

## Old European Texts in Quaternary Europe

Stuart L. Harris, October 2011

### Summary of Old European Texts from Quaternary Europe

This section contains classical Old European texts from the Quaternary arranged by country. From Romania comes a clay vessel and figurine concerned about betrothal, and an amulet that describes the sled they built that day. A Russian petroglyph lauds heroes in a longboat, while a Spanish reindeer bone exults in the efficiency of a new reindeer corral. A series of texts in the chamber mound of New Grange in Ireland reveal a young maiden's tragedy. A two-handled pot from Hungary used sympathetic magic to gestate a male with red-colored water. In Poland, a picture of two deer reports disease among men and freezing conditions. A sword from Sweden states that Big Johan's eldest sister sharpened the blade. A wooden bowl from Finland holds the marriage ribbons of a maiden.

After remaining static for at least 150,000 years, Old European began to change in the Quaternary by adding curved letters that were easy to apply to pottery with a brush (Table 1). Complex rebuses diminished in favor of rapid writing of simple shapes. A turning point came around 7000 BC, when advanced farmers arrived in southwest Finland and introduced Old European to the ruling council at a city called Asgard. Among the council members were Freya, her husband Odin and the giant smith Mimir. Freya conceived of making a new alphabet with the same sounds as Old European but with letters that looked like familiar objects. In a flash they completed the task, then taught the alphabet to lands around the Baltic. Easy to learn and remember, it survived on baked clay tablets on the island of Crete, known as Minoan Linear A.

Others heard how Freya had modified Old European, and they began to do the same. Soon there were half a dozen competing alphabets, all based on Old European, but hardly recognizable. People who did not speak Finnish then invented completely new ways to write that were more compatible with their language, and that is what we have today.

## Summary of Old European Texts from Quaternary Europe

Table 1: Old European syllabary with curved letters.

	A	Ä	E	I	O	U	Y
	<sup>1</sup> 	<sup>10</sup> —X	<sup>50</sup> ^ L	<sup>100</sup> •		URO ///	AKA ///
Vowels	a x+	ä X\+	e ^	i / 甲	o □	u 卩 卩 卩	y 
H	ha U	hä 卩 卩	he <>	hi ↑	ho T	hu 卩 卩	hy 
J	ja I 甲	jä ↓	je [blue box]	ji [blue box]	jo X<f	ju L	jy 
K	ka V	kä 卩 卩 卩	ke □	ki 》	ko 卩	ku *	ky 卩 卩
L	la H H	lä ↑	le 卩 卩	li X 卩	lo + 卩	lu 卩	ly //》
M	ma /// S	mä ^ 卩	me ◇ ○	mi —	mo X X	mu 《	my 
N	na Y Y H	nä >	ne J 卩	ni < (1 卩	no 卩 卩	nu [ E 卩	ny λ
P	pa H H	pä X	pe X X	pi 卩 T	po 卩 卩	pu > )	py □
R	ra 	rä 卩 卩	re ≡ 卩 卩	ri ^	ro L	ru ▽	ry 
S	sa H 卩	sä =	se N 卩	si ^	so 卩 卩 卩	su 》	sy 
T	ta • • 卩	tä \\ 卩	te    卩	ti □	to 大 大	tu ^	ty 
V	va △	vä X	ve 卩 卩	vi 卩 卩	vo □	vu 	vy 卩 卩

## Romania, Vinca Clay Vessel, 5300 BC: 'I walked a trail'

A clay vessel from Vinca (5300-4500 BC) has a six-letter inscription in Old European.

### Translation

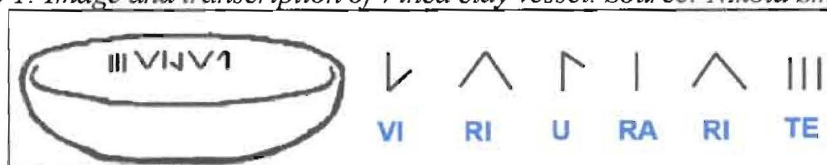
**Old Eur:** VI-RI U-RA RI-TE

**Finnish:** Vierin ura riian te.

**English:** I walked a trail to marry you.

### Image and Transcription

Figure 1: Image and transcription of Vinca clay vessel. Source: Nikola Smolenski.



### Notes on Translation

1 To read the inscription, turn the vessel upside down.

**VI-RI** = *vierin* 'I walked, went'; K23.752 "**I walked** (*vierin*) the fens, walked the countryside'

**U-RA** = *ura* 'trail, course'; K35.228 '**the trail** (*ura*) into the wilderness'

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

**TE** = *te* 'you'; K40.266 "O **you** (*te*) half-witted lads"

## Romania, Vinca Figurine, 5200 BC: 'I made a cloak's collar'

A Vinca figurine inscribed in Old European; from Turdas, near Cluj in West Romania; dated 5200-5000 BC; height 6.9 cm. Source Gimbutas (1989).<sup>1</sup> The scribe drew letter PA as either a shirt or a thong around the figure's neck. Gimbutas categorized this as female, but the Adam's apple, insignificant breasts, muscled shoulders and rippling trunk are attributes of a male.

### Translation

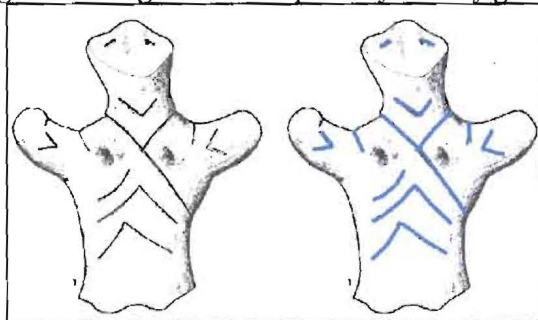
**Old Eur:** LO KA-PU, RA PA-RA; NI U SI.

**Finnish:** Loin kaapun, rai parahin; niin uho sion.

**English:** I made a cloak's collar, the very finest; thus ardor I shall bind.

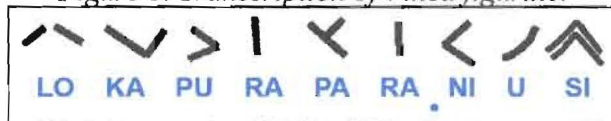
### Image and Inscription

Figure 2. Image and inscription of Vinca figurine.



### Transcription

Figure 3. Transcription of Vinca figurine.



### Notes on Translation

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

**KA-PU** = *kaapun* 'a cloak's'; K09.540 'the Creator's **cloak** (*kaapu*) be a covering'

**RA** = *rai* 'collar'; not in K.

**PA-RA** = *parahin* 'very finest, best'; K11.011 'He got to be the **very finest** (*parahin*) man'

**NI** = *niin* 'thus'; K10.319 '**Thus** (*niin*) on the first day'

**U** = *uho* 'ardor' fr. *uro* 'man'; not in K.

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

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<sup>1</sup> Gimbutas, Marija; *The Language of The Goddess*; 1989, page 11, figure 16.



## Romania, Tartaria Amulet, 4500 BC: 'We made a single sled of wood'

The Tărtăria circular clay amulet is one of several unearthed near Tărtăria, Romania, dated 4500 BC. A hole in the amulet allows threading of a string. A cross, part of the text, divides the Old European letters into four quadrants that read left to right, top to bottom.

In a single day, a team made a sled with an enclosure, a new harness pole and a cover to keep off the cats.

### Translation

#### Old Eur:

LO-ME RE Y PU LY TA RA, U PU VI ME.  
NI SO MI KI SA P-TE HÄ-MÄ-RÄ.

#### Finnish:

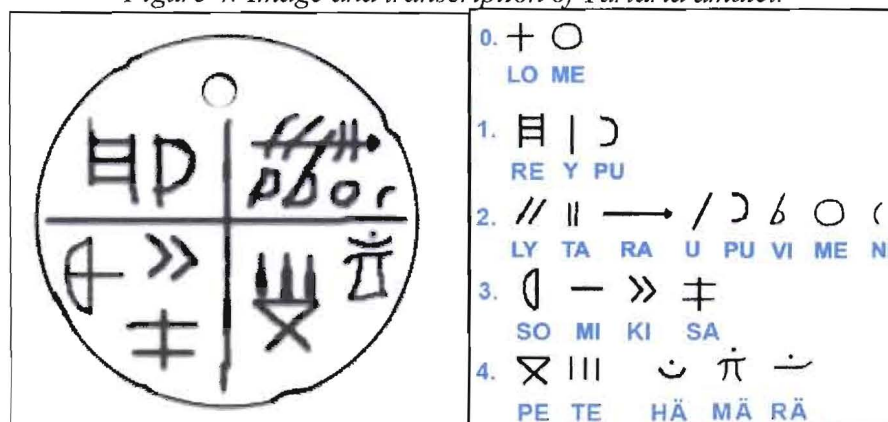
Loimme re'en yhen puun lyhyen tarha, uuen puun vieämme.  
Niin solmin kissan peite hämärän.

#### English:

We made a single sled of wood with a short enclosure [and] a new pole to carry us.  
Then I knotted a cat cover at dusk.

### Image and Transcription

Figure 4: Image and transcription of Tărtăria amulet.



### Notes on Translation

0. The first word comes from the design of the amulet itself, a cross within a circle.

4. A dot above each of the last three letters indicates Ä rather than A.

0. -----

**LO-ME** = *loimme* 'we made, created' fr. *luoda*; K34.061 "as **you created** (*loit*) me, God"

1. -----

**RE** = *re'en* 'sleigh, of a sleigh'; K25.726 'to make a new **sleigh** (*re'en*)'

**Y** = *yhen* 'single'; K07.347 'from a **single** (*yhen*) barleycorn'

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**Romania, Tartaria Amulet, 4500 BC: 'We made a single sled of wood'**

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**PU** = *puun* 'of wood'; K11.058 'dearth **of wood** (*puun*), dearth of splints'

2. -----

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

**TA-RA** = *tarha* 'enclosure'; K26.584 'a steel enclosure (*tarha*) made'

**U** = *uuen* 'new'; K08.128 the **new** (*uuen*) ship onto the billows'

**PU** = *puun* 'pole, of a pole'; K48.156 'for a plier of a long **pole** (*puun*)'

**VI-me** = *vieämme* 'to carry us' fr. *viedä*; K23.053 'for the maid of honor **to convey** (*vieä*) to a grove'

**NI** = *niin* 'then'; K02.059 '**Then** (*Niin*) he sees four girls'

3 -----

**SO-MI** = *solmin* 'I will tie, knot; I tied, knotted' fr. *solmia*; K15.312 '**she bound up** (*solmieli*) the ends of the veins'

**KI-SA** = *kissan* 'cat, of a cat'; K23.407 "do not let the **cat** (*kissan*) sit on the sprouts"

4 -----

**PE-TE** = *peite* 'cover, blanket'; K23.168 'a little one **under the covers** (*peitetten*)'

**HÄ-MÄ-RÄ** = *hämärän* 'at dusk, twilight'; K19.036 "Girl working **at dusk** (*hämärän*), working at dawn"

## Russia, Lake Ääninen Petroglyph, 4000 BC: 'Laugh true heroes'

Flat rocks filled with petroglyphs surround the shores of Lake Ääninen (also called Lake Onega) in the Karelia region of Russia from around 4000 BC. The longboat headed by an elk head with 14 paddlers is a rebus, composed of letters from Old European that read left to right.

### Translation

**Old Eur:** NA-RA URO TO.

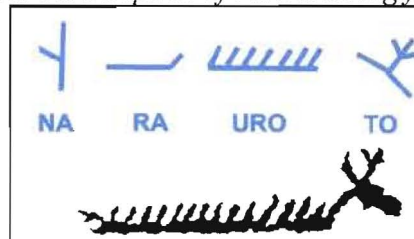
**Finnish:** Naura urhot toet.

**English:** Laugh true heroes.

Lake Onega / Ääninen, the second largest lake in Europe, has more than sixty rock drawings on many different spots such as this boat. Rock drawings occur on smooth surfaces close to the water where lichen did not grow. Long, narrow lightweight skin boats with a wooden frame like this could cross the nearby seas. Boats in rock drawings have either elk horns or a carved elk head in the prow. In the *Kalevala*, the famous boat of Väinämöinen is called *Sininen Hirvi* meaning 'Blue Elk'. A wooden elk figurehead found near Rovaniemi dates to 6000 BC.

### Image and Transcription

Figure 5: Image and transcription of rock drawing from Lake Ääninen.<sup>2</sup>



### Notes on Translation

**NA-RA** = *naura* 'laugh'; K13.139 'the Lappish women **laughing** (*nauramahan*)'

**URO** = *urhot* 'heroes, champions' from *urohot* 'men'; K28.104 "**men** (*urohot*) with their stallions"

**TO** = *toet* 'true, truth'; K49.099 'bring here a **true** (*toet*) report'

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<sup>2</sup> Fragment of a granite rock with sixty petroglyphs, transported from Cape Peri Nos, Lake Onega in 1927, one of 22 lake locations with petroglyphs. The Karelia Regional State Museum, Petrozavodsk, founded 1871, includes a reconstruction of a shaman's burial with elk-head sculpture from Oleni Island (Reindeer Island).

## Spain, A Coruña Reindeer Bone, 4000 BC: 'So much meat!'

### Spain, A Coruña Reindeer Bone, 4000 BC: 'So much meat!'

A stag bone MS 5237/2, found by Hallaisgode in 1916 at Bancal de la Coruña in northwestern Spain, has an inscription in Old European, dated by radiocarbon to 4000-3800 BC. It is now in a private Schøyen Collection, whose catalog mistakenly attributes the script to Iberian. The scribe scratched each letter into the bone, reading left to right. Since the subject matter deals with wild reindeer, the bone most likely comes from a reindeer. Similar bone inscriptions occur on MS 5237/1 and MS 5238 from Narbonne, France.

#### Translation

**A Coruña:** NI Ä LI. A U TA-RE PE-RA.

**Old Eur:** NI Ä LI. A U TA-RA PE-RA.

**Finnish:** Niin äijän lihoa! Aihe uuen tarha peuran.

**English:** So much meat! The reason is a new enclosure for wild reindeer.

#### Image and Transcription

Figure 6: Image of bone from A Coruña.

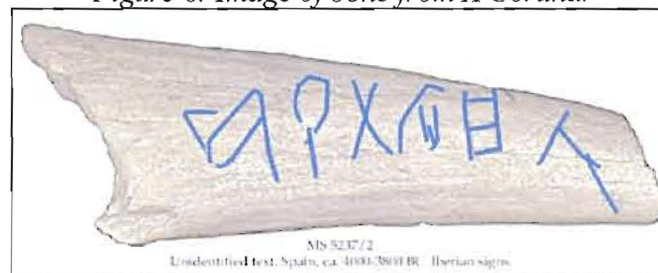
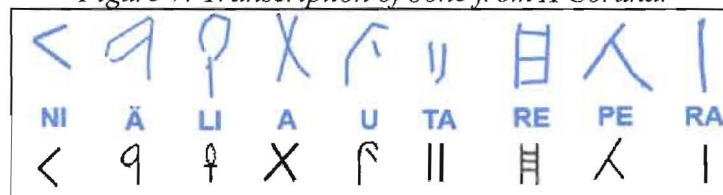


Figure 7: Transcription of bone from A Coruña.



#### Notes on Translation

1.3 In this dialect, the second vowel of A in Finnish was changed to E. Over time, both vowels and consonants will change in Spain.

1.3 Letter TA encloses part of letter U.

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

**Ä** = *äijän* 'much'; K22.065 "Not **much** (*äijän*) indeed, young maiden"

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

**A** = *aihe* 'the reason'; K30.257 "you **thought** (*aihoit*) you would freeze me"

**U** = *uuen* 'new'; K01.102 'to begin a **new** (*uuen*) morn'

**TA-RE** < **TA-RA** = *tarha* 'enclosure, pen, corral'; K26.584 'a steel **enclosure** (*tarha*) made'

**PE-RA** = *peuran* 'of-for wild reindeer'; K29.015 'fields **for wild reindeer** (*peuran*) to roll about in'



## **Ireland, New Grange chamber tomb, 3000 BC; 'You bring the sheep'**

North of Dublin, in the immediate vicinity of New Grange, lie many chamber tombs and large earth mounds built between 4000 BC and 3200 BC, after which the population was wiped out.

The entrance passage at New Grange slants upward, so that horizontal rays of the spring solstice rising sun illuminate the floor of the deepest niche like an arrow. Two side chambers form a cross within the circle of the mound, an ancient nautical symbol that spells A ME, Finnish Akka Meian, meaning 'Old Woman of the Sea', the first phrase of a prayer to the sea goddess before embarking on a voyage.

Inscriptions decorate many large standing stones and surrounding curb stones. The tourist center provided a sheet of these inscriptions, most of which are deeply incised map symbols that accompany the chamber tombs<sup>3</sup>. A few were written lightly in Old European after the tombs were constructed, as shown below.

### **Translation**

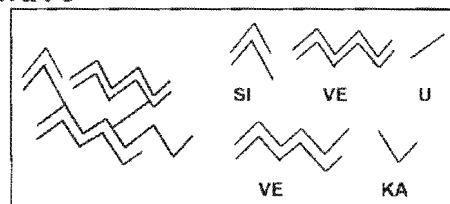
"You bring the sheep, I'll bring the beer," wrote a shepherdess to a male friend in the passage grave, 5,000 years before it was called New Grange. Crouching low, the shepherdess edged out of the dry, dark chamber and climbed the grassy mound where her sheep grazed. Around this sacred site, light green meadows contrasted with a patchwork of dark forests. Other hilltops held similar mounds from the past, but her sheep could only keep this mound free from trees.

The next day the young man returned and wrote, "I felled ewes, many I got." It would be a happy celebration, a time to renew friendships, to sing and dance till the sun rose. The shepherdess did not notice anything unusual in his choice of words.

But the beer changed things. On a stroll with her companion, she found he had other things on his mind besides talking. Afterwards she crept deep into the passage and wrote, "He began a new speech. Abruptly other feelings lashed out. Many flirts he made there, father of swine."

The next moon announced her pregnancy. Returning to the dark passage, the young woman called on her gods for vengeance: "Smite Ve! Smite Ve! Smite Tuuri!" Tribal customs were strict about unwed mothers. Her parents might banish her for having loose morals; or worse. She entered a final inscription, written like an infant drowning beneath the waves: "Tears rain down, tears of grief, tears for me."

### **New Grange 'double wave'**



**Old Eur: SI VE U, VE KA**

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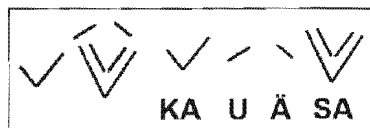
<sup>3</sup>Jay Wakefield & Reinoud de Jonge, *Ancient Rock Art and Megalithic Navigation*, 2008.

**Ireland, New Grange chamber tomb, 3000 BC; 'You bring the sheep'**

**Finnish:** Sie veä uuhe, veän ka'ja.

**English:** You bring the sheep, I'll bring the beer.

**New Grange 'eyebrow'**

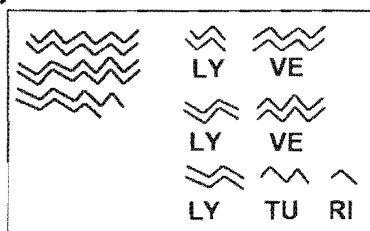


**Old Eur:** KA U Ä SA

**Finnish:** Kaa'an uuhet, äijä saan.

**English:** I felled ewes, many I got.

**New Grange 'triple wave'**



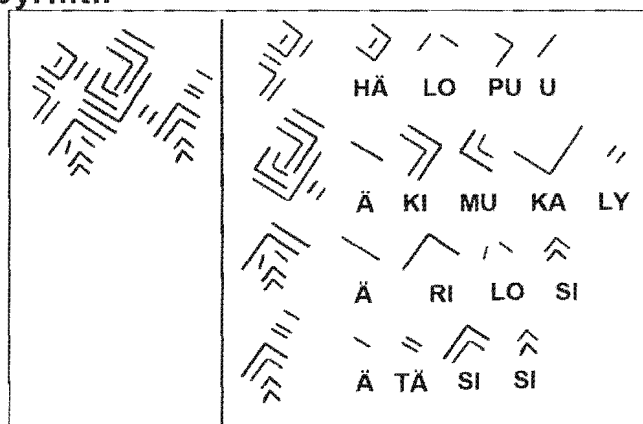
**Old Eur:** LY VE. LY VE. LY TU-RI.

**Finnish:** Lyö'ös Ve! Lyö'ös Ve! Lyö'ös Tuuri!

**English:** Smite Ve! Smite Ve! Smite Tuuri!

Three sets of wavy lines look like decoration but actually invoke a plea to two Norse deities: **Ve**, the giant brother of Odin and victorious leader of the rival clan of Vanir; and **Tuuri**, a giant woodsman who brought good luck by swinging his great axe.

**New Grange 'labyrinth'**



**Old Eur:** HÄ LO PU U. Ä-KI MU KA LY. Ä RI LO SI, Ä-TÄ SI-SI.

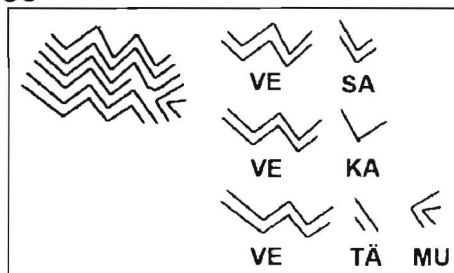
**Finnish:** Hän loihe puhe'et uuen. Äkin muu kaihot lyöä. Äijä riitat loi siihen, ätä siaksin.

## Ireland, New Grange chamber tomb, 3000 BC; 'You bring the sheep'

**English:** He began a new speech. Abruptly other feelings lashed out. Many flirts he made there, father of swine.

The scribe skillfully chose words written as diagonals. The noun 'flirts' means something like 'attempted marriage', where marriage meant the physical union of man and wife after a wedding.

### **New Grange 'sea waves'**



**Old Eur:** VE SA, VE KA, VE-TÄ MU.

**Finnish:** Ve'et sa'a, ve'et kaihon, vettä mua.

**English:** Tears rain down, tears of grief, tears for me.

## **Hungary, Budapest Two-handled Pot, 2400 BC: 'Bring the magician'**

Around the base of this superbly preserved ceramic pot with two handles, a five-line inscription requests a male pregnancy by using sympathetic magic. The composition of the inscription pictures one scene from the ceremony. Although found among Bell-beaker vessels from around 1900 BC, the pot likely came from an earlier era, perhaps 2400 BC, as the designs are incised rather than drawn, the pottery is thick rather than thin, and it does not have a copper-colored slip.

The shape of the pot resembles the belly of a pregnant woman. The pot contained a mixture of finely ground particles of red ocher suspended in water that a shaman rubbed on a woman's stomach while chanting the words inscribed on the pot. The mixture was called food to make a man, food to make the belly grow.

### **Translation**

#### **Old European**

VE VE VE RA  
RE [PA] LU MI MA SE  
HA LU-MA SE RA JA SE  
MA [PA] VO MA SE  
RE LU MA SE

#### **Finnish**

Veä velho ve'et rauan.  
Rehu [pa'an], luo miehen mahan sen.  
Haen luoma sen rauan jauhota sen  
maha [pa'an] voiat maha sen.  
Rehu, luo maha sen.

#### **English**

Bring the magician the water of iron.  
Food [in the pot], create a man from the belly of her.  
I fetch his creation of iron flour from its  
belly [in the pot] to anoint the belly of her.  
Food, create the belly of her.

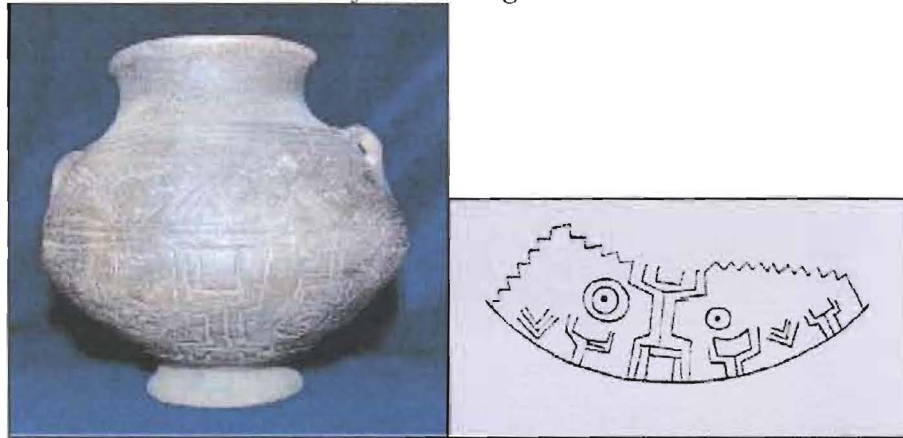


## Hungary, Budapest Two-handed Pot, 2400 BC: 'Bring the magician'

### Image and Inscription

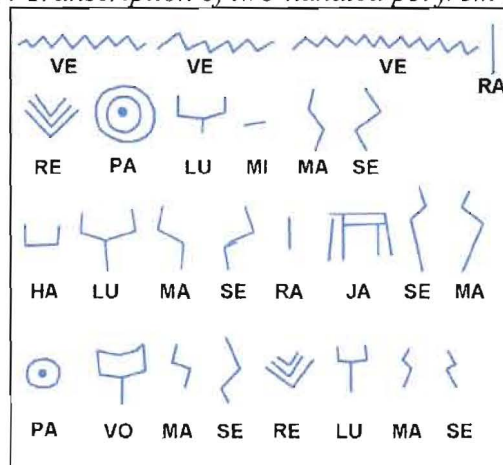
*Figure 8: Photo of two-handed pot from Bell-beaker horizon at Budapest.*

*This pot glows with power. Upside-down writing inscribed around the base may indicate that the pot ceremony began with the pot turned over, then was righted and filled through the large neck, as if to encourage birth.*



Drawn upside-down, the curved line is actually a straight line around the circumference. The central figure either wears a long pleated skirt or sits on a stool. Wiggly lines emanating from upraised hands may represent snakes, a common image of Minoan priestesses of Crete, or communication with a deity. A circle with a dot inside can represent a number, a filled pot, or a pregnant belly, the theme of this inscription. Three assistants with upraised hands mirror their leader. The selection of words may have been chosen to enable representation of these figures.

*Figure 9: Transcription of two-handed pot from Budapest.*



### Notes on translation

The inscription reads from left to right, top to bottom, inside to outside.

VE, two W-shaped wavy lines, one on top of another, has put the two lines end-to-end.

MI 'male' resembles an erect male member.

## Hungary, Budapest Two-handled Pot, 2400 BC: 'Bring the magician'

A circle represents the neck of the pot with a dot for food inside. Likewise, a circle represents a woman's belly with a dot for the fetus inside. This image could also be a number, but its location would then be at the end of a line, not in the middle.

**VE** = *veä* 'bring, fetch'; K40.065 "Bring (*Veä*) your thread to the water"

**VE** = *velho* 'magician, wizard, sorcerer'; K12.288 "I will defeat the water **wizards** (*velhot*)"

**VE** = *ve'et* 'water, waters'; K18.293 'with water (*ve'et*) got from a lovely spring'

**RA** = *rauan* 'of iron'; K17.090 'bit the tip **of** tough **iron** (*rauan*)'

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**RE** = *rehu* 'food', fr. *ruoka*; K26.028 "Set out **some food** (*ruoka*) quickly"

**[PA]** = *pa'an* 'in the pot', fr. *pata*; K27.119 'no stew **in the pot** (*pa'an*)'

**LU** = *luo* 'create', fr. *luoda*; K42.363 "**Create** (*Luo*) a wind, send a wave"

**MI** = *miehen* 'man, man's, of a man'; K02.115 'he was as tall as a **man's** (*miehen*) thumb'

**MA** = *maha* 'belly', fr. *maksa*; K17.510 "the fat of your **belly** (*maksan*) for a relish"

**SE** = *sen* 'of-from her'; K25.646 'when the collar **of her** (*sen*) blouse shone'

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**HA** = *haen* 'I fetch'; K17.160 "**I fetch** (*haen*) your esteemed parent"

**LU-MA** = *luoma* 'creation'; K15.163 "Lovely moon, God's **creation** (*luoma*)!"

**SE** = *sen* 'his, her'; K25.648 'when **her** (*sen*) cap glistened on her head'

**RA** = *rauan* 'of iron'; K09.269 "Now I know the origin **of iron** (*rauan*)"

**JA** = *jauhot* 'meal, flour'; K18.495 "The quern stone is heavy, **the meal** (*jauhot*) fine"

**SE** = *sen* 'of-from her'; K25.646 'when the collar **of her** (*sen*) blouse shone'

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**[PA]** = *pa'an* 'of-from-in the pot'; K27.119 'no stew **in the pot** (*pa'an*)'

**VO** = *voiat* 'to anoint'; K45.125 'with which **to anoint** (*voiat*) the space between the bones'

**MA** = *maha* 'the belly', fr. *maksa*; K17.510 "the fat of your **belly** (*maksan*) for a relish"

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## Poland, Biskupin bowl with two deer, 1500 BC: 'Ten of us struck the ground'

### **Poland, Biskupin bowl with two deer, 1500 BC: 'Ten of us struck the ground'**

An intact ceramic bowl recovered from the drowned citadel of Biskupin in Poland has several pictographs incised around the exterior. In one image, a hunter with bow and arrow watches two stylized deer, the entire scene a rebus formed from Old European letters.

*Figure 10: Logo using the image of a hunter and two deer from a bowl found at Biskupin.<sup>4</sup>*



Around 1500 BC, a group of 500 people began to farm the fertile plains north of Poznan. To protect themselves from unknown assailants, they built a citadel on an island in the middle of a lake at Biskupin. At its peak, about 1200 people lived in thirteen tightly-spaced longhouses. Over time, lake level rose and swamped the island and thus preserved houses and fortification timbers in great detail, an extremely rare event.

When discovered, the entire village lay several feet beneath a swamp. Since then, rescuers have dredged the lake so that Biskupin once again occupies an island. Restorers have recreated about a third of the palisaded fortress with watch towers and a sixth of the longhouses.

*Figure 11: Restored entrance gate and palisade of Biskupin, Poland. Source: Biskupin Museum.*



<sup>4</sup> Source: t-shirt logo of Piotr Dmochowski of Poznan to publicize his arrow fletching and bow making demonstration at the 2010 Biskupin Living Archaeology Fair, held annually in September, which draws participants from across Europe. Piotr is also a renowned flint knapper, who demonstrates the use and appearance of a wide variety of flint, chert and obsidian raw materials that he obtained throughout Europe.



## Poland, Biskupin bowl with two deer, 1500 BC: 'Ten of us struck the ground'

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Figure 12: Overview of Biskupin and its long houses. Source: Biskupin Museum.



Each post-and-beam longhouse contained a sequence of individual rectangular homes that shared common side walls and a long thatched roof. To make exterior walls, they tapered horizontal logs into a chisel shape at each end and inserted them into vertical slots in the posts. Using a caliper, they scored then notched the underside of each log to match the upper side of the log below in order to obtain a wide, tight joint. Woven wickerwork plastered over with straw-filled clay filled awkward shapes around the gables. Interior walls were fashioned like exterior wall but with split logs. Smooth, packed clay covered the floor. Streets were paved with split logs laid face up to form a plank road. There likely were drainage ditches beneath the planks to carry away rain and melted snow. Thatch roofs, two feet thick, were made from reeds that grew around the lake. An alley ran between pairs of longhouses, with no access from the longhouse into the alley. The eave of a thatched roof was wider and lower in the alley than in the front of the house to provide protection for animals and wood. SLH notes 6/11.

### Translation

#### Old European

10 ME LY MA I AKA. Ä TA-TA KA. MI KY-ME Ä TÄ-TÄ NI. PÄ SO-PU

#### Finnish

Kymmenen meidän lyöä maa ihan aika. Äijä tauista kaa'a. Miehet kylmeä äijä täyestä niin.  
Pää sopua.

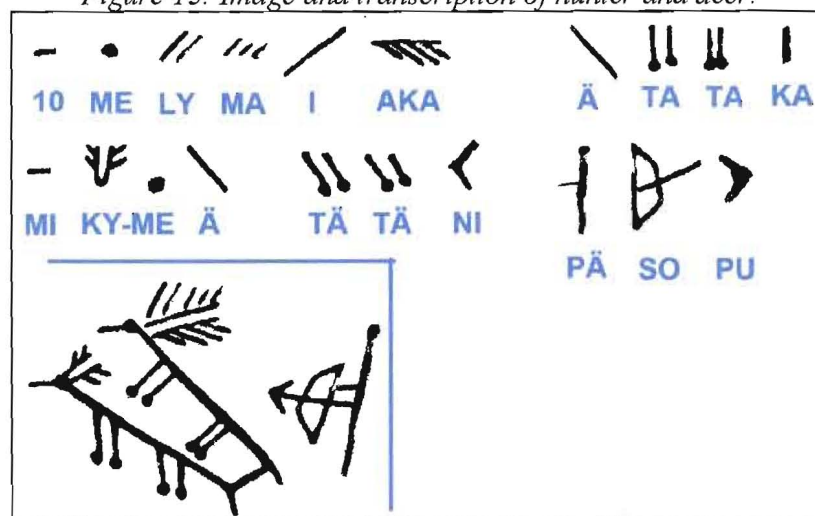
#### English

Ten of us struck the ground all season. Many diseases lay low. Men to freeze a lot, the heart likewise. Golden head



## Image and Transcription

Figure 13: Image and transcription of hunter and deer.



### Notes on Translation

— = 10, *kymmenen*, the sign for 'ten'

**ME** = *meiän* 'of us'; K30.386 "from the bodies of us (*meiän*), poor wretches"

**LY** = *lyöä* 'struck, lashed out', from *lyödä*; K27.376 'then **lashed out** (*lyöä*) with a blow'

**MA** = *maa* 'the ground'; K32.280 'pleasant to lie down on **the ground** (*maa*)'

**I** = *ihan* 'all', from *aivan*; not in K

**AKA** = *aika* 'season'; K32.094 'in the growing **season** (*aika*)'

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**Ä** = *äijä* 'many'; K10.082 "I have **many** (*äijä*) things to say"

**TA-TA** = *tauista* 'diseases'; K46.006 'of those unusual **diseases** (*tauista*)'

**KA** = *kaa'a* 'lay low, fells' from *kaatua*; K43.411 'Lay low (*kaa'a*) earthly ill-disposed persons'

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**MI** = *miehet* 'men'; K19.497 'men (*miehet*) with high-peaked hats'

**KY-ME** = *kylmeä* 'to freeze'; K30.173 'He meant **to freeze** (*kylmeä*) Ahti, too'

**Ä** = *äijä* 'plenty, a lot'; K48.172 "there will be **plenty** (*äijä*) of beating there!"

**TÄ-TÄ** = *täyestä* 'the heart'; K48.325 'child, come from **the heart** (*täyestä*) of Lapland'

**NI** = *niin* 'likewise, also'; K uses *niin* for 'then' and *myös* for 'likewise'.

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**PÄ** = *pää* 'head'; K22.457 "A horse has a better **head** (*pää*)"

**SO-PU** = *sopua* 'golden'; K37.079 "I am hoping for a **golden** (*sopua*) sweetheart"

## **Sweden, Viking Sword at Halikko, 1000 AD: 'Big Johan's eldest sister'**

### **Sweden, Viking Sword at Halikko, 1000 AD: 'Big Johan's eldest sister'**

The Halikkon Museum near Salo displays a dozen Swedish Viking swords found buried with their owners on top of a nearby hill. They date to the time when Swedish mercenaries invaded Finland in search of fabled treasure rather than join a crusade. Inscribed on one sword is an inscription with an elaborate owner's mark in Old European. A photo of the sword and a drawing of the inscription can be found on page 48 of a promotional book Miekka-Mienneisyys-Maisema in an article "Rikalanmäen Ruumiskalmisto" by Sari Mäntylä.

#### **Translation**

The inscription contains four letters arranged symmetrically on either side of an elegant owner's mark. The owner's mark contains an additional three letters plus number 1: JO SI SA 1. The 1 means eldest or first sister.

**Old Eur:** LA JA JO SI-SA 1 JA LA

**Finnish:** Laajat Johann sisar vanhin jauhoi laiat.

**English:** Big Johan's eldest sister ground the edges.

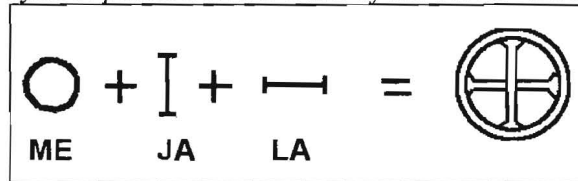
## Finland, Perniö Church Emblem, 1300 AD: 'Our Song Hall'

Of all the churches I visited near Salo, none compared with Pyhä Lauri in Perniö. It still retains its original rectangular shape, rather than a modern cruciform shape, and has the largest stones around its perimeter wall. Pyhä Lauri means St. Lawrence; it is an imposing structure with flat wood shingles and an integral bell tower. Irregular shapes and colors of large, dressed field stones held together by mortar create a random, pleasing pattern on the exterior walls. The present stone building from 1480 replaced a wooden stave church from the 1300s.

After a long introduction of ringing bells, the rector devoted a relatively short amount of time to sermon and a large amount of time to singing. The congregation responded enthusiastically to his clear voice, accompanied by an organist. Over the next hour, they sang nearly every verse of a list of songs called out by number on a signboard.

The interior features a symbol of a cross within a circle painted repeatedly on the side and rear walls. The symbol contains three distinct letters - ME, JA and LA - in the style of Scandinavian Owner's Marks.

*Figure 14: Symbol painted on the walls of the oldest church in Perniö.*



Middle letter JA has several meanings that depend upon context: 'and; or; verse; grind, mince, meal, flour'. Of these, only 'verse' makes sense, especially since 'verse' also means 'song', just as we had been singing verses. Thus the builders of Perniö's church proudly called it *Meiän jaela* meaning 'Our Song Hall', a tradition still enjoyed today.

## **Finland, Halikko Bowl, 1600 AD: 'Ribbon of ours to marry'**

Four kilometers northwest of Salo, on a steep hill east of Halikko's River, the Museum of Halikko occupies a three-story stone building that once stored barley for shipment to cities like Stockholm. The museum houses a number of steel Viking swords, one of which has been reconstructed.

Above the museum, a great stone cairn once surveyed the region from the apex of the hill. In the 1440's, the Horn family of Joensuu Manor used the sacred pile of stones to build a church on the same hill. In the early 19th century, others transformed the original pure rectangle into a cruciform shape of unremarkable character. On the site of the original cairn, the builders left a large square of gravel, ringed with a low stone wall. A few gravestones erupt awkwardly through the gravel, irreverent and out of place. In 1773 the town erected a magnificent bell tower between the gravel and the church, in the style of a stave church or windmill, with an onion-shaped cupola. This glorious bell tower peals out its lament beside the cairn of ancient Halikko, across fields of green barley that sway in rhythm to the music, to course down Halikkon toward whispering rushes beside the sea.

A delicate, shallow wooden bowl at the museum contains writing inscribed on the interior, the same phrase repeated four times in a circle around the bottom. Two sets of four diagonal lines separate the phrases into quadrants. The writing eliminates an application with liquids or grains, nor does the bowl show signs of discoloration. Date is unmarked, between 1200 and 1800 AD.

### **Translation**

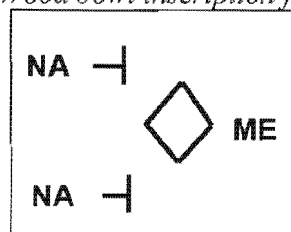
'Ribbons of ours to marry' describes the bowl's function, why the lucky writing, and how it managed to survive the ravages of time. Kalevala considered colorful ribbons tied in the bride's hair to be integral with the wedding ceremony.

**Old Eur:** NA ME NA

**Finnish:** Nauhat meiät naia

**English:** Ribbons of ours to marry

*Figure 15: Wood bowl inscription from Halikko.*



You are invited to contact Stuart Harris about these or any other inscriptions at  
PO Box 60281, Palo Alto, CA, 94306; Stuart.Harris -at- sbcglobal.net; 650-888-1859