
9 Linear A Texts, Part I

Stuart L. Harris, October 2011

Summary

Minoan texts describe an elaborate world of ceremony and celebration, love and poetry, weddings and dances, accounting and mathematics, weaving and farming, fishing and brewing, building and storekeeping, government and election.

These inscriptions reveal their origin, names of deities and cities, songs they played at weddings, parts of a loom, and types of fish. A ceremonial cup tells how to conduct an Easter ceremony. A 19-syllable poem laments an old woman taken away in marriage, while a 16-syllable poem celebrates love. A baker lists equipment for apprentices, a lover inscribes a gold pin, a merchant inventories leather wine bags, a factory orders looms and yarn for weaving, a priestess inscribes a gold ring with instructions on how to meditate, and two farms tally their acreage and assets. The governing council of women at Knossos called Hanna presented an inscribed cup of white clay to a woman from Poland in charge of storage facilities. They sang the word *Eheys* meaning 'Harmony, Integrity, Perfection, Unity, One', retained in Greek *eiz* meaning 'one'.

Part 1 translates Linear A texts prior to the eruption of Thera in 1628, before there were dialects, when Finnish sounded much like it does today.

Part 2 translates texts after Thera, most with a distinctive dialect that changed the vowel sound of the second vowel. Several words with this dialect survived in Greek Linear B.

The most important inscription comes from a black stone cup found by Alexandra Karetsou in a crevice on Mount Juktas. Its eight stanzas employ six deities who participate in a dawn ceremony accompanied by lyre, pipe and caxixi (shee-shee) rattle. A secret code using the first letter of each stanza names the first ruling couple of Minoan Crete:

- a general from Zeeland in Denmark, son of Doros, named Tekitammiss, Taurus, Zeus, Ukko;
- a priestess from Jutland in Denmark, daughter of Agenor and Telephassa, named Korea, Core, Europa, Eos.

Four Scripts from Minoan Crete

Four Scripts from Minoan Crete

Minoans wrote in four scripts – Linear A, Hieroglyphic A, Phaistos Disk and Mason's Marks – shown below.

Figure 1: Linear A was written quickly with a pen or stylus on clay. There are 1600 inscriptions on clay tablets, stone cups, clay pots, stone ladles and gold pins.

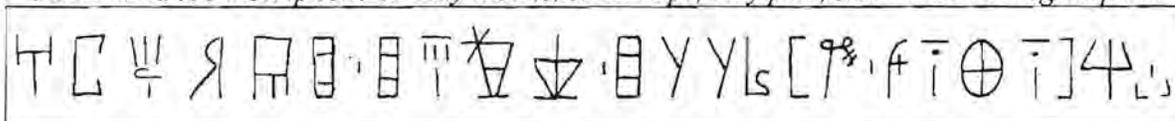


Figure 2: Hieroglyphic A was inscribed on clay seal stones and amulets. This inventory tag from Malta shows three measures of cloth, a drawing of a sleeved tunic, and two measures of a different fabric.



Figure 3: Phaistos Disk has unique characters stamped on both sides of a clay disk. Some look like Hieroglyphic A.

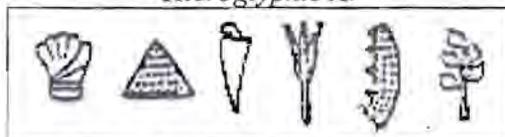


Figure 4: Mason's Marks represent signatures of stonecutters written in a script called Old European.¹



Linear A first appeared in 2400 BC on stamp seals copied from the Indus Valley. After a hiatus, it reappeared in 2093 BC² to write on linen paper and wax tablets, none of which survive. When paper ran out, they substituted clay tablets, the oldest dating to 2050 BC. The script ended in 1450 BC.

Hieroglyphic A looks similar to Linear A, but more stylized when carved into a seal stone. It appeared around 2000 BC, fully developed with many new letter designs. It ended in 1628 BC.

Phaistos Disk employs hieroglyphic symbols. Only one example survived, a clay disk from Phaistos c. 1700 BC stamped on both sides.

Mason Marks represent a script called **Old European**. Introduced by masons around 2000 BC to build the palaces, this script survived until the 19th century for signing legal documents in Scandinavia.

Except for possibly the Phaistos Disk, the language was Finnish. Most words occur in the Finnish epic Kalevala, composed over a ten-year period from 1435-1425 BC.

¹ Source: Museum of Malia.

² Oera Linda Boek, The Book of Adela's Followers, Chapter 24.

IO Za 2 Stone Cup: 'Old Woman of Peace'

IO Za 2 (HM 3557) (GORILA V: 18-19) is a black stone cup dated by context to MM IA (2060-2030 BC). Excavator Alexandra Karetsou found the cup in a 12 meter deep crevice atop sacred mount Juktas.³ The crevice is called *Tou Dia to Mnima* meaning 'the tomb of Zeus'. Here she recovered countless offerings of Middle and Late Minoan, together with dedicatory inscriptions in Linear A.

Known as the 'Libation Formula', two lines of Linear A circle the outside surface. The first letter, a Minoan double axe called Akka meaning 'Old Woman', comprises a miniature scene of the sun rising, a priestess wearing a long robe with arms outstretched toward the axe, and some people watching. Another letter looks like a pitcher. Archaeologists recovered from other sanctuaries and the Palace of Knossos thirty stone cups and offering tables with the same or nearly identical libation formula. Some of these contain ideograms for olives and oil, which suggest that the intent of the vessel was to carry olive oil, thus making it a libation vessel.

Every attempt at translation has failed, with good reason - it is tough! This translation will not be the last word. A typical example from Gareth Owens sheds no light on the nature of the cup:

"Astarte Lady Asasare of Dikte, Iphinama the Destroyer, may you give victory, Holy Ida, they supplicate."⁴

Also found at the site were hundreds of conical cups made from porous white clay, identical to those used in Egypt used in ritual contexts containing olives, dates and seeds. Conical cups were cheap, taking only a few seconds to make, then sun dried; their porous nature suggests they were used only once.

Ashes from ceremonial fires and signal fires filled the crevice. Within the ashes were miniature gold axes similar to those found at the Palace of Knossos. Fifty meters north, a large, two-story building with eleven rooms on the first floor and two separate flights of steps overlooked the valley below; no other peak sanctuary had such a building.⁵

Translation

Linear A:

A RA KO-TA JÄ HA •	HÄ-PY TI-RU •
HA-NA NA LA VE •	U-KA-TA KA NE •
KO SO KA-VA •	HU-LU RE •
RA-KA LA-RE U-SI-KU •	KO-PA VA-RE •

Finnish:

Akka rauhan: Koitar jäi hauan, häipyä Tirun.
 Hanna näe laait ve'en, Iukatar kannen.
 Koi soi kaava! Huilu uurre!
 Raika lare uusikuu! Koppa väre!

English:

Old Woman of peace: Dawn Spirit survived the depths, went away from Tyre.
 Hanna sees you made of water, Dual Spirit of the firmament.
 Sound the dawn mantle! Pipe the flute!

³ Alexandra Karetsu, "The Peak Sanctuary of Mt. Juktas", in Hägg and Marinatos (eds.), Sanctuaries and Cults in the Aegean Bronze Age. Proceedings of the First International Symposium at the Swedish Institute in Athens, 12-13 May 1980, pp 137-153.

⁴ Gareth Owens, "Addenda to Introduction to the Scripts and Languages of Minoan and Mycenaean Crete", 2007, p. 341-342, on the web.

⁵ It lies totally ruined now, difficult to imagine, surrounded by a fence. Someone has started to improve the access trail, which ends 50m short and downhill from the fence. This building is worth restoring just for the view, hawks floating up on the wind.

IO Za 2 Stone Cup: 'Old Woman of Peace'

Ring the new-moon lyre! Shake the basket!

Hidden Message

The first letter of each stanza spells a hidden message.

Linear A: A-HÄ-HA U-KO HU RA-KO

Finnish: Ajaja Ukko hui[ppo] rako

English: Driver Zeus peak crevice

This hidden text implies that ashes from both Dawn, the driver of the chariot, and her husband, Ukko-Zeus, lie within the crevice of the sanctuary, which commemorates these two founders of Minoan Crete.

The name *Eos*, driver of the sun chariot, first appears in Greek mythology around 2000 BC. It may derive from a combination of

Europa

Oester, the old Scandinavian dawn goddess

-S, 'clan descendant'

Image and Transcription

The photos and sketches in Figure 5 show four sides of the vessel. On the top register, each letter has its own flat surface, twenty in all. On the bottom register, eighteen letters circle a continuous surface. Each phrase ends with a dot.

Figure 5: Juktas Za 2 image. Source GORILA.



Transcription

Figure 6: IO Za 2 stone libation vessel transcription. Source GORILA.

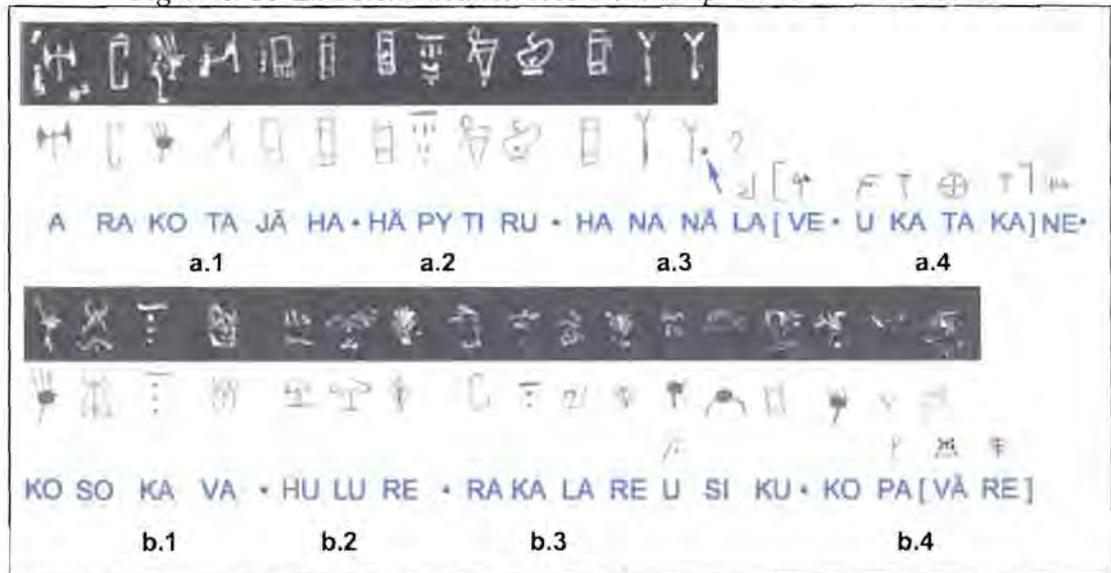


Figure 7: IO Za 2 stone libation vessel text drawn by GORILA.



Notes on translation

a.3-4 The missing letters VE • U-KA TA-KA come from other inscriptions.

a.3 The second Y sign has a dot beside it that changes the letter from NA to NÄ.

a.4 GORILA draws KE at the end, but NE better fits the partial letter.

b.4 The ending VA-RE comes from inscriptions AR Zf 1 and AR Zf 2.

A = akka 'Old Woman', the name of letter A; K02.301 "Old Woman (Akka) living under the earth"

RA = rauhan 'of peace'; K32.371 "Grant peace (rauha) to the cattle"

KO-TA = koitar 'Dawn Spirit'; K17.478: 'Before the Dawn-Goddess's (Koi-Jumalan) dawning'.

JÄ = jäi 'survived'; K 31.071 'One virgin of Kalervo survived (jäi)'

HA = hauan 'the depths'; K 44.011 'to the rulers of the depths (hauan) of the sea'

Dawn drives the Sun chariot beneath the earth, out through a cave, to rise in the direction of Tyrus.

HÄ-PY = häipyä 'disappear, vanish, go away'; not in K

TI-RU = Tirun 'from Tyre', which lay ESE of Knossos in the direction of the rising sun.

HA-NA = Hanna 'Hanna, the ruling council at Knossos', see Conical White Cup.

NÄ = näe 'he-she-it sees'; K28.014 'He does not see (näe) the stallion he used to have'

LA = laait 'you make, made, fashioned'; K18.252 "by day you make (laait) traveling sleighs"

IO Za 2 Stone Cup: 'Old Woman of Peace'

VE = *ve'en* 'of-from water'; K 01.195 'So then the mother of the water (*ve'en*)'

U-KA = 'Iuka', an Egyptian noun that means 'the double', visualized as an aura around a body;

The Egyptian word *iuka* meant 'dual-spirit'; *iu* means 'twin or dual being, male and female in one, body and soul together', *ka* means 'soul, spirit'. The *ka* came into existence when an individual was **born** and would live on after their body had died. Offerings of food and drink would be left at a tomb entrance so the *ka* could eat and drink. "Egyptian priests used the term 'ka' for the aura round a person. It is translated as 'the double', and can also mean 'bull'." Crosthwaite, 1997, Ch. 3.

-TA = *-tar* 'Spirit'; K32.085 "Evergreen Spirit (*Hongatar*), good mistress"

KA-NE = *kannen* 'firmament, vault'; K 08.136 'not under the whole firmament (*kannen*)'

KO = *koi* 'dawn'; K17.478 'Before the Dawn-Goddess's (*Koi-Jumalan*) dawning,'

SO = *soi* 'sound, ring out, chime, play' fr. *soida*; K46.616: 'my mouth desires to ring out (*soia*)'

KA-VA = *kaava* 'mantle, pattern'; K20.355-6 'Bring some honey on your wing, carry some honey in your mantle (*kaavussasi*)'

Kalevala uses *mantle* to mean 'the plumage on the back and folded wings of certain birds when the color markings are distinct.' Mantle also means 'a rosy blush over the face, like the spreading pink of dawn'.

HU-LU RE = *huilu uurre* 'pipe the flute'

huilu 'flute, pipe, fife'; K25.309 'good fluttering (*huilahukset*) sheets'

uure 'flute, furrow, groove', from *uurtaa*; K23.338 'the stoups and their grooves (*uurtehuisenensa*)'

The association between 'flute' and 'groove' may refer to an optical illusion of parallel scalloped lines that look like parallel pipes. The initial U comes from the previous letter LU

Panhuilu 'Pan pipe' associates closely with Crete, *syrinx* in Greek. Pan guarded bees and healed through dreams. He challenged Apollo to a contest, pitting his reed pipes against Apollo's lyre, both instruments from Crete that appear in this inscription.

RA-KA = *raikaa* 'ring out, resound'; K41.030 'the steed's hairs sang out (*raikkahuivat*) clearly'

LA-RE = **lare*, proposed Sumerian word for four-stringed lyre

la 'bliss, happiness' + *re* 'to accompany' in Sumerian

U-SI-KU = *uusikuu* 'new moon'

uusi 'new'; K10.417; 'Then the new (*uusi*) Sampo ground away'

kuu 'moon'; K1.303 "Moon (*Kuu*), free me; Sun, release me."

KO-PA = *koppa* 'basket'; K46.370 'a basket of hair (*karvakoppa*) under her arm.'

VÄ-RE = *väre* = 'shake, quiver', from *väristä*; K19.026 'the plowshare shaking (*värisemättä*)'

A shake basket may have looked like a *caxixi* (cah-SHEE-shee) basket from Africa with beads inside. When shaken up and down, it sounds like shee-shee. In *The Temple of the Syrian Goddess*, Lucian noted that: "Twice each day sacrifice is performed to which all come. To Zeus they sacrifice in silence, neither singing nor playing on the flute; but when they present offerings to Hera, then they sing and flute and shake rattles." (Lucian, *De Dea Syria*, 42- 44)

Geographic names

The inscription contains two geographic names:

- **Juktas**, called *Iukatar*, Dual Spirit, an Egyptian noun that means 'the double', visualized as an aura around a body. A double image of the rising sun reinforces the concept.
- **Tyrus**, called *Tirus*, capital of Phoenicia. The Old Testament uses *Tyrus* and *Tyre* interchangeably: *Tyrus* occurs 22 times, *Tyre* 20 times. *Oera Linda Boek* relates that Danes and Finns named the city **Tyr**, on whose birthday it was founded in 2093 BC.

Interpretation of the cup

IO Za-2 may have been crafted around 2030 BC, after Zeus and Europa had died. The text comprises eight stanzas, with a hidden ninth stanza. The vessel's shape could hold water ('Hanana you fashioned from water') like a mirror that would reflect the rising sun, or perhaps olive oil poured from a jug.

The vessel lay deep within a fissure of the sanctuary that crowns mount Juktas. This long narrow mountain, shaped like an upturned axe blade, looms above the Palace of Knossos, 13 km to the north. Juktas was venerated as the burial site of Zeus, which this vessel confirms: within this fissure rest the ashes of Ukko, applied to Cretan Zeus, and Dawn, applied to his wife Europa. It may be the only object directly associated with the first ruling couple of Minoan Crete.

The text describes a dawn ceremony conducted by a group of women, who sang and danced, accompanied by lyre, flute and shish-shish basket rattles. First letter A contains a miniature enactment of the ceremony.

The phrase "went away from Tyre", acknowledges the home of Europa and her companions, who left Tyre to settle in Crete. If Europa was eighteen when she arrived in Tyre in 2093 BC, and lived to be sixty-five, then the cup could not have been inscribed earlier than 2030 BC.

A high rectangular wall surrounds the site, made of Cyclopean stones that have largely tumbled down the mountain. Its design echoes stone walls around cemeteries. Europa's memorial is a cut-stone ceremonial platform that partly covers the crevice.

Four groups appear as founding members on the inscription:

Ukko defines Scandinavians from eastern Sweden, Finland, Estonia and Poland

Inanna defines Sumerians

Dual Spirit defines Egyptians

Tyrus defines Phoenicians, many from Scandinavia

Notably absent are Frisians, whose history records that the Frisian Folk Mother banished her returning army of Danes and Finns because they had been morally contaminated by Magyars, descendants of Gaia.

The Dawn Goddess left Tyrus and its Tyr-based sacrificial religion behind. *Oera Linda Boek* describes this religion as controlled by Magyar priests to the detriment of the masses.

From the Palace of Knossos, one could face south toward the mountain and watch for signal fires. Great piles of ashes at the sanctuary remain from these fires, free of bones from sacrifice.

These fires were also used as beacons and signaling. For example, ships approaching from Thera could see 16 peak sanctuaries at once from 50 km away. When focused with gold-plated reflectors made in Egypt, a fire could source a brilliant beam. Trained priestesses maintained and guarded these signal lamps. For observation they may have used large quartz lenses, like those stored at the Archaeological Museum of Herakleion, from a time when Crete was the center of lens making.

Meaning of the inscription

The inscription addresses Akka, Old Woman of Peace, symbolized by a double-bladed axe. It celebrates the rising sun, driven by Dawn Spirit from the direction of Tyre. Part of the celebration included singing this paean. The ceremony was enacted by female participants who faced southeast toward the rising sun, while the leader faced southwest toward Egypt. The first letter 'A' illustrates this ceremonial arrangement, while the third letter 'KO' shows a person presenting an offering. A flute, 4-string lyre and basket rattle accompanied the singers. This ceremony survives as a dawn celebration of the spring equinox.

The text names six deities! This astonishing collection supports ancient opinion that many different people inhabited Crete.

Akka, 'Old Woman', the oldest of all European deities

Koitar, 'Dawn Spirit', Eos

IO Za 2 Stone Cup: 'Old Woman of Peace'

Inanna, Sumerian Goddess of Love and Beauty, Giver of All Life.

Ukko, Finnish God of Thunder and Lighting

Tirus, city named for Scandinavian *Tyr*

Iukatar, 'Dual Spirit' in Egyptian, visualized as an aura.

Hidden Text

The text carefully divides into phrases. Amazingly, the first character of each phrase forms a separate message in Finnish!

Table 1: IO Za 2, hidden message about Ukko and Dawn.

Linear A	Finnish	English
A-HA-HA	Ajaja	Driver
U-KO	Ukko	Zeus
HU	hui[ppo]	peak
RA-KO	rako	crevice

A-HA-HA = *Ajaja* 'driver'

Driver may be 1) **Eos**, Goddess of the Dawn, a manifestation of Inanna, Queen of Heaven, or 2) **Europa**, descendant of Gaia from Kaja meaning 'Dawn', or both. She was the first Minoan Queen.

U-KO = *Ukko* 'Old Man', an epithet of Thor-Zeus-Taurus, God of Thunder and Lighting.

Ukko's real name was Tekitammiss 'Made of Oak clan descendant', which Greek remembered as Tectamos. He was a huge smith, warrior, general and navigator, and the first Minoan King.

HU < **HU-PO** = *huippo* 'peak'.

Hui is not a word. Words that begin with *hui-* are *huippo* 'peak', *huijaus* 'swindle', *huilu* 'flute' *huima* 'frisky', *huiske* 'swinging' and *huivi* 'scarf'; 'peak' best modifies the next word 'crack, crevice'.

RA-KO = *rako* 'crevice, crack, slot'.

Crevice refers to the deep fissure beneath the altar at the Sanctuary of Mount Juktas.

At one level, this hidden message says that ashes of the husband and wife pair of Taurus-Zeus and Europa-Eos lie within the fissure. Like the Tetragammon, it spells Ukko without spelling it. It affirms classical accounts that Zeus rests beneath Mount Juktas.

On another level, both body and soul of Europa and Taurus lie within the fissure.

Finally, the spirit of Zeus, God of Thunder and Lighting, would be attracted to the fissure atop Mount Juktas. "Zeus was worshipped under the name *Velchanos*, a word that may mean something like 'god of the rock', or 'god of the cave'.... The libation bowl was used to reflect and focus the divine radiation from sky to earth, as shown on a relief from Malatya." Crosthwaite, 1997.

Letter 'A' Scene

Letter 'A', the first letter of the alphabet, had three names:

Akka meaning 'Old Woman', a name associated with the oldest and most powerful goddess, the Venus figure from thirty-five thousand years ago and undoubtedly much older.

Aks meaning 'double-bladed axe', the scepter of Sumerian Akka-Aga, more than ten feet high, wielded by giant women.

Akseli meaning 'axle, axis of the world' that binds the three planes of Heaven, Urth and Hella. Its Norse name was *Yggdrasil*, which combined in Hebrew as the Tetragammon YHUH.

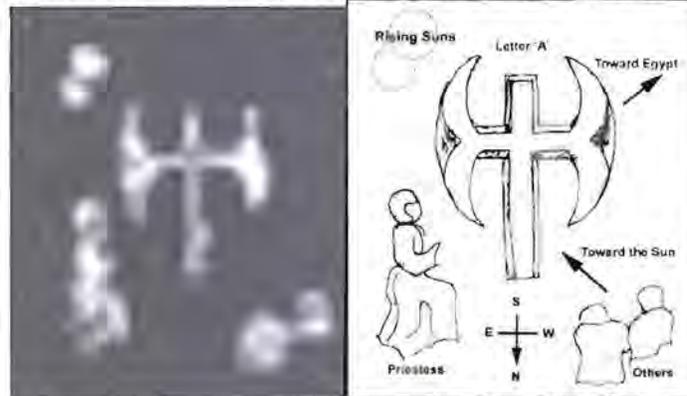
Surrounding the letter, a vignette shows how to conduct the ceremony.

IO Za 2 Stone Cup: 'Old Woman of Peace'

A priestess kneels before a large double axe with a straight handle, called an *Aks*. Two participants bow their heads in the direction of a double sun rising behind the axe. Interpretations of the axe include new moon and waning moon, and this inscription adds two more: Akka with arms outstretched holding two somethings, and the body-spirit duality of mankind.

Gaia, the oldest Greek goddess, was originally named Kaja meaning 'Dawn'. She was also called Ge, or Kyy meaning 'serpent'. In other examples of letter A, Akka holds in her outstretched hands two stylized serpents, a common theme of Minoan sculpture. That is, the serpent goddess was **Akka / Gaia** in her guise as **Kyy / Ge**. Classical Greek pottery often portrays her descendants as having the lower body of a serpent.

Figure 8: Vignette in Letter 'A' of the stone libation vessel from Mount Juktas.



The scene around this letter illustrates the arrangement of the dawn ceremony, with the viewer facing south, as if from Knossos, and the blades of the double-bladed axe aligned east west. At the upper left of figure 9, a double sun rises in the southeast, called Dual Spirit. At lower left presides a priestess wearing a long robe or skirt, a long-sleeved jacket or blouse, and a close-fitting cap. With partially bent legs, perhaps indicating movement, her arms stretch forward in supplication to the right of the double-bladed axe, toward Egypt. At the lower right, two amorphous figures represent the rest of the ceremonial group, who face Dawn through the arms of the axe.

Mount Juktas Peak Sanctuary

With an elevation of 811m (2700 feet), Mount Juktas (YOOK-tas, also spelled *Iouktas*) has a clear view of the sea, Knossos and three other peak sanctuaries. A rectangular Cyclopean wall of stone, 735m long by 3 meters wide by 3.5 meters high, the most massive in Crete, encompasses the sanctuary at the top. The sanctuary contains a large flat platform, a stone altar, a long narrow stone temple oriented north-south, five or six adjoining rooms and several outdoor fireplaces. Beneath the raised stone altar that measured 4.7m long by 0.5m high lies a deep fissure that has been excavated to 10.5 meters. From within this crevice were recovered the stone libation vessel and many miniature golden axes, similar to those found at Knossos. The peak sanctuary has been occupied since 2400 BC, well before the starting date for palace building at Knossos, but contemporary with funerary buildings at nearby Arkhanes.

Two trails lead to the peak, a short steep trail from Arkhanes to the east, and a longer but gentler trail from Knossos to the north. A modern road begins at Arkhanes, known for its 26 large funerary buildings at Phourni that date from 2400 to 1200 BC. Tholos Tomb B, comprising 12 rooms, was continuously expanded from before 2100 BC to 1450 BC.

Minoan peak sanctuaries across Crete could view at least one other sanctuary and generally view a city. Their use spans 2400 B.C. to 1450 B.C. Each sanctuary had large heaps of ashes, entirely from wood, implying that large fires were periodically lit or smaller fires continuously. Reflectors behind signal fires could have cast a beam toward the sea.

IO Za 2 Stone Cup: 'Old Woman of Peace'

Figure 9: Mount Juktas, the center of Minoan religion.



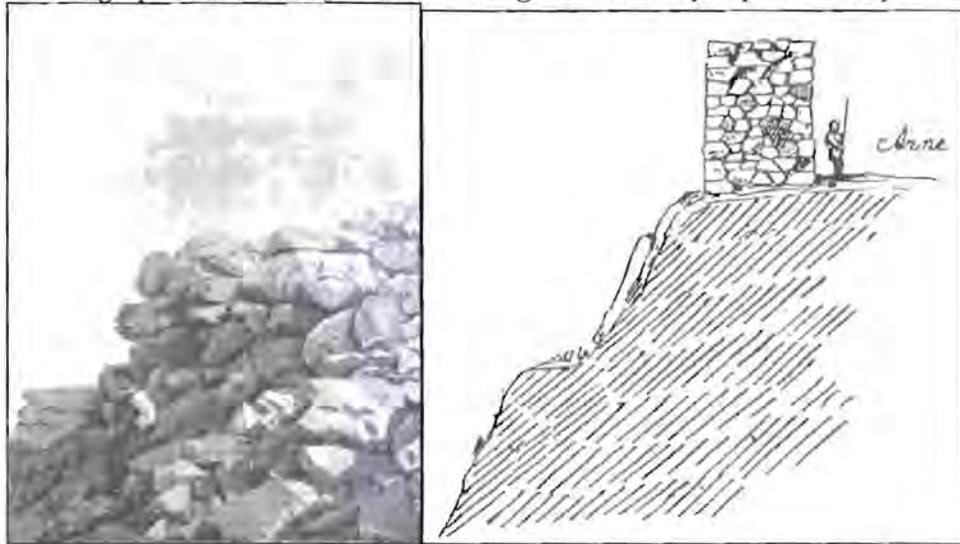
Arthur Evans first excavated Mount Juktas in 1909. In 1974, Alexandra Karetsou, who became Director of the Archaeology Museum of Herakleion, conducted a more thorough excavation that revealed a much larger complex.

“On the west side of the terraces there is an altar of which the preserved remains measure 4.7 meters long and 50 centimeters high. The altar was built on the edge of one of a number of fissures on the top of the mountain. This particular fissure has been excavated to a depth of ten meters (but not to the bottom) and produced a large number of interesting finds.” Ian Swindale, *Minoan Crete*, 2002.

JUK'TAS, which lacks its middle vowel, comes from *Iukatas* or *Iukatar* meaning 'Dual Spirit'. Based on the hidden message contained within this inscription, the fissure holds the physical ashes of the founding couple of Minoan Crete.

The rectangular Cyclopean wall that surrounded the Sanctuary of Mount Juktas represents a prodigious effort to build a funeral cairn worthy of Ukko-Zeus-Taurus-Tekitammis, whose ashes rest within the crevice of the Sanctuary. The photograph shows the large size of the rocks, while the sketch shows its height, thickness and quality of construction. In the same manner, a wall of rocks surrounds most Scandinavian cemeteries, perhaps to enclose or protect the souls of the departed.

Figure 10: Photograph and sketch of a man standing next to the Cyclopean wall of Mount Juktas.⁶



Europa

Europa, a title of the first queen of Minoan Crete, is a contraction of *Eheys uropää* meaning 'first headman'. Her birth name was *Korea* meaning 'lovely, bright, comely, elegant'. She was the only daughter of Agenor and Telephassa, both descended from Gaia and Uranus, and had an older brother named Wodin. She was born at Jutland in Denmark. In 2105 BC when she was about six, Korea accompanied her mother Telephassa and brother Wodin on a naval expedition to protect Skane on the west coast of Sweden. During the subsequent war, they moved to Vasterås in central Sweden, where Telephassa died.

Her older cousin Teunis, an admiral of the Danish fleet, and his wife Demeter, sister of Hera, adopted Korea, whom Greek mythology called Core. Ten years later she voyaged with her adopted parents and a huge fleet to the Middle Sea, where Teunis and Demeter founded Tyre in 2093 BC. Not long afterward she married an old friend Tekitammis, son of Doros, who had left the fleet to found Minoan Crete. His wife had died and left him with one son. With Korea came a number of young people who were instrumental in transforming Crete into a powerful nation.

Korea had a long and prosperous reign, so outstanding that Europe carries her epithet, *Eheys uropää* meaning 'First Headman', which Greek retains as the word *eiz* meaning 'first'.

⁶ Photo by Antonio Taramelli, published in "Monumenti Antichi", 9, 1899, p352. Sketch from page 356.

ARKH ZF 9 Silver Hairpin: 'Artinis: the way of the Moon'

ARKH ZF 9 Silver Hairpin: 'Artinis: the way of the Moon'

ARKH Zf 9 is a silver hairpin from the pillar room of Tholos Tomb B of Arkhanes with an inscription in Linear A. The construction of Tomb B dates from before the end of MM 1A period (2060-2030 BC)⁷, thirty to sixty years after the arrival of Minoans in 2093 BC. Thus it most likely was built for an initial founder.

Translation

This silver pin presents a philosophical problem about transformation. It calls out the name Artinis, god of the sun in Uratu, who is almost identical with Artemis, goddess of the moon in Greek.

Linear A: HA-TI-NI TI KU • VI PA-VA-LY

Finnish: Hartinis: tie Kuun vie Päivälle.

English: Artinis: the way of the Moon leads to the Sun.

Also in the tomb was cremation pot ARKH Zc 8 with three letters:

Linear A: VU RA HE

Finnish: Vuoet rauhan he

English: Years of peace [for] them

Notes on Translation

HA-TI-NI = *Hartinis* 'Artinis', solar deity of Armenia

TI = *tie* 'way'; K08.216 'the sled went on, **the way** (*tie*) grew short'

KU = *kuun* 'of the moon'; K03.559 'the loveliness **of the** splendid **moon** (*kuun*)'

VI = *vie* 'it leads'; K21.095 "Then **lead** (*vie*) the son-in-law's stallion"

PA-VA-LY = *päivälle* 'to the Sun'; K15.180 'so she bows **to the sun** (*päivälle*)'

Background

The **Palace of Arkhanes**⁸ blankets a slope that faces the western flank of **Mt. Juktas**⁹. A perennial river flows in the forested valley between them, while the valley flanks support olive trees and Thompson seedless grapes. The cemetery at Arkhanes dates from 2400 BC, older than nearby Knossos, and the palace appears to have been just as important as that of Knossos. Destroyed by earthquake around 1750 BC, Arkhanes was rebuilt even more sumptuously. Destroyed again by Thera's eruption in 1628, Arkhanes was again rebuilt and reached its peak, only to be incinerated by a comet in 1447 BC.

Archaeologists have investigated only a fraction of the palatial complex because the modern town of Arkhanes covers it. Even so they have found astounding architectural features such as ashlar blocks, poros-stone blocks, plaster, wood floors, stucco floor tiles, gypsum, blue marble flooring; plaques of poros-stone and schist; incurved concave altars, wood columns, frescoes; doorways with three openings; light wells; three-story houses; and a spring-fed water supply and drainage system. For the sections and bases of columns they used a variety of marbles in colors of white, grey, black and brown, plus slate in red or blue. One room contained 26 large pithoi in near-perfect condition and still sealed.

Arkhanes was the first town in the Mediterranean to install running water via specially designed ceramic pipes to carry water from nearby springs. Engineers extended this water deliver system down the river valley to Knossos by using aqueducts to span intermediate valleys. Covered sewers beneath streets carried off grey water. This technology originated at Lake Van in Armenia, another group of founders of Minoan Crete.

⁷ Iannis Sakellarakis and Efī Sakellarkis, *Arkhanes: Minoan Crete in a New Light*, 2 volume boxed set, 1997, pages 169-174, and an illegible photograph (figure 296) on p. 333, Athens, Ammos Publications.

⁸ Arkhanes may come from *Härkän eheys* meaning 'Harmony, integrity, perfection, unity of the Bull'.

⁹ Juktas may come from *Jukahtas* meaning 'Two sky-gods clan home', referring to the founding couple Zeus and Europa whose ashes lie deep within the crevice atop Mt. Juktas.

ARKH ZF 9 Silver Hairpin: 'Artinis: the way of the Moon'

Between 6500 and 5500 BC, the **Halaf Culture** encompassed most of Armenia, in the mountains north of Mesopotamia, centered around Lake Van. The Halaf Culture invented the pipe and aqueduct technology, along with sewers to carry off the grey water. Sewer technology migrated to the Indus Valley civilization of India and Pakistan after 3400 BC. In addition, the citizens of Halaf were known for hybridized wheat, elaborate stonework, polychrome pottery and metallurgy - especially bronze and iron. The name of nearby **Tehran**, capital of Iran, comes from Terän meaning 'of steel'.

A kilometer north of Arkhanes rises a low hill covered with gravesites, the cemetery of **Phourni**. It is the largest cemetery in Crete, and contains five bee-hived shaped tholos tombs that date from 2400 BC to 1200 BC.

The name **Arkhanes** may come from *Härkänes* meaning 'Clan-home of the bull'. Bull was an epithet of Tekitammis, first king of Minoan Crete, whom Greeks called Taurus 'Bull' because it sounded like his father Doros. During the reign of Minos, the palace at Knossos became known as the home of the Minotaur, which combined both names Minos and Taurus. Another epithet of Tekitammis was Cretan Zeus, whose ashes rest in a crevice on Mt. Juktas.

Tholos Tomb B was built around a stone sarcophagus - larnax - ossuary that contained the bones of nineteen individuals including two children. Most had died before age 35. Their sex has not been determined, but other intact burials were women. It was hidden from tomb robbers behind a stone wall and recovered nearly intact. The Archaeological Museums at Iraklion and Arkhanes display a fraction of the items from these tombs.

"Tholos Tomb B was used for the burial and cult of royal persons in the cemetery down to the LM 3B period, a continuous period of more than 600 years. There were many additions and large-scale repairs over this long period of time, producing a huge building complex, which was rectangular on the exterior and had the tholos almost in the center. In some places it had an upper story with a staircase leading up to it and contained a total of twelve rooms, forming a monument unique in many respects not only in Crete but in the Aegean as a whole. the architectural unity of the building was not disturbed despite the successive changes. It remained at all times a rectangular complex with the tholos at the center.

The *terminus ante quem* for the construction of Tholos Tomb B is provided by Burial Building 7, dating from early MM 1A period (2060 BC), on which it was built. The *terminus post quem* is the erection of the strong retaining wall between Burial Building 6 and the west outer wall of the tholos tomb, from which hundreds of late MM 1A vases were ritually thrown. It is thus certain that Tholos Tomb B was built at the end of the Pre-palace period, before the end of MM 1A phase (2030 BC)."¹⁰

"The pin from Arkhanes is possibly earlier than the LM 1 period (1722-1628), from which date two other silver inscribed pins from the cemetery at Mavrospilio near Knossos and Platanos in Messara."¹¹

"The pillar crypt (Tholos Tomb B) had two stories; the room above must have had a funerary function as human remains had fallen through into the pillar crypt. A silver pin with Linear A inscription on it has also probably fallen from the room above. Unusually, the walls of the pillar crypt had been plastered and covered with frescoes. Sockets for wooden supports indicate stairs to the second floor."¹²

Paul Rehak wrote on male bias and the significance of hairpins and figure-eight shields:

"A significant aspect of hairpins is that, of the surviving examples, three carry lengthy Linear A inscriptions, each one completely different, with not even a single recurring word. Unlike libation

¹⁰ Ibid., p. 169.

¹¹ Ibid., p. 333.

¹² Ian Swindale, "Minoan Crete", Rethymno, Crete. <http://www.uk.digiterve.com/mentor/minoan/phourni2.htm>

ARKH ZF 9 Silver Hairpin: 'Artinis: the way of the Moon'

tables dedicated at peak sanctuaries, these hairpins do not carry a Linear A formula. They are probably more personal objects, not dedicated according to some prescribed ritual but according to personal desire. Their words, therefore, are the closest we may ever get to actual words spoken or thought by Minoan women.

The argument presented here, for a relatively early Minoan genesis for the figure-eight shield frieze, and the initial connection of the shield with females, calls into question the traditional notion that the figure eight shield was first and foremost an instrument of defensive armor and thus an inherent sign of militarism. The association of the shield with women is most strongly borne out in the woman's burial in Arkhanes, Phourni Tholos tomb A (LM IIIA1), which was rich with shield iconography: a lentoid seal stone of jasper-agate, four gold rings, a bead of rock crystal, and an ivory footstool; and, wedged in the blocking wall to the tomb's side-chamber, where the woman was buried, was the head of a sacrificed bull.¹³

Uratu and Kura-Araxes cultures

Artinis (also called Shivini), meaning 'sun rising' or 'to awake', was a solar god in the mythology of **Uratu**, and persists in **Armenian** names to this day. He was the third god in a triad with **Khaldi** and **Theispas**. Uratu may be an Akkadian variation of Ararat of the Old Testament. In the trilingual Behistun inscription carved in 521 BC by the order of Darius the Great of Persia, **Uratu** in Babylonian is called **Arminiya** in Old Persian and **Harminuia** in Elamite.

Uratu once encompassed a large mountainous area north of Mesopotamia between Hittites to the west and the Caspian Sea to the east, centered around Lake Van, about where Armenia lies today.

From 3400 to 2300 BC, the **Kura-Araxes** culture settled Armenia. The Kura-Araxes fashioned distinctive pottery colored black and red, created imposing stone architecture and excelled in metalworking, especially bronze and iron, such as wheeled vehicles. Their initial mud-brick houses evolved into two stories with internal wall decorations, windows and balconies. Towns enjoyed well-developed gravitational water supplies and sewage systems. A catastrophe ended the culture circa 2300 BC, as it did everywhere else in the Middle East.

Indo European culture replaced Kura-Araxes culture so completely, that of the fifty Uratu deities, all are male. Only a few words such as Earth hint of women.

The Urartian language was ergative-agglutinative, unrelated to Semitic or Indo-European, and survives in more than a thousand cuneiform inscriptions. An older, undeciphered hieroglyphic writing (not Linear A) may be the language of the Kura-Araxes culture.

The first two German scholars to study Armenia were killed by Kurds, and subsequent exploration and excavation suffered serious reversals. Every time a site was discovered, locals would plunder it and sell artifacts to European collectors. Wikipedia

¹³ Paul Rehak, "Some unpublished studies by Paul Rehak on gender in Aegean art", ed. John Younger, http://kuscholarworks.ku.edu/dspace/bitstream/1808/524711/Rehak_UnpublStudies.pdf

CR Zf 1 Gold Pin: 'Pin for the back of a chiton'

Gold pin CR ZF 1 (Aghios Nikolaos Archaeological Museum AN9675) (GORILA 4.146-147, 162), with writing in Linear A on the back side, dates stylistically to LM IA (1675-1600 BC).

This famous gold pin, illegally exported from Crete, was bought in Brussels by archaeologist J. P. Olivier, who then donated it to the Aghios Nikolaos Museum in 1981. The back face bears an inscription of 18 tiny signs in Linear A, while the front is decorated with a bramble motif having triple leaves.

The pin looks like a stylized female torso with waist, hips and two legs tied together. A sensuous wavy stem, possibly a wild rose, starts at the junction of her thighs and goes to her waist. Below the wavy line, seven golden cords wrap her thighs together, sign of the Moon Goddess. According to the inscription, the pin fastened the back of a chiton, while dawn joined the maiden's legs. The suggestive imagery of its poetry complements the design of the pin.

Translation

Linear A: A-VA JÄ-KE • TA-KI-HA-VI • KO HA • LI-TI NE SÄ-RI • A RA-PE

Finnish: Avain jälkeen takkihaavi. Koi han liiti nei'in säärit. Aion rapean.

English: Pin for the back of a chiton. Dawn surely joined the maiden's legs. My intention surges.

Image

Figure 11: CR Zf-1 gold pin image.



Transcription

Figure 12: CR Zf 1 gold pin transcription. Source GORILA.

CR ZF 1																					
𐀀	𐀁	𐀂	𐀃	•	𐀄	𐀅	𐀆	𐀇	•	𐀈	𐀉	𐀊	𐀋	𐀌	𐀍	𐀎	𐀏				
𐀐	𐀑	𐀒	𐀓	•	𐀔	𐀕	𐀖	𐀗	•	𐀘	𐀙	𐀚	𐀛	𐀜	𐀝	𐀞	𐀟				
A	VA	JÄ	KE	•	TA	KI	HA	VI	•	KO	HA	•	LI	TI	NE	SÄ	RI	•	A	RA	PE
.1					.2					.3					.4						.5

CR Zf 1 Gold Pin: 'Pin for the back of a chiton'

Notes on translation

.1 VÄ with a short dash beneath changes it to VA.

.1 JA with a short dash beneath changes it to JÄ.

.2 *Takkihaavi* was a multipurpose mantle made from light netting like tulle. Worn as a sleeveless cloak, it symbolized authority. It could also be wrapped around the shoulders or over the head like a scarf, pinned to the back of the head like a mantilla, or around the head as a veil.

.4 SÄ with slightly rounded crossbars could change it to KU, but no words fit the context.

.5 The final letter is drawn as a person with welcoming hands raised in the air.

A-VA = *avain* 'pin', similar to *avanne* 'fistula', from *avata* 'to open'

JÄ-KE = *jälkeen* 'back of, behind'; K28.48 'once he looked **behind him** (*jälkehensä*)'.

TA-KI-HA-VI = *takkihaavi* 'mantle of netting, chiton'

takki 'mantle, cloak, jacket'; K43.199 'Bring me a fiery **cloak** (*turkki*)'.

haavi means 'butterfly net, landing net', made from fine netting like tulle or gossamer.

KO = *koi* 'dawn'; K17.478 'before the **Dawn** (*Koi*) God's dawning'

HA = *han* 'surely, indeed, certainly'; not in K

LI-TI = *liiti* 'joined'; K08.161 'The Devil **joined** (*liiti*) it to the flesh'

NE = *neien* 'the maiden's'; K04.399 'to **the maiden's** (*neien*) fine home'

SÄ-RI = *säärit* 'legs'; K22.511 'running over the ridges **on their legs** (*säärin*)'.

A = *aion* 'my intention' from *aikoa* 'intend'; K30.173 'He **meant** (*aikoi*) to freeze Ahti, too'.

RA-PE = *rapean* 'surging'; K26.708: 'on the shore of the **surging** (*rapean*) sea'

KA Zf 1 Axe Head: 'Food from the forest'

KA Zf 1 (British Museum BM 1954 10-20 1), (GORILA 4: 149) is a cast bronze, double bladed, shaft hole axe head, 18.5 cm long, with an inscription in Linear A.¹⁴ The Minoan and Mycenaean Gallery of the British Museum dates it to 1700-1450 BC, with the dialect favoring an early date of 1700 BC (LM 1A).

The axe head was found near the monastery of Kardamoutsa on the Lasithi Plateau south of Mallia. Unlike a ceremonial labrys with thin crescent blades, this is a working axe with wedge-shaped blades.

Except for Crete, most Bronze Age Europeans preferred single blade axes. Therefore, this axe is extremely rare, the only example displayed on the internet and not known to Gordon Childe in his monumental *The Bronze Age* (1930). In Latvia, stone shaft-hole axes for work were smaller, 7-8 and 12-13 cm long. Adzes used for shaping logs have one blade set at right angles like a hoe, axes used for splitting wood have a maul at one end, and axes used for felling trees have a thinner blade.

Translation

The hole in the axe head is letter ME, and the small vertical line to the right of the last letter is letter TA.

Linear A: RU ME-SÄ TA

Finnish: Ruoa metsän taon

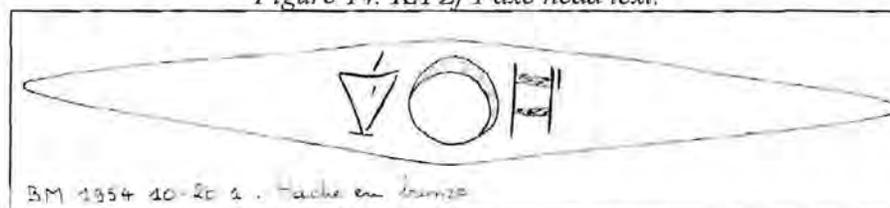
English: Food from the forest I will forge.

Image and Transcription

Figure 13: KA Zf 1 axe head image.



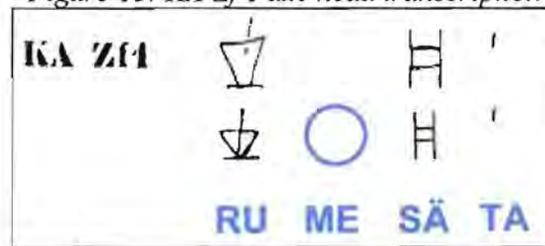
Figure 14: KA Zf 1 axe head text.



¹⁴ M. Pope, "Cretan Axe-heads with linear A inscriptions", *Annual of BSA (The British School at Athens)*, 51 (1956), pp 132-135 and plates 36-37.

KA Zf 1 Axe Head: 'Food from the forest'

Figure 15: KA Zf 1 axe head transcription



Notes on translation

RU = *ruoa* 'food' from *ruoka*; K32.399 'When the need **for food** (*ruoan*) comes'

ME-SÄ = *metsän* 'of-from the forest'; K14.045 "Darling, mistress **of the forest** (*metsän*)"

TA = *taon* 'I will forge'; K18.234 "**I will forge** (*Taon*) pretty rings"

The Lasithi Plateau

The Lasithi Plateau is an 11 km wide oval plain 850m above sea level, 12 km south of the port of Malia, surrounded by high peaks. It was once a mountain oasis, covered with fields of grain, potatoes and cabbage, irrigated by thousands of windmills. At this elevation winter snows can reach half a meter, so many residents move to the warmer coast in winter. It is the only area in Crete above 800m that is populated year round. A ring of towns circle the edge of the plateau on high ground to avoid spring floods. Two famous archaeological caves, Diktean and Trapeza, overlook the valley and a third Psychro is nearby. High above the valley was the peak sanctuary of Karphi. The Minoan population peaked during MM III period (1900-1722 BC), when this axe was employed. After 1722 BC, the valley lost much of its population.

During Venetian occupation, roads into the valley were guarded to prevent rebels from entering. At the top of a 1000-foot cliff, a high wall blocked the gap leading into the valley. During two hundred years when Venetians drove out all inhabitants, the plateau reverted to thick forest.

In the 1920's, farmers erected ten thousand windmills to pump irrigation water and grind grain. Electric pumps have replaced all but a few windmills for tourist photographs. The water table is now so low that irrigation has apparently stopped; in September when I visited the fields were brown and withered.

Figure 16: Windmills once pumped irrigation water on the Lasithi Plateau.



In Minoan times, woods of holm oak and cedar blanketed the valley floor and foothills; today no trace of cedars remain. The foothills were terraced for wheat, barley, pulses and grapes. Garden crops included

KA Zf 1 Axe Head: 'Food from the forest'

onions, scallions, lentils, beans and peas. They tended orchards of apples, pears and quince but not olive trees because the snow broke their branches. Organic remains from a similar site at Debla came from barley, oats and wheat. Minoans at Lasithi raised sheep, goats, oxen, caprines, pigs, geese, cats and dogs. They boiled milk to make cheese in large metal cauldrons; spun wool on spindle whirls, wove woolen cloth on vertical looms; baked barley bread; fermented wine; dried raisins; stuffed sausages; hunted deer, hares and eagles; salt-cured meat and gathered honey.¹⁵ Trade was principally with Malia, exporting grain, wool, cheese and wood; importing salt, olives, olive oil, dried fish, carob, figs, leather, dyes, tools and votives.¹⁶

In the spring, shepherds drove their flocks into the hills, then returned to the coast in fall. During the relatively cool summer, villagers would make the perilous journey to the coast for festivals and crop harvests. Early Minoan settlements began atop low hills; Middle Minoans occupied the edges of the plain as land was cleared for farming. While some houses have stone foundations, most sites survive as a scattering of pottery sherds within a rectangular terrace; these buildings may have been post and beam with thatched roofs.

In the spring, melting snow flooded the valley floor. A natural sinkhole at one end called Chonos reappears outside the mountains to the west near the ancient city of Lyttos. Chonos would often become clogged, turning part of the valley into a lake, thus prevented crops from being planted.¹⁷

¹⁵ Diane Kochilas, "A Culinary Odyssey: the roots of the Cretan table," web page of Krinos Foods, Inc.

¹⁶ Livingston Vance Watrous, "Lasithi: A History of Settlement on a Highland Plain in Crete," 1982, *Hesperia* Supplement 18, pp 1-122, American School of Classical Studies at Athens

¹⁷ *Ibid.*

KH Wa 1002 Nodule: 'Forever burned'

KH Wa 1002 Nodule: 'Forever burned'

KH Wa 1001 and 1002 are two nodules from Khania with the same inscription, written on both sides, dated LM IB (1628-1536 BC). These nodules were intended for a funeral pyre to remember someone who will be loved forever by the person leaving the nodule and the Mother Goddess herself.

Translation

Iāti 'forever' uses the symbol of a burial cross, stylized to look like letter A, called Akka meaning 'Old Woman, Mother Goddess'.

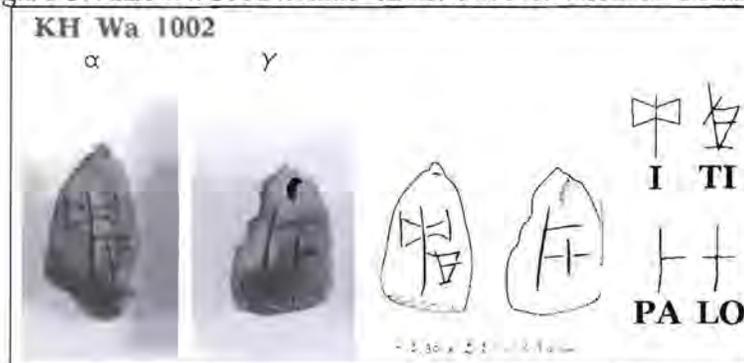
Linear A: I-TI PA-LO

Finnish: Iāti paloi.

English: Forever burned.

Image and transcription

Figure 17: KH Wa 1002 nodule 'Ardor Forever'. Source GORILA.



Notes on translation

.1 Iāti 'forever' uses the symbol I of a burial cross, stylized to look like letter A, called Akka meaning 'Old Woman, Mother Goddess'.

.1 PA-LO can be three words: *paloi* 'burned', *palo* 'fire, ardor' and *paloa* 'return'.

I = *iāti* 'forever'; K44.008 "my source of joyous music has gone **forever** (*iāti*).

PA-LO = *paloi* 'burned'; K31.162 '**burned** (*paloi*) even a third day'

KN Zc 7 White Conical Cup: 'From the big storehouse'

KN Zc7 (HM 2629) (GORILA IV: 122-125) is a white conical cup found upside down in a basement storeroom at the Palace of Knossos, dated MM III (1750-1675 BC). Inside the cup, an inked inscription in Linear A documents the promotion of Polish Apolla to Keeper of the Storehouse by Hannala, the inner circle of women who governed Knossos. Keeper of the Storehouse was a high administrative post, as important as steward of a palace.

The inscription recognizes Poland for the first time in the Mediterranean. People from Poland thus constitute one of the founding groups of Minoan Crete.

The last line 'Eheys 1' was the Minoan mantra, which survived in Greek as *eis* meaning 'one, first'.

Virginia Hicks translated the inscription into Greek:

"Unperceived, you lamented, without gifts. The Lady established..."

Translation

Lin A: A-TA-SA SU-RI • PU-LA-LE • A-PO-LA • HA-NA-LA • A-KA-JO • E SO "1"

Finnish: Aitassa suuri, Puolalle Apolla, Hannala aika-ajo. Eheys soia "1"

English: From the big storehouse, Polish Apolla, Hannala qualifies. Unity ring out "1"

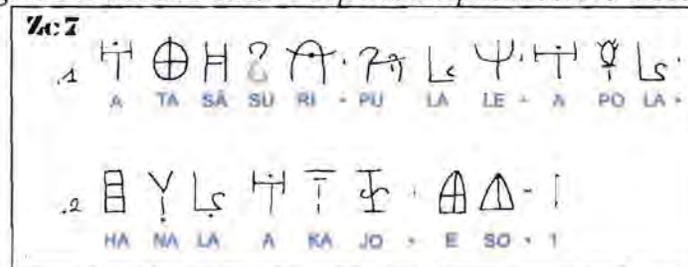
Image

Figure 18: KN Zc 7 conical cup image. Source GORILA.



Transcription

Figure 19: KN Zc 7 conical cup transcription. Source GORILA.



KN Zc 7 White Conical Cup: 'From the big storehouse'

Notes on translation

.1 The first three A's must agree for vowel harmony, so SÄ should be SA.

.1 An excellent fit to the partial fourth letter is SU.

A-TA = *aita* 'storehouse'; K04.075 'On the steps **of the storehouse** (*aitan*)'

-SÄ < *-ssa* 'in, at, with, from', a common suffix

SU-RI = *suuri* 'big, large, great'; K09.302 'you were neither **big** (*suuri*) nor small'

PU-LA-LE = *Puolalle* 'Polish'; not in K.

A-PO-LA = *Apolla* 'Apolla'; not in K.

HA-NA-LA = *Hannala* 'Hanna-land'; not in K. The female governing council.

A-KA-JO = *aika-ajo* 'qualify'; the combined term is not in K., but its parts are.

aika 'time'; K11.1 'It is **time** (*aika*) to speak of Ahti'

ajoi 'drove'; K3.490 'He **drove** (*ajoi*) home strangely'

E = *Eheys* = 'Harmony-Perfection-Unity'; K11.024 'grew up to be very **lovely** (*ehossa*)'

1 = *yksi* in Finnish, *eiz* in Greek, after *ehes*.

Eheys, the motto of Minoans

Eheys is a mystical Finnish word meaning 'harmony, perfection, wholeness, soundness, entirety, unity'. The same word *eiz* in Greek means 'one, first', and the number 1 follows this phrase. Written larger than the rest, the two characters form a pictogram of a balance. Plato, Aristotle, Plotinus and St. Augustine wanted to add 'beauty' to this list. Kalevala alludes to *ehes* with *ehossa* meaning 'very lovely', just the word that Greek philosophers proposed.

Hanna, the ruling council

Hannala, meaning 'Hanna House', the ruling council of Knossos, occurs in numerous inscriptions from Knossos. Its name closely resembles *Inanna*, the principal Sumerian goddess. This group acted in the same capacity as that of Freya's council at Asgard, overseeing the domestic, political, mercantile and spiritual issues of the Minoan confederacy.

Concerning the etymology of Hanna, HA is a question clitic that means why? what?, while ANNA is a noun that means 'giver, the one who grants prayers'. Combining the two produces a question 'Who grants our prayers?' This seems awkward, but plain ANNA was reserved for an ancient goddess.

Puola 'Poland'

Puolalle Apolla meaning 'Polish Apolla' is an early reference to Poland but the Frisian historical document *Oera Linda Boek* contains an even earlier reference. Frisian Sea-king *Apol* may also have come from Poland. *Apol* lived around 2200 BC, when Frisians began to recover from a climatic disaster followed by civil catastrophe that killed or enslaved much of their population. Survivors regrouped in Denmark and the Frisian Islands and elected *Apol*'s wife *Adela* to be their leader.



The unusual root POLA is the same as in *P-l-s-t* who attacked Egypt in large sailing vessels from Crete, and in *Palestine* where Philistines settled. A character on the Phaistos Disk from Crete wears a helmet and feathered headdress that matches those worn by the *P-l-s-t*.

White Conical Cup

Melos, an island north of Crete, mined light-colored clay that was used exclusively to make conical cups. A cup found at the house of the monolithic pillars contains text written in ink from a squid, "by Atreas to Dionysos, son of Zeus, very young boy at Linaia". At the Minoan Palace at Zakros, a conical cup survived the conflagration full of olives.

"In the Middle Minoan III period, a little bridge-spouted jar and a conical cup used as a lid (either right side up or upside down) related to foundation deposits. The group with the little jar and conical

KN Zc 7 White Conical Cup: 'From the big storehouse'

cup sometimes had ritual value, like the *consacratio* of Roman culture. The most wide-spread kind of votive deposit in Late Minoan I period is represented only by conical cups, usually set inside stone-lined receptacle boxes (*casselle*), which were created for the purpose at Phaistos and Aghia Triada." V. La Rosa, CRETA ANTICA III, 2002

"It was part of the Minoan way of life to offer a drink (probably an alcoholic beverage) to the visitor in a ritualized reception ceremony. The most common container was the conical cup, ubiquitous at Minoan palatial and 'villa' sites. Petras has produced thousands of these cups, the majority from three major destruction deposits connected with entrances." Athena Review, Vol.3, no.3: Minoan Crete, Agios Nikolaos.

See also: Rupp, D. and M. Tsipopoulou. 1999. "Conical Cup Concentrations at Neopalatial Petras: A Case for a Ritualized Reception Ceremony with Token Hospitality." In MELETIMATA, Studies in Aegean Archaeology presented to Malcolm H. Wiener as he enters his 65th year. Liege, pp.729-739.

KN Zf 13 Gold Ring: 'Under the stream'

KN Zf 13 Gold Ring: 'Under the stream'

KN Zf 13 (HM530) (GORILA IV:152+153, 162) is a gold ring from Knossos, dated MM III-LM1A (1750-1600 BC) from context. Linear A text reads from circumference to center, without dividers between words.

From J. Faucounau, *Linguistic Society of Paris*

"The Gold Ring is the most enigmatic document. First, its function is not very clear. It may be a finger-ring indeed (as thought by J. P. Olivier), but its use as an amulet seems more probable, because it has not been found around a finger's bone, but among several gold beads, apparently coming from a necklace. This was Forsdyke's opinion, who called this piece of jewelry a "signet-ring, possibly talismanic"... Secondly, its inscription has been spirally written, from exterior to center, as the one of the Phaistos Disk. The direction of reading remains, nevertheless, the regular one of Linear A, from left to right."

Translation

This magic ring helps the user achieve hypnotic trance under the auspice of the Sacred Spirit. The spiral inscription of 13 words suggests that once in trance state, flux will grow and enable warm thoughts.

Classical Greek philosophers propounded that All is One and that Motion (Flux-Activity-Change) was central to existence and reality. To Heraclitus, everything was in flux.

Linear A:

A-LE JO-KE PY-TA SO-TE-LO, SA HA HA RA-HOTA.
NE RE-HOTA VU A HA TU.

Finnish:

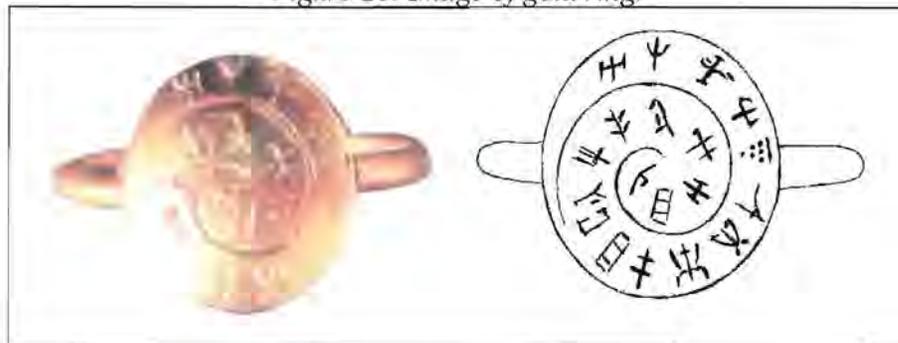
Alle jokea Pyhätär soitteloa, saat huan raihoittaa.
Ne rehotta vuoa aioin hauot tuoa.

English:

Under the stream of the Sacred Spirit playing, you will get deep calmness.
These will rapidly grow flux and produce warm thoughts.

Image

Figure 20: Image of gold ring.



Transcription

Figure 21: KN Zf 13 gold ring transcription. Source GORILA.



Notes on translation

2 Runes 12-15 of *Kalevala* concern Lemminkäinen's attempt to master the Whirlpool of the Sacred Stream under the guidance of Mistress Louhi, the most capable magician of the region.

5 The triangular array of dots beneath a line is PY.

6 The cross on the stem of TA converts it to TÄ.

8 The compound letter is TE-LO.

12 and 15 The compound letter HO-TA depends upon a match between *rehottaa* and *raihoittaa*. Liisa Alajoki deduced this combination.

16 English inserts 'and' between two phrases, while Finnish need not.

A-LE = *alle* 'beneath, under, below'; K5.12: '**under** (*alle*) the deep waves'

JO-KE = *jokea* 'river, stream'; K19.215 'that **river** (*jokea*) of Death's Domain'

PY-TÄ = *pyhäntär* 'of the Sacred Spirit';

pyhän 'sacred'; K12.500 'to the whirlpool **of the sacred** (*pyhän*) stream'

-tär 'Spirit'; K32.098 "**Southwind Spirit** (*Etelätär*), maiden of Nature!"

SO-TE-LO = *soittelo* 'playing'; K44.271 'to hear the **playing** (*soittelo*)'

SA = *saat* 'you will get'; 10.099 'then **you will get** (*saat*) the maiden as your payment'

HA = *hauan* 'deep, depths'; K49.011 'The pike knew the **deep** (*hauan*) places'

RA-HO = *rauhoa* 'peace'; K45.214 'to establish **peace** (*rauhoa*)'

RA-HOTA = *raihoittaa* = 'calm down'; not in K.

NE = *ne* 'these, those, they, them'; K04.261 'she clothes herself in **these** (*ne*)'

RE-HOTA = *rehottaa* = 'grow rapidly, luxuriate, flourish'; not in K.

VU = *vuoa*, *vu* = 'flow, flux'; K18.575: 'no blood **streams** [*vuokana*] at all'.

A = *aiet* 'intentions', from *aikoa* 'to plan'; K30.173 '**He meant** (*aikoi*) to freeze Ahti, too'

HA = *hauo* 'warm'; K23.353 "have the whisks **warm** (*hauo*) and ready"

TU = *tuo* 'produce, will produce, to produce'; K18.103 'to utter one word, to produce (*tuo*) a second'

PH 1 Tablet: 'Damaged maiden's belt

PH 1 Tablet: 'Damaged maiden's belt

PH 1 (GORILA I p. 286) (HM 1359) is a tablet inscribed on both sides from Phaistos. It was found with the Phaistos Disc, its date estimated at 1700 BC. The dialect has no vowel changes, so the tablet was created prior to 1628 BC.

Translation

The tablet lists household items for sale including a wedding belt and a butter churn.

Various fractions of value suggest that shekel was the standard currency in Crete.

Letters in brackets are best guesses.

Table 2: HT 1 tablet translation.

Line	Linear A	Finnish	English	Value
a.1	PI-LA PI-KA VY	pilla piikan vyö	damaged maiden's belt	1/10
a.2	HA • VY	hää • vyö	wedding belt	1
a.2	PA	pa'an	pot	1/12
b.1	[TO]-KA	tonka	churn	1 1/6
b.2	[U-TE]	uurte	tub	3/16

If we assume the standard value is a mina, then the resulting values are too high.

1 talent = 60 minas = 30 kg, worth \$600,000 in silver

1 mina = 60 shekels = 0.5 kg, worth \$10,000 in silver

1 shekel = 2 drachmas = \$166 in silver

1/6 mina = 10 shekels

1/10 mina = 6 shekels = \$1,000 for a damaged maiden's belt

1/12 mina = 5 shekels = \$800 for a pot

3/16 mina = 11 1/4 shekels

If we assume the standard value is a shekel, then the resulting values are reasonable. A drachma would also work at half the value.

1 shekel = 2 drachmas = 8 slices = 12 grains = 24 carats = 8 1/3 gram (quarter + dime)

1 shekel = 2 drachmas = \$166 for a wedding belt

1/10 shekel = \$17 for a damaged wedding belt

1/12 shekel = \$14 for a pot

1 1/6 shekel = \$194 for a butter churn

3/16 shekel = \$31 for a tub

PH 2 Tablet: 'Chanting maidens'

PH 2 Tablet: 'Chanting maidens'

PH 2 (HM 1376) (GORILA I:288-289) is a Middle Minoan tablet from Phaistos in excellent condition with writing on one side in the form of a list with no total. Phaistos tablets date from MM II (1900-1750 BC), plus one from MM III (1750-1722 BC).

Translation

PH 2 presents a program of four songs sung by the Chanting Maidens, with one soloist and a choir of sixty. The program begins seriously and ends on a joyful note. A wedding sleigh harkens back to Baltic weddings, elaborately described in *Kalevala* chapters 18-25. Archaeologists have not recovered any of these sleighs from the snowy highlands.

Table 3: PH 2 tablet translation.

L.	Linear A	Finnish	English	No.
.1	A NE	Aioin neiet	Chanting Maidens	
.1	RU ÄLY	Ruho äly	Body and mind	1
.2	LA O PY TI	Laaja on pyhä tieon	Vast is sacred knowledge	60
.3	SO LU MU TO	Soia luogat muun toen	Ring out charms of other truth	60
.4	NE NA RE	Neien naiminen reki	Maiden wedding sleigh	60

Image

Figure 24: PH 2 tablet image. Source GORILA.



Transcription

Figure 25: PH 2 tablet transcription. Source GORILA.

PH 2	PH 2
1	1 1
2	2 60
3	3 60
4	4 60

Notes on translation

- .1 Two parallel lines modify letter Ä. If they crossed the vertical stem, the sound would be SA; since they do not, the sound is LY.
- .1 English requires 'and' between two phrases, Finnish does not.
- .3 The last letter is not JU but stylized TO.
- .3 Letter MU best fits this phrase.
- .4 Each letter NE NA RE sounds and looks like the meaning of the letter: a long braid down the back of the maiden, the marriage of two people into one couple, and a wedding sled with runners.

- A** = *aioin* 'chanting'; K42.229 'But not now, nowadays **chanting** (*aioin*)'
- NE** = *neiet* 'maidens'; K05.232 '**maidens** (*neiet*) twice as beautiful'
- ÄLY** = *äly* 'mind'; 36.135 "You do not understand a mother's **mind** (*alyä*)"
- LA** = *laaja* 'vast, spacious'; K21.397 '**vast** (*laajat*) groves to grain fields'
- O** = *on* 'is'; K01.165 "It **is** (*on*) cold for me to be here"
- PY** = *pyhä* 'sacred'; K40.020 'by the whirlpool **of the sacred** (*pyhän*) stream.'
- TI** = *tie* 'way'; K08.216 'the sled went on, **the way** (*tie*) grew short'
- TI** = *tieon* 'knowledge'; K12.133 "without **knowledge** (*tieon*) of magic"
- SO** = *soia* 'ring out'; K46.616 "my mouth desires **to ring out** (*soia*)"
- LU** = *luoa* 'spells, charms'
- MU** = *muun* 'of other'; K27.105 "You invited a whole crowd **of other** (*muun*) people"
- TO** = *toen* 'of truth'; K18.141 "I recognize a speaker **of the truth** (*toen*)"
- NE** = *neien* 'maiden' K4.371: 'that was the death of the young **maiden** (*neien*)'.
- NA** = *naiminen* 'wedding'; K122.016 'or the elegance **of the wedding party** (*naimakansan*)'
- RE** = *reki* 'sleigh'; K08.216 '**the sleigh** (*reki*) went on, the way grew short'

PH 6 Tablet: 'Long Dawn Farewell'

PH 6 Tablet: 'Long Dawn Farewell'

PH 6 (HM 1486) (GORILA I p.292-3) (Vano XXVIII) is a tablet from Phaistos written on one side in large clear script with no missing letters. It dates to MM II (1800 BC) by context.

On this tablet, the scribe wrote a 19 syllable poem meant to be read at dawn. Its compact imagery ruminates on the plight of an older woman dragged away in a basket sleigh to enter an unnatural marriage. The tone contrasts with happy marriages of younger couples.

Its nineteen syllables matches Japanese *kautua* of 5-7-7 syllables.

Each line begins with KO- and ends with A-LI. The first three letters end in a breathing mark, which in this special case requires the reader to repeat the phrase and change the pronunciation. The three letters can be read as either 'Long dawn farewell' or 'When she left'. 'Long dawn farewell' describes the ceremony, does not fit grammatically with the rest of the poem and sounds rather harsh. 'When she left' fits the following phrase, has smooth metrics and sounds much better.

Letter PO, drawn as an 8-rayed rising sun, symbolizes Inanna, supreme goddess of Sumer, who was invoked at dawn, thus reinforcing the intent for the poem to be read at dawn.

Several tablets mention sleighs in the context of weddings; in Kalevala, both Ilmarinen and Lemminkainen departed with their brides in a sleigh with jingling bells on the traces.

Translation

Linear A

KO KA JA
KO-KA JA • A-LI
KO-PO LI-KI-RA A-LI
KO-PA RE-KO NA LI

Finnish

Koi kauan jää
Koskas jäi, alli
koppoi likira ali
koppa rekon naia liia.

English

Long Dawn Farewell
When she left, the old woman
was nearly dragged beneath
the basket of the sleigh
to marry unnaturally.

Image and Transcription

Figure 26: PH 6 tablet image. Source GORILA.



Figure 27: PH 6 tablet transcription. Source GORILA.



Notes on translation

.1 The letter JA is used as JÄ.

.4 As a modifier in compound adjectives, *liika-* means 'excessively', *liikalihava* 'excessively fat, obese'. In this case, the poet uses a similar technique to make an adverb, with k suppressed.

KO = *koi* 'dawn'; K17.478: 'before the **Dawn** (*koi*) God's dawning'.

KA = *kauan* 'long, a long time'; K4.508: 'listen **long** (*kauan*) to a cuckoo'.

JA = *jää* means 'farewell'; K11.319: '**Farewell** (*jää*), grasslands of the Island'.

KO-KA = *koskas* 'when'; K36.62: '**when** (*koskas*) you hear I have died'.

JA = *jäi* 'she left'; K29.303 '**He left** (*jäi*) the girls unembraced'

A-LI = *alli* 'old woman, old squaw'; K19.153: "**The old squaw** (*alli*) will be granted'.

KO-PO = *koppoi* 'dragged, seized'; K11.204: '**dragged** (*koppoi*) the maiden into his sled'.

LI-KI = *liki* 'near, nearly, almost'; K41.90: '**nearly** (*liki*) a thousand larks'.

RA = *-ra*, the past tense suffix.

A-LI = *ali* 'under, beneath, below'; K40.56: 'dweller **under** (*alio*) the stream'.

KO-PA = *koppa* 'basket'; K46.370: 'a **basket** of hair (*karvakoppa*) under her arm.'

RE-KO = *rekon* 'of sled, sleigh'; K25.20: 'That is my boy's **sled** (*rekonen*)'.

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

LI = *liia* 'unnaturally', fr. *liika*; K04.334 'died, bird, an **unnatural** (*liian*) death'

You are invited to contact Stuart Harris about these or any other inscriptions at

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