. Gr. λαβορίνθος = labyrinth, in *Dikitedupu2re*

Idapa3 f. = Gr. Ἴδαπαι = by Mount Ida

isari m. = Gr. ἰσαρί = at the river

jadikitete f. = ἰαδικιτετέ = on Mount Dikte

tanarate m. in the temple Cf. Gr. = ναός = temple

locative plural:

sekanasi f. = Gr. σκηνήσι = in the temples

instrumental singular:

osugare f. = GR. ὄσιοζ βάρει = sanctioned by divine law with power

+ *unarukana(ti)* = Gr. ὄναρόκανατί = in a resplendent dream

sirute n. = LU = *sarlatt(a)* (neuter sing.) = praise offering Cf. LU *šrlateš* = praise offerings

(common plural) + 2. LU *šarlātta* = exaltation, worship (feminine)

*tanai*301ti* = *taninoti n.* = Gr. ταναίνοτι = by means of/with a ritual; with a cult object

+ *tanarati n.* = Gr. ταναόρατι = by means of/with a ritual; with a cult object

tanasute n. = “a type of ritual” (d) LU = *dānit* = “cult object”, or alternatively, = Gr. ταναόσυτε by means of/with a ritual; with a cult object

tumei f. = Gr. θῦμαι = through a sacrifice/offering

tejare f. = LU *teshare* = in a dream

instrumental plural:

unarukanasi n. pl.

unaruka(na)jasi n. pl. = Gr. ὄναρόκαναίασι = in resplendent dreams

sekanasi f. pl. = GR. σκηνήσι = in the temples

allative:

aDiketete f. = from Mount Dikte

vocative:

+ *Atai*301deka Atai*301deka f.* = *Atainodeka* = just Athena (vocative)

= Gr. Ἀθάνδεξια

attributives:

tosa n. pl., in, *tosa.pu2reja* = so many Cf. LB = *toso* = so much

verbs:

ipinamina(te) (a) = Gr. *ipinamate* ἵπι(επι)ναμι'νοσθε = proto-Greek medio-passive or middle voice, = you have distributed among, you have consumed or (b) *ipinamate* ἠπιναμι'νοσθε = you have drunk (second pers. pl.) This is proto-Greek medio-passive or middle aorist.

(*pa3niwi*) = HI *parnuwai* = to extend

tanarate = ταναρα'τε = you stretch out (referring to supplicants bowing to their god), derived from the verb ταν'ω τει'νω = I bow down, and finally

utinu = ε'υ + ταν'ω τει'νω = I stretch out/bow down well/gracefully

participle:

jasaramena = variant of *jasasara* = HI = *hassusara* = queen + HI = *ishassara* = lady, nom. sing. + active participle = Gr = με'να = “being”, hence, “being the queen”

adverb:

ina = Gr. ἵνα = there/where/to what place

Table 8

Substantives:		
masculine:	feminine:	neuter:
nominative singular:		
<i>to</i>	(<i>aja</i>) <i>da daa qa ra sa te</i>	<i>nu</i>
nominative plural:		<i>ja mena *</i>
genitive:		
	<i>waja (no)</i>	
dative singular:		
	<i>me re te wae</i>	
locative singular:		
<i>te</i>	<i>ne re ri te</i>	
locative plural:		
	<i>si</i>	
instrumental singular:		
	<i>pa3 re se ei</i>	<i>te ti</i>
instrumental plural:		<i>si jasi</i>
allative:		
	<i>aDikitete</i>	
vocative:		
	<i>ka</i>	

Attributives:	
singular :	<i>ja</i>
plural :	<i>sa</i>

Verbs:

infinitive:

(wi)

present tense:

nu (first person singular)

ate (second person plural)

ate (medio-passive, second person plural)

aorist:

ate (medio-passive, second person plural)

participle:

mena

adverb:

ina

Postscript: It is clear from this table that we are quite able to restore a substantial portion of Anatolian proto-Greek Minoan Linear A grammar in Minoan Linear A libation invocations. Notably, the nominative singular of feminine substantives, and the dative, locative and instrumental singular of feminine substantives are well attested. * **mena** is a passive participle ultimate used as a substantive, in *ajamena* = objects being decorated/decorated objects.

Finally, in conclusion, it is particularly notable that *basilect* Anatolian proto-Greek (Ursprache) frequently consists of an amalgam of lexemes and lemmata (a) directly derived its adstrates, *acrolect* Hittite and *mesolect* Luwian cognates, for instance, *Asasara* = Minoan goddess, *akoane* = prayer, *piteri* = priest, *kitu* = priest and *sirute* = praise offerings, bearing out our theory that Minoan Linear A remains in essence an *Anatolian language*, and yet (b) contains numerous examples of actual proto-Greek vocabulary, for instance, *ADikitete* = “from Mount Dikte”, *Ida* = “Mount Ida”, *unarukanati/si* = in a resplendent dream/in resplendent dreams, + *ipinamina(te)* = “you have drunk”, all of which are quite clearly *not directly derived from Hittite or Luwian at all*, bearing instead the hallmarks of an altogether new language, *Anatolian proto-Greek* (Ursprache), more often than not utterly distinct from Hittite and Luwian. This startling discovery may appear surprising, but ultimately, can it be really all that surprising? We think not.

This article is a pre-publication extract from the monograph, *Are Minoan Linear A libation invocations in Anatolian proto-Greek?* (to be submitted to Cambridge University Press, 2026, in which these 15 largely (+) or partially (*) intact Minoan Linear A libation invocation inscriptions will be analyzed in-depth, and fully deciphered:

AP Za2 +, AZ b1 *, KN Zc 6 +, K Zf 13 +, KN Za 10 +, KO Za 1 +,
KO (?) Zf 2 +, PK Za 8 *, PK Za 12 +, PL Zf 1 +, PR Za 1 *, PS Za 2 *

TL Za 1 +, VRY Za 1*, ZA Zb 3 +

The actual inscriptions appear in Table 6 and Table 7 *infra*

Table 6

the first 8 Minoan Linear A libation invocations to be deciphered in,
Are the Minoan Linear A libation invocations inscribed in proto-Greek?
monograph to be submitted to Cambridge University Press in 2026.

1. AZb1	目ノ ㄨ ㄨ ㄨ 目ノ ㄨ ㄨ
2. APZa.24	𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃

APPENDIX



Glossary of Terminology, Historical Linguistics

Prologue:

This glossary serves as a baseline introduction to terminology in historical linguistics. As such, at first glance, it may not appear to be of great value to those of us who are professional linguists. However, if you are a professor or teacher of linguistics, you may find this glossary of benefit to your students, undergraduates and graduates alike. And I don't know about you, but I have to face the fact that terms may slip my mind, even though I am an autodidact linguist, especially if that concept falls in a field of linguistics where I am not strictly qualified.

As for those of you who are archaeologists and whose field of specialization is not linguistics, you will more than likely find this lexicon of some real practical value, if ever you have need to have recourse to linguistics terminology — at least to any I have had the prescience to include here — which you may wish to use inline in text, quote or to cite as reference(s) in one of your own papers, journal articles or publications in print or in PDF format, whether here on academia.edu, ResearchGate or elsewhere. There are as well plenty of other people whose specialization is not linguistics, but who would like to familiarize themselves with at least some of the terminology of historical linguistics. So this glossary is for your benefit as well.

There are also those among you who are not professional linguists at all, but who may have contributed something of real merit to the field, or are about to do so. Recall the astonishing contribution of Michael Ventris, an architect and not a professional linguist at all, who single-handedly deciphered the Linear B syllabary as the script of the earliest East Greek dialect, Mycenaean Greek, not to mention many other geniuses outside the orbit of linguistics who have also made revelatory, if not revolutionary, discoveries that no linguist ever realized. We should bear firmly in mind that Michael Ventris alone managed to decipher Linear B, after a half-century of utterly fruitless attempts by professional linguists. This is not to say that many academic linguists have not accomplished similar remarkable breakthroughs in the field, because they most certainly have. Still, linguistics, like any other field of study in the humanities or sciences, is not the exclusive purview of the so-called ivory tower league of professional linguists. Whether or not we are ourselves matriculated linguists, we should always bear this in mind.

This glossary serves well as a truly tenable starting point. There is an understandable tendency for me to favour syllabaries, such as Minoan Linear A, Mycenaean Linear B and Arcado-Cypriot Linear C.

* = key concept:

* abstract noun: a noun that denotes something viewed as a non-material referent, as opposed to a concrete noun. Examples: abstraction, attitude, communication, constitution, dependency, language, linguistics, magic, proliferation, rectitude, telecommunications. Abstract nouns and adjectives are commonplace in Minoan Linear A libation invocations. Examples are: 1. *sirute* = LU *šarlātta* = “exaltation, worship” (feminine) Cf. HI *sarninkuēš* = “prayers”, deciphered as either “with an offering” (instr. sing.) or “with/in exaltation/worship/ prayers” (instr. sing.), 2. *unarukanasi/ti* = “in a dream or vision/in dreams or visions” and 3. *utinu*, derived from the euphoric prefix, ε’υ + the verb τῶν τει’νῶ, meaning “I stretch out/bow down well/gracefully”. See also, concrete noun

collector: the variety of speech that is considered the standard form. For example: the Attic dialect, fourth century BCE

ablative case: The ablative case is a grammatical case in languages like Latin, used for nouns, pronouns, and adjectives to show relationships like motion *away from*, *source*, *cause*, *manner*, or *instrument*, often translating to English prepositions like *from*, *with*, *by*, *in*, or *at*, functioning like an adverbial phrase to answer *how*, *when*, *where*, or *why*. It is essentially a versatile “case of separation” or of “adverbial relation” that absorbs functions of older cases (instrumental, locative) in Latin, indicating the means, time, place, or agent of an action. Examples of Latin ablative are: *ab urbe* = from the city, *rēx ā militibus interfectus est* = the king was killed by the soldiers and *cum eō* = with him. The ablative case may have existed in as an archaic allative Greek case in Minoan Linear A, in the phrase, *Adikitete* = from Mount Dikte.

* allative case: The allative case denotes motion *away from*, and as such, the archaic allative Greek case may survive in Minoan Linear A, in the phrase, *Adikitete* = from Mount Dikte.

* acrolect: (a) the most favoured language among synchronous adstrates, e.g. Hittite is the acrolect, where Luwian is the mesolect and Minoan Linear A is the basilect among these three synchronous adstrates (ca. 1600 – 1400 BCE). See also basilect, mesolect

* affix: a functional bound morpheme, typically short and with a functional meaning. Example: “re” in “rewrite”. Affixes are *extremely common* in Minoan Linear A, common in Mycenaean Linear B, and extremely common in ancient Greek. See also, prefix & suffix

* agglutinative language: An agglutinative language is a type of language that primarily forms words by *stringing together morphemes* (word parts), each typically representing a *single grammatical meaning*, without significant modification to their forms or agglutinations. In such languages, affixes (prefixes, suffixes, infixes and circumfixes) to a root word function in a linear and systematic way, creating complex words that encode *detailed grammatical information*. This structure allows for a *high degree of transparency*, insofar as *the boundaries between morphemes are usually clear*, and their meanings consistent. Agglutinative languages are a subset of synthetic languages, which are distinguished from *fusional languages*, where morphemes often blend or change form to express multiple grammatical functions, and from *polysynthetic languages*, which can combine numerous morphemes into single words with complex meanings. Examples of agglutinative languages are Turkish, Finnish, Japanese, Tamil and, in particular, with reference to this glossary, Minoan Linear A, which is *highly agglutinative*. Despite occasional outliers,

agglutinative languages tend to allow for more easily deducible word meanings compared to fusional languages, which tend to permit unpredictable modifications in either or both the phonetics or morphology of one or more morphemes bound within a word.

* ambiguity: the property of words, terms, and concepts (within a particular context) as undefined, undefinable, or without an obvious definition, thus having an unclear meaning. A word, phrase, sentence or uttered communication is called “ambiguous”, if it can be interpreted in more than one way. Ambiguity is distinct from vagueness, which arises when the boundaries of meaning are indistinct. *Ambiguity frequently arises in Minoan Linear A libation invocation phrases, especially where these are agglutinative. See also, agglutinative language, connotation*

analytic language: any language that conveys grammatical relationships without using inflectional morphemes. A grammatical construction can similarly be called analytic if it uses unbound morphemes, which are separate words, and/or word order. English, which began as a synthetic language, has become more and more analytic over time. Afrikaans and Hebrew are also analytic.

antonym: from Greek ἄντι (“opposite”) and ὄνομα (“name”) are word pairs that are opposite in meaning, such as -hot- -cold- + -fat- -skinny- & -down- -up-. Words may have different antonyms, depending on the meaning. Both -long- and -tall- are antonyms of -short-. Antonyms are of four types: *Gradable antonyms* stand at opposite ends of the spectrum: Examples: -cold- -hot- + -slow- -fast. *Complementary antonyms* are pairs that express absolute opposites, like mortal and immortal. *Relational antonyms* are pairs in which one describes a relationship between two objects and the other describes the same relationship when the two objects are reversed, such as parent and child, teacher and student, or buy and sell. *Auto-antonyms* are the same words that can mean the opposite of themselves under different contexts or having separate definitions. Examples: to enjoin (to prohibit, issue injunction -or- to order, command) + fast (moving quickly -or- fixed firmly in place) + sanction (punishment, prohibition -or- permission) + stay (remain in a specific place -or- postpone). *See also, synonymy*

aspect: a grammatical category associated with verbs, which expresses the *temporal view* of the event or state expressed by the verb. Examples: she learns (simple present aspect + she is learning (progressive present aspect) + she has learned (present perfect aspect). In Minoan Linear A, Mycenaean Linear B and ancient Greek, the aorist = recent past.

B

* basilect: (a) the least favoured language among synchronous adstrates, e.g. Anatolian Minoan Linear A is the basilect of Luwian (mesolect) and Hittite (acrolect) among these three synchronous adstrates (*ca.* 1600 – 1400 BCE). (b) a variety of a language that has diverged greatly from the standard form. For instance, the West Greek Doric dialect is a basilect quite far removed from the standard East Greek Attic dialect of the fifth century BCE.

bound morpheme: a morpheme which cannot stand alone to make a word, but must be combined with something else within a word. Examples: the -s- in the plural for tree = trees is a bound morpheme. Similarly, -cran- in cranberry. *See also, free morpheme*

C

* case: the grammatical category determined by varying syntactics or semantic functions of a noun, adjective or pronoun. Case is a function of only those languages which indicate certain functions by the *inflection* of nouns, adjectives, pronouns, or numerals. Minoan Linear A, Mycenaean Linear B, Arcado-Cypriot Linear C, Greek, Latin, German & Russian are inflected languages. There are four cases in Minoan Linear A, *nominative, genitive, dative/locative/instrumental* and *accusative*, with a potential fifth, *allative*, which is archaic *ablative*.

Centum: “Centum”, Latin *centum* for 100, refers to Indo-European languages in Europe or west of the Caucasus Mountains. Among ancient languages, Hittite, Luwian, Minoan Linear A, Mycenaean Linear B, Arcado-Cypriot Linear C, all of the ancient Greek dialects and Latin are Centum Indo-European, while English, French, Italian, Spanish, German, Dutch, Swedish, Norwegian, Danish, Polish, Russian and Ukrainian, amongst others, are Centum Indo-European.

* circular definition: definitions can be circular or recursive. The definition refers to itself, thereby defining an infinite number of things. Example: a thing is an object and an object is a thing. Circular definitions are always self-referential, hence closed. They can be insidious traps. *See also*, recursive definition

collocation: a grouping or juxtaposition of words that commonly occur together. Example: by me, on a, with & the.

* comitative case: this is the case expressing accompaniment, expressed in inflected languages such as Greek & Latin by a preposition with the meaning “with” or “accompanied by”. In Greek, μέτα = with + παρά = by (plus other prepositions expressing subtle distinctions). The usage of the comitative case in Greek is complex, and must be determined by context. *See also*, instrumental case

concrete noun: a noun that refers to what is viewed as a material entity, *i.e.* a thing. Examples: box, car, flag, lumber, post, rock, stump, table, and in Minoan Linear A, *paqa* = “spring” (of water)

* connotation: 1. a meaning that is *abstract*, suggested or implied, as opposed to a denotation, or a literal definition. A characteristic of words or phrases, or of the contexts that words and phrases are used in. Connotations of the phrase, “You are a dog” = you are physically unattractive or morally reprehensible, not that you are a canine. 2. In semiotics, connotation arises when the denotative relationship between a signifier and its signified is inadequate to serve the needs of the community. A second level of meanings is termed connotative. These meanings are not objective representations of the thing, but new usages produced by the language group. Connotations abound in Minoan Linear A libation invocations, where abstract language prevails.

consonant: a speech sound produced with a significant constriction of the airflow in the oral tract

co-ordination: the linking of two or more elements as conjuncts in a coordinate structure such as - and or -or- + in a list

* corpus: a collection of writings, often on a specific topic, of a specific genre, from a specific

demographic, a single author *etc.* Minoan Linear A is a linguistic corpus consisting of two discrete parts (a) the agricultural and pottery sector, with most inscriptions (a few relatively intact but most fragmented), most of which originate in Haghia Triada or Zakros and (b) Minoan Linear A libation invocations (a few relatively intact but most fragmented), scattered over various locations, of which the primary are Apolodou, Knossos, Palaikastro, Psychro Cave, Syme, Troullos and Zakros.

continuous aspect: the imperfect(ive) aspect that expresses an ongoing, but not habitual, occurrence of the state or event expressed by the verb. Examples: he is running, he was running (English) + *amant, amabant* (they love, they loved: Latin). Ancient Greek & Latin cannot distinguish between continuous habitual and inceptive aspects in the present, future & imperfect tenses, and their compounds.

copula: an intransitive verb which links the subject with an adjective, a noun phrase or a predicate. Examples: The book is on the table (English) *Le livre est sur la table* (French).

cuneiform: Cuneiform is a logo-syllabic writing system once used to write several languages of the ancient Near East. The script was in active use from the early Bronze Age (ca. 7,000 BCE), until the beginning of the Common Era (AD). Cuneiform scripts are marked by and named for the characteristic wedge-shaped impressions made by a stylus (Latin: *cuneus*) forming their signs. Cuneiform is the earliest known writing system, originally developed to write the Sumerian language of southern Mesopotamia (ca. 7,000 BCE) (modern Iraq).

Over the course of its history, cuneiform was adapted to write a number of languages in addition to Sumerian. Akkadian texts, attested from the 24th century BCE onward, make up the bulk of the cuneiform record. Akkadian cuneiform was itself adapted to write the Hittite language in the early 2nd millennium BC (ca. 1800-1600 BCE). Other languages with significant cuneiform corpora are Eblaite, Elamite, Hurrian, Luwian (ca. 1800-1600 BCE), and Urartian. The latest known cuneiform tablet, an astronomical almanac from Uruk, dates to AD 79/80.

Hittite cuneiform: Hittite cuneiform is an adaptation of Old Assyrian cuneiform to write the Hittite language that emerged ca. 1800 BCE, and was in use between the 17th. & 13th. centuries BCE. The same Assyrian system, adapted to Hittite, was used by the scribes of the Hittite Empire for two other Anatolian languages (a now extinct branch of Indo-European), namely, cuneiform Luwian and Palaic (adstrate with cuneiform Hittite), as well as for the language isolate Hattic language. When the cuneiform script was adapted to Hittite, a layer of Akkadian logographs, also known as Akkadograms, was added to the script, in addition to the Sumerian logographs, or Sumerograms, which were already inherent in the Akkadian writing system and which Hittite also kept. Akkadograms and Sumerograms function as determinatives in Hittite, denoting the class to which Akkadian or Sumerian words belong, for instance, ^{LÚ} for the class “people”, and as such, were never transcribed into Minoan Linear A, even where the Minoan Linear A words were almost identical to their Hittite and Luwian cognates, eg. Linear A *kitu* = HI = ^{LÚ}*kīta* = “priest”, and Linear A *pīteri* = Luwian ^{LÚ}*patili* = “priest”, since determinatives are entirely alien to Minoan Linear A, being as it is a syllabary.

D

* dative case: The dative case expresses the notion of giving or offering something *to* someone or *for* someone. The dative case is extremely prominent in ancient inflected languages, as in the Minoan Linear A libation invocations (frequently), in all of the ancient Greek dialects, in Latin and in modern inflected languages such as German and Russian.

definite pronoun: a pronoun that belongs to a class whose members indicate definite reference. Examples: *the, this, that* in English. The indefinite pronoun *-the-* is non-existent in Latin, in Mycenaean Linear B & in Homer, but existent in Archaic-Cypriot, Classical Ionic, Attic, Hellenic, Koine (New Testament) and modern Greek.

* denotation: 1. The act of denoting, or something (such as a symbol) that denotes. 2. the primary or explicit meaning of a word, phrase or symbol. 3. something signified or referred to; a particular meaning of a symbol. 4. In semiotics, denotation is the surface or literal meaning encoded to a signifier, and the definition most likely to appear in a dictionary. Examples are: *cat, "dog, house, mouse, rock"* in English, and *paqa* = "spring" (of water) in Minoan Linear A.

derivation: 1. formation of new words by adding affixes. Example: *-singer-* from *-sing-* + *-* adaptation- from *-adapt-* 2. derivation in linguistics is the process of changing the meaning and/or lexical class of a lexeme by adding a morpheme.

derivative: 1. In a lexical database or lexicon, a derivative is sub-entry. Only irregular, semantic derivatives are entered as separate major entries. 2. a stem formed by combining a root with an affix to add a component of meaning that is more than inflectional. The meaning of a derivative is determined by its context, not its parts. Also known as: derived form, derived stem 3. A derivative is a stem formed by derivation, which is a morphosyntactic operation.

kinds of derivatives:

1. *grammatical derivatives*: Examples:

1.1 *nominalized stems*, such as *encouragement* from, *encourage*

1.2 *adverbialized stems*, such as *courageously* from, *courageous*

2. *semantic derivatives*, such as *generation* from *generate* + *isolation*, from *isolate*.

* diachronic linguistics: the study of language change over time, is also called historical linguistics. This is extremely important to research in ancient Greek, which was subject to significant changes in all of its dialects over time, especially when the time frame is extreme (*i.e.* a millennium, from Mycenaean to Attic Greek). In diachronic linguistics, *substrates* are languages which precede other language in the historical timeframe, *adstrates* are languages which co-exist simultaneously in the historical timeframe (*e.g.* Minoan Linear A, cuneiform Hittite and Luwian, *ca.* 1600-1400 BCE), whereas *superstrates* are languages which postdate other languages in the historical timeframe, *e.g.* hieroglyphic Luwian (*ca.* 800 BCE), as well as all of the ancient Greek dialects, which appeared later than Minoan Linear A, cuneiform Hittite and Luwian, *ca.* 1600-1400 BCE.

diachrony: the study of change over time, especially changes to language. *See also*, philology & synchronic

* dialectology: the study of dialects. Ancient Greek proliferates with dialects, amongst which we count, Minoan Linear A (proto-Greek), Mycenaean Linear B, Arcado-Cypriot Linear C, Arcado-Cypriot, Aeolic, Argolic, Attic, Beotic, Coan, Cretan, Corinthian, Cyrenaean, Doric, Elean, Heracleian, Ionic, Lesbian, Laconian, Locrian, Messenian, Megarian, Phocian, Rhodian, Theraean and Thessalonian.

diphthong: a phonetic sequence, consisting of a vowel and a glide, that is interpreted as a single vowel. Examples: *ai ei oi* in English.

dummy word: a grammatical unit that has no meaning, but completes a sentence to make it grammatical. Examples: *It is raining + Do you understand?* In ancient Greek, the conjunction καὶ = “and” introduces sentences, yet often is left unexpressed, omitted in translation.

E

elision: the omission of sounds, syllables, or words in spoken or written discourse. Unstressed words are the most likely to be elided. Examples: *cam'ra* for camera + *ev'ry* for every in English. Elision is very common in ancient Greek, but *not* in Mycenaean Linear B or in Arcado-Cypriot Linear C, since the latter are both syllabaries, in which all syllabograms must end with a vowel, making elision impossible.

* enclitic: a clitic (suffix) that is phonologically bound to (i.e. inseparable from) the end of a preceding word to form a single unit. Examples: “can't”, “won't” & “shouldn't” in English, *Aminisode & Konosode* (towards Amnisos, towards Knossos) in Mycenaean Greek. Enclitics are very common in ancient Greek.

epigraphy: from the Greek: *epigraph*, literally “on-writing”, “inscription” is the study of inscriptions or epigraphs as writing + the science of identification, classification, dating and drawing conclusions about graphemes.

epigrapher: person using the methods of epigrapher or epigraphist, who studies inscriptions, most of which are brief. This is especially the case with Minoan Linear A and Mycenaean Linear B, where many inscriptions are brief, and often (heavily) fragmented.

epistemic modality: a modality that connotes how much certainty or evidence a speaker has for the proposition expressed by his or her utterance. Examples: *We will come versus We shall come* - (certainty) + *She must have come (certainty) versus He may have come + They might come* (uncertainty) (English). The subjunctive expresses uncertainty in several languages, including English (rarely), German, French, Italian, Latin and Greek. Greek also has the optative to express uncertainty. In a lexicon as general as this one, it is not expedient to attempt to express the distinctions between the optative and the subjunctive in ancient Greek, as the relationship between the two is superficially complex. In other words, you have to be extremely familiar with ancient Greek to grasp the distinctions and their several applications + connotations.

* etymology: 1 the study of the historical development of languages, particularly as manifested in individual words. 2 an account of the origin and historical development of a word. 3. the study of the origins of words. Through old texts and comparison with other languages, etymologists

reconstruct the history of words — when they entered a language, from what source, and how their form and meaning have changed. From Greek: true meaning = ἔτιμος (true) + λόγος (word). Etymology is extremely important in archaic Minoan Linear A, Mycenaean Linear B and Arcado-Cypriot Linear C, which in turn *determine the etymology of a number of words in several later ancient Greek dialects*. In Minoan Linear A, the etymology of some words arises from the adstrate languages, cuneiform Hittite and Luwian, while other words are strictly proto-Greek, with no prior etymology derived from either cuneiform Hittite or Luwian.

F

* family: a group of languages believed to have descended from the same ancestral language, *e.g.* the Indo-European language family from Proto-Indo-European. Among ancient languages, Hittite, Luwian, Minoan Linear A, Mycenaean Linear B, Arcado-Cypriot Linear C, all of the ancient Greek dialects and Latin belong to the Indo-European language family, while modern English, French, Italian, Spanish, German, Dutch, Swedish, Norwegian, Danish, Polish, Russian and Ukrainian, amongst others, belong to the Indo-European language family.

finite verb: a verb form that occurs in an independent clause, and fully inflected according to the inflectional categories marked on verbs in the language.

fossil: in linguistics, a fossilized word or term is extremely old, extinct, or outdated. Some words in Mycenaean Greek were already fossilized by the time Homer wrote the *Iliad*, and a much more significant number of Mycenaean words completely disappeared from later ancient Greek dialects. On the other hand, a number of Mycenaean words, such as *apudosi* (delivery) and *tiripode* (tripod) were never fossilized.

free morpheme: 1. a grammatical unit that can occur solo, by itself. Additional morphemes such as affixes (either prefixes or suffixes) can be attached to it. Examples: berry, blue, cat, colour (hence: colourful, colourless), dog, elephant, green (hence: greenery), house (household), intern (hence: internship). 2. a morpheme which can stand alone to make a word by itself. Example: -blue- in -blueberry- *See also*, bound morpheme

function word: a word which has little or no meaning of its own, but which has a grammatical function. Examples in English: *a of on in the*. Function words play a key obligatory role in all languages. They are the glue that hold languages together syntactically. Function words are relatively rare in Minoan Linear A.

G

gender. *See*, grammatical gender

glossary: 1. a collection of glosses is a glossary 2. a collection of specialized terms with their meanings. Example: an English-Mycenaean Linear B Glossary 3. a list of terms defined in a particular domain of knowledge. Glossaries often appear at the end a book and often include either newly introduced terms (neologisms) or uncommon terms.

* grammatical gender: In inflected languages such as Minoan Linear A, Mycenaean Linear B, Arcado-Cypriot Linear C, all of the ancient Greek dialects and in Latin, grammatical gender denotes the following cases, 1. nominative, for the subject of a sentence, 2. genitive, denoting separation, “of” and “from”, 3.1 dative, denoting giving or offering to someone 3.2 locative, denoting location “in” or “at” 3.3 instrumental, denoting the means or instrument by which something is done, 4. accusative, denoting the object of a sentence and 5. ablative (Latin only), denoting the agent by whom something is done, or direction away from.

H

habitual aspect: the imperfective aspect that expresses the occurrence of an event or state as characteristic of a period of time prior to the tense aspect of the same verb. Example: he was walking, we were watching TV, they were sleeping (English) + *il marchait, nous regardions la télé, ils dormaient* (French) + *amabam* (I was loving), *amabat* (he was loving) & *amabant* (they were loving) in Latin. Tense aspect: she lived here for some time (simple past = aorist in Greek) or she was living here for some time (imperfect aspect *aka* habitual aspect).

Tense aspect may refer to aspect previous to those above: She used to live here (English).

Languages such as ancient Greek and Latin cannot directly express the habitual aspect, which they must subsume under the imperfect.

heteronym: a word having the same spelling as another, but a different pronunciation and meaning. Examples: bow (weapon) & bow (to a King or Queen) + wind (atmospheric) & wind (verb to wind up). *See also*, homograph & homonym

hieroglyphics: Hieroglyphics are a formal writing system using pictorial symbols (glyphs) that represent sounds, objects, or ideas, most famously used in Ancient Egypt for religious texts and monumental inscriptions, known as ‘words of the gods’, Egyptian, *medu netjer* or in Greek, ἱερογράφια = “sacred writing”. Combining hundreds of logographic, syllabic, and alphabetic elements, this complex system evolved from pictograms to signs representing sounds, allowing for rich expression but requiring specialized knowledge to read, and remained a mystery until decoded by Jean-François Champollion in 1822. Luwian hieroglyphs are another example of hieroglyphics, dating from the Iron Age (ca. 880 BCE). Hieroglyphic scripts such as Egyptian and Luwian are utterly incompatible with Minoan Linear A.

homograph: a word that has the same spelling as another. Homographs differ from each other in meaning, origin and sometimes pronunciation. Example: bow (of a ship) + bow (to bend down) + bow (in archery, with a different pronunciation from the first two). *See also*, homonym

homonym: A word that sounds or is spelled the same as another word but has a different meaning. Examples: down light mean strike and also bear (concrete, animal) & bear (abstract, to suffer) + dive (plunge) & dive (cheap living quarters) + find (verb = believe) & find (noun = discovery)

homophone: 1. A word which is pronounced the same as another word but differs in spelling and meaning, for example: carat caret, carrot and karat

* hyperthesis *aka* long-distance metathesis: the metamorphosis of orthography from the source

language, being older, and the target language, being more recent. Examples:
In Minoan Linear A, the most striking example of hyperstasis is *sirute*, which roughly equates with Luwian, *sarlatt(a)* (neuter sing.) = “praise offering”
Latin *miraculum* > Spanish *milagro* > English & French *miracle*
Latin *periculum* > Spanish *peligro* > English *peril*
Latin *crocodilus* > Italian *cocodrillo* > English & French *crocodile*
See also, metathesis

hypothetical mood: an epistemic mood that signals that the speaker evaluates a proposition as counterfactual, although possible. The subjunctive is a hypothetical mood in English (rare), French, German, Italian, Latin & Spanish (much more common), among many other languages. Greek has two hypothetical moods, the optative and the subjunctive. Examples: I should (would) like to meet her, she would like to meet you, + If I were you, I should (would) not do that. Examples: If I were you, I would not do that (English) + *Voulez-vous que je fasse ce travail?* (French) + *Credit ut ameret illam feminam.* (He believes he may be in love with that woman).

I

ideogram: a symbol which represents the idea of something without indicating the sequence of sounds used to pronounce it. Examples include numerals, many Chinese characters, traffic signs, or in alphabetic languages or syllabaries, (a) graphic symbols such as & and @ + single alphabetic letter or (b) concrete symbols, either of which symbolize an entire phrase (nominal or verbal). Examples: (a) (alphabetic) H = hospital, P = parking & (b) a red illuminated circle = stop & a green illuminated circle = go (verbal) & a red cross = (international) red cross (nominal). In Mycenaean Greek, the graphic symbol is a syllabogram. Thus, O = *onato* a lease field, KI = *kitimena* a plot of land, KO = *Konosos* Knossos, PA = *Paito* Phaistos & ZE = *zeuko, zeukesi* (nominative sing. & dative plural) = a pair of, a team of.

ideograph = ideogram

illative case: the case that expresses motion into or direction toward the referent of the noun it marks. Examples: *Aminisode, Konosode* (to, towards Amnisos, Knossos) in Mycenaean Greek.

indefinite pronoun: a pronoun that belongs to a class whose members indicate indefinite reference. Examples: a, anybody, no-one, someone in English. The indefinite pronoun -a- is inexistant in Minoan Linear A, Mycenaean Linear B, Arcado-Cypriot Linear C, ancient Greek and Latin.

* inflection: in grammar, inflection or inflexion is the modification or marking of a word (or more precisely lexeme) to reflect grammatical or relational information, such as gender, tense, number or person. Inflection is denoted by cases, these being, nominative, genitive, dative/locative/instrumental) in Minoan Linear A, Mycenaean Linear B and all of the ancient Greek dialects, and ablative (Latin). Cases also occur in many modern languages, notably German (4 cases) and Russian (6 cases). The concept of a “word” in an inflected language only (such as German, Greek, Latin and Russian) designated as being independent of its various inflections, but bound to them, is called a *lexeme*. The form of a word considered to have no or minimal inflection is called a *lemma*. An organized set of inflections or inflected forms of a given lexeme

is called an inflectional paradigm. Examples: *carmen* = in English, song (lexeme, nominative) + *carminis* (bound inflection, genitive singular) & *carminibus* (bound inflection, dative plural) in Latin. *See also*, syncretism

inherent ambiguity: *See* ambiguity

* instrumental case: The instrumental case denotes the instrument which is used to make something or the means whereby something is made, expressed in English as “by means of” or “with”, e.g. “with a hammer”. The instrumental case is found in Minoan Linear A, e.g., *sirute* is instrumental singular = “by means of a praise offering/with a praise offering” and again, *unarukanati* = “by means of = in a resplendent dream” (instrumental singular and elsewhere, in the plural, *unarukanasi* = “by means of = “in resplendent dreams”).

intension. *See*, connotation

L

lenitive language: a language in which lenis consonants (especially the very soft liquids l & r) are predominant. English is a lenitive language & the only lenitive language among the major Occidental (Centum) languages: French, German, Italian, Romanian, Spanish *etc.*, which are not lenitive. *See also*, semi-consonant, semi-vowel

lenis consonant: a “weak” consonant produced by the lack of tension in the vocal apparatus. Weak consonants tend to be short, weakly voiced or voiceless, aspirated, low, while the following vowel tends to be lengthened. Examples: l m n r (especially l & r) in English. *See also*, semi-consonant, semi vowel

* lemma, *pl.* lemmata: canonical (i.e. uninflected) form of a term, particularly in the context of highly inflected languages.

* lexeme(s): all the inflected forms of a term. The abstract unit of vocabulary, roughly corresponding to the set of words that are different forms of the same lemma.

lexical: 1. concerning the vocabulary, words or morphemes of a language 2. concerning lexicography or otherwise a lexicon or dictionary + lexicology: specialty in linguistics dealing with the study of the lexicon.

lexical word: a morpheme/word which has a dictionary meaning. Examples: cat green house sell take (denotative) + abstract constitution indifferent rhetorical (connotative)

lexicon: 1. A dictionary that includes or focuses on lexemes. 2. A dictionary of classical Greek, Hebrew, Latin, or Aramaic. 3. The vocabulary used by or known to an individual. (Also called lexical knowledge)

* locative case: the case that expresses location at the referent of the noun it marks. In Minoan Linear A and in ancient Greek, it is superficially indistinguishable from the dative.

M

* mesolect: (a) the language running up the centre among synchronous adstrates, *e.g.* Hittite is the acrolect, where Luwian is the mesolect and Minoan Linear A the basilect among these three synchronous adstrates (*ca.* 1600 – 1400 BCE). *See also* acrolect, basilect

* metathesis: from Greek “putting in a different order” = Latin *transpositio* is the re-arranging of sounds or syllables in a word, or of words in a sentence. Most commonly it refers to the switching of two or more contiguous sounds, known as (1) adjacent metathesis or (2) local metathesis. Examples = foliage > foilage + cavalry > calvary In Minoan Linear A, the most striking example of metathesis is *sirute*, which roughly equates with Luwian, *sarlatt(a)* (neuter sing.) = “praise offering” *See also*, hyperthesis

morpheme: the traditional approximate definition: the minimal unit carrying meaning. More precise but less informative definition: the minimal unit relevant to morphological and syntactic analysis. Examples: the English word -trees- has two morphemes = tree + s , and the Greek word ἀπυδόσις (delivery, attribution) has four – ἄ πυ δό σις.

N

neologism: *See*, nonce word

nonce word: a word invented for the occasion. synonym: neologism, coinage, coined word

O

onomasticon: a book, list, or vocabulary of names, especially of people. One could say, “I looked up the origin of her name” in an onomasticon. Onomasticons are extremely important in Mycenaean Greek, where so extant words on tablets are onomastic.

onomastics: the branch of lexicology devoted to the study of names and naming

onomatology: the study of the origins of names; onomastics

P

philology: the humanistic study of historical linguistics. *See also*, diachrony

phonetics: the study of the characteristics of human sound-making, especially of those sounds used in speech

phonology: the study of the sound systems of languages, and of the general or universal properties displayed by these systems

polysemy: the concept that words, signs and symbols may have multiple meanings + association of a lexical item with different but related meanings. Examples: bright = brilliant clever intelligent sunny

polysynthetic: said of a language, characterized by a prevalence of relatively long words containing a large number of morphemes. Typically, the morphemes are bound (i.e., they cannot stand alone as independent words). Examples of polysynthetic languages: German & Greek.

pragmatics: the study of the use of language *in context*. Research into Minoan Linear A, Mycenaean Linear B & Arcado-Cypriot Linear C relies heavily on pragmatics. Any attempt to decipher or translate Mycenaean Linear B (tablets) & Arcado-Cypriot Linear C, without taking *context* into consideration on an obligatory basis, is bound to fail.

* prefix: an affix which precedes the element it is attached to. Examples: -in- in -indiscreet & -un- in -unlikely progressive spelling. This practice inserts dummy filler consonants, which are pronounced, even if not spelled out, in scripts or syllabaries such as Mycenaean Linear B, to agree with Greek words (e.g. *pema* in Linear B to σπέρμα “seed” in ancient Greek), on the premise that the “borrowed” phonetic system (Linear B) was presumably inadequate to represent the language (Mycenaean Greek).

* proto-Greek: Proto-Greek is the earliest attestation of Greek, being the ancient Greek language in its inchoate or most archaic stages. Generally speaking, grammatical structure and syntax can only be partially reconstructed. Minoan Linear A and Mycenaean Linear B can be considered as proto-Greek. *See also* Urspracht

R

* recursive definition: a definition that refers to itself and thus defines an infinite set of things. = circular definition. Recursive definitions are all too frequently found in research, and they are a dangerous trap. *See also* circular definition

rhotacism: 1. an exaggerated use of the sound of the letter R (as in French, German, Italian etc.)
2. inability to pronounce the letter R (as in Japanese). + 3. a linguistic phenomenon in which a consonant changes into an R, as in Latin *flos*, where *flos* becomes *florem* in the accusative case.

* root: a morpheme from a lexical class, typically verbal, nominal or adjectival, from which a lexical word is built (by adding affixes = prefixes or suffixes). Examples: -song- in -songster- + -sing-in -singer- + -singing- *See also*, stem, unbound root.

S

segment: any discrete unit or phone (sound), produced by the vocal apparatus, or a representation of such a unit

* semanteme: an indivisible unit of meaning. *See also*, semantics, semiology

semantic role: the underlying relationship that a participant has with the main verb in a clause. Also known as: semantic case, thematic role, theta role (generative grammar), and deep case (case grammar). Semantic role is the actual role a participant plays in some real or imagined situation, apart from the linguistic encoding of those situations.

Examples (active & passive):

If, in some real or imagined situation, someone named John purposely hits someone named Bill, then John is the agent and Bill is the patient of the hitting event. Therefore, the semantic role of Bill is the same (patient = object) in both of the following sentences: John hit Bill. Bill was hit by John. In both of these sentences, “John” has the semantic role of agent = subject.

* semantics: 1. (linguistics) the science of the meaning of words. 2. the study of the relationship between words and their meanings. 3. the individual meanings of words, as opposed to the overall meaning of a passage. 4. the study of meaning in language 5. in generative grammar: how the meanings of words combine to form complex meanings of phrases and sentences.

semi-consonant: see semi-vowel (English only)

* semiology: the study of meaning

* semiotics: the study of signs and symbols, especially as means of language or communication

semi-vowel: speech sound produced with a little more constriction of the airflow in the oral cavity than a vowel. The semi-vowels in English are l & r do not appear in any other modern Occidental Indo-European language, in which l & r are pure consonants. In English only, semi-vowels or semi consonants are the result of the great vowel shift in the Middle Ages, which softened the more aggressive trilled consonantal pronunciation of l & r typical of French, German, Greek, Italian, Spanish, Russian and many other Occidental languages into a much softer l & r, almost indistinguishable from vowels, and in some cases, barely pronounced, or even not at all as in almond (pronounced, ah-mond) & salmon (pronounced sah-mond). One can always tell some foreign speakers otherwise fluent in English when they attempt to pronounce these words.

* stem: a morphological constituent larger than the root and smaller than the word. Derivational affixes are inside of the stem, and inflectional affixes attach to the stem. Examples: root = run + stem = runner for the word = runners & root = sing + stem = singer + word = singers

stress: a syllable having greater relative force or prominence than a syllable adjacent to it (preceding or following). Some languages, such as English & German, rely heavily on stress, especially in prosody (rhythm) in poetry.

* substantive: (broadly) a word or word group functioning syntactically as a noun

* suffix: an affix that is attached to the end of a root or stem. Example (English): the past tense suffix -ed- attaches to the end of the verb stem -walk- to form the past tense -walked- Likewise, in in -ingest to -ingested- & ed in -transport- to -transported-.

* syllabogram In syllabaries such as Minoan Linear A, Mycenaean Linear B and Arcado-Cypriot Linear C, a single syllabogram is either a vowel (*a, e, i, o, u*) or consists of a consonant + vowel in a series, e.g. *da, de, di, do, du, ma me mi mo, ra re ri ro ru* and *ta te ti to tu*. The syllabogram series *la le li lo lu* is found in Arcado-Cypriot Linear C alone.

* syllabary: 1. table or list of syllabic letters or syllables 2. writing system where each character, called a syllabogram, represents a complete syllable, i.e. either one of the five vowels alone (*a e i o u*) or far more frequently a consonant + a vowel. These syllabograms run in alphabetical sequence, i.e. *da de di do du* before *ma me mi mo mu* before *ta te ti to tu*. Minoan Linear A, Mycenaean Linear B and Arcado-Cypriot Linear C are all syllabaries.

syllable: 1. a unit of spoken language that is next bigger than a speech sound and consists of one or more vowel sounds alone or of a syllabic consonant alone or of either with one or more consonant sounds preceding or following; 2. one or more letters (as *syl + la + ble*) in a word (e.g. syllable) usually set off from the rest of the word by a centered dot or a hyphen and roughly corresponding to the syllables of spoken language (syllable or *sy-la-ble*) to assist in pronunciation or as guides to placing hyphens in their correct position between syllables at the end of a line.

synchronic: relating to the study of a language *at only one point or restricted era in its history*. For instance, when a researcher limits his or her study to Mycenaean Linear B in the context of ancient Greek, the research is synchronic. Thus, synchronic linguistics is a key definition in the study of Minoan Linear A, Mycenaean Linear B, Arcado-Cypriot Linear C and Homeric Greek.

synonymy: the relationship between words (or expressions) of sameness of meaning in some or all contexts. Synonyms: words (or expressions) that have the same meaning in some or all contexts. Examples: *car = automobile + house = residence*

syntagma: syntactic string of words that forms a part of some larger syntactic unit

* syntax: the study of the rules governing the way words and morphemes are combined to form phrases and sentences

synthetic: pertaining to the joining of bound morphemes in a word. Compare analytic

* synthetic language: a language with a high morpheme-per-word ratio, as opposed to a low morpheme-per-word ratio in what is described as an isolating language. Agglutinative languages tend to exhibit synthetic properties. Indo-European languages, Greek + languages of the Romance family (Latin, Italian, French, Romanian, Spanish etc.), of the Germanic family (English, German, Swedish etc.), of the Slavic family (Russian, Ukrainian, Polish, Czech, Slovak, Serbo-Croatian etc.) and of the Indo-Aryan family (Sanskrit, Hindi, Persian etc.) are all synthetic languages.

T

time deixis: time deixis refers to time relative to a temporal reference point. Typically, this point is the moment of utterance. Examples (English) = temporal adverbs: *now/then/yesterday/today/tomorrow* = adverbial function.

typology: the systematic classification of the types of something according to their common characteristics.

U

unbound root: a root which can occur by itself as a separate word. Another morpheme need not be affixed to it to make it a word. Examples: root (instead of – roots- -rooted- -rooting- etc.) & think (instead of -thinks- -thinking- -think-tank- etc.)

Uncertainty Principle: In linguistics, the Uncertainty Principle (or Indeterminacy Principle) refers to the notion that a learner’s mental representation of language (competence) exists in an *entangled state*, making it impossible for researchers to definitively know if they are referencing an abstract rule or simply statistical patterns, meaning measuring one aspect (like form) introduces uncertainty about the other (like underlying knowledge), reflecting inherent *fuzziness* in language acquisition and processing, in a process similar to how quantum mechanics links position and momentum. Key Concepts in Linguistics: *Entangled State*: a learner’s knowledge is not neatly divided; abstract rules (e.g., “verbs take -ed”) and statistical frequencies (e.g., “more ‘walked’ than ‘went’ ”) are intertwined. *Measurement Problem*: when you test for a specific rule, you might activate statistical patterns, and when you test for statistics, you might uncover rule-based knowledge. *Inherent Ambiguity*: You cannot perfectly separate how a learner knows something (rule vs. frequency) from the act of measuring it. *See also* ambiguity

univocal: 1. having only one possible meaning. -or- 2. containing only one vowel

* Ursprache: proto-language, such as the proto-language from ancient Greek and Sanskrit presumably arose. Although we can never know the actual structure, vocabulary *etc.* of a proto-language, we can attempt to re-construct it retrogressively. *See also* proto-Greek, Minoan Linear A

V

vowel: speech sound produced without a significant constriction of the airflow in the oral cavity.

vowel modification: an addition or alteration to the basic way that a vowel is articulated. For instance, in most languages, including English, most vowels can be articulated as long or short, as in: -a-in -father- (short) in -ate- (long), -e- in -set- (short) -meet- (long) & -o- in -got- (short) -goat- (long).

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No part of this study of the Minoan Linear A libation invocation, *Is the Minoan Linear A libation invocation, PK Za 11 (HM 1341), inscribed in Anatolian proto-Greek?* with additional references to multiple Minoan Linear A libation invocations, may be cited or quoted *without the express written permission* of the authors via e-mail, either from: vallance22@zoho.com or from Francesco.Perono-Cacciafoco@liverpool.ac.uk or from Brian McVeigh brianjmcveigh@gmail.com