

## Some syllabograms of the animal category in the Cretan Protoliner Script

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### **Abstract**

The present study contributes to demonstrating the relation of Sumerian culture and language to the creation of the Bronze Age Aegean scripts; it has been proposed that all those scripts originate in the Cretan Protoliner Script, which used syllabograms that were recognizable sketches of objects, inanimate or animate. Nine signs of the Protoliner script that were images from the animal kingdom are presented here, attesting their affinity to Sumerian language and culture in terms of phonetic correspondence, pictographic resemblance and some cultural indications.

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### **Introduction**

Migration has been a rather underestimated [1] phenomenon as wide and ancient as the human species, observed through material, anthropological, cultural and linguistic data. Some of those material data include:

- the geographical dispersion of cannabis-made materials usage, indicating a commercial connection between Europe and Eastern Asia since the Neolithic Age [2];
- the traces of cinnamaldehyde detected on Phoenician flasks of the early Iron Age, indicating a long distance trade with South Eastern Asia [3];
- evidence of sailing vessels around the Aegean and the Balkans since the 3<sup>rd</sup> millennium BC, capable of carrying heavy loads at long distances [4].

The present study focuses on linguistic evidence that demonstrates the origins of those Eastern settlers who initiated the Minoan civilization shown related to the Archaic Sumerian culture by the features of the Aegean scripts.

The Aegean Bronze Age scripts include the Cretan Hieroglyphic (henceforth CH), Linear A (LA) and Linear B (LB) syllabaries, which are closely related to the Cypriot syllabaries (LC) [5]. Those scripts function by syllabograms that is signs which render (usually single) syllables of the Consonant-Vowel (CV) pattern. Regardless of the languages

conveyed by the scripts mentioned, it has been suggested that all of them originate from the Cretan Protolinear (henceforth CP) syllabary [6]. The linguistic affinity of CP to the Sumerian language or Mesopotamia has been either suspected or observed by many scholars [7-13]; moreover, this affinity has been repeatedly attested in numerous studies [14-21], specifically by demonstrating that the phonetic values of CP syllabograms correspond to the Archaic Sumerian monosyllabic words naming the objects depicted by those syllabograms, along with a pictorial analogy to the equivalent Sumerian pictographic (pre-cuneiform) signs in many instances.

Before presenting the nine syllabograms of this article, it should be noted that the final consonants (coda) of Sumerian words were silenced, unless they were followed by vowels (e.g. of suffixes). For reminding the reader of this phenomenon, such coda consonants will be enclosed in parentheses.

### **Sign “o”.**

The CP syllabogram “o” was an impressive sign, distorted even in LB (Fig. 1a). In LA it is even more deformed, and also rare (Fig. 1b): of the variants listed there, one or two may actually belong to other syllabograms. The reconstructed forms of this syllabogram in CP (Fig. 1c) are still recognizable and similar to Sumerian pre-Cuneiform sign ATU 27 (Fig. 1d), which is the image of a lion. This syllabogram is well documented in CP (Fig. 1e), in some instances with a tongue that is more reminiscent of a dog or a wolf, mainly because the dog was much more familiar to the scribes as it is to people today, while the word for “lion” could, by virtue of context, also refer to a dog.

We know that this sign was the image a lion. Probably, the Sumerians in Crete, Cyprus, and even Mesopotamia, could rarely see a live lion, but they often saw lions in paintings (it was a favorite subject of ancient art). Anciently, living lions were common in Mesopotamia and not extinct in Greece. In a collection of Sumerian proverbs [22], the “*gala*” priest (protagonist in many funny stories) while crossing the steppe from one city to another, saw a real lion, and it was only by running that he saved his life. When he reached his destination, there were statues of lions at the city gate; the “*gala*” slapped the statue lions, reprimanding them:

“What was your brother doing in the steppe?”

The Homeric epics abound with references to lions, often similes:

“And he started to go, like a lion fed in the mountains, confident in his strength ...”

Greek mythology too contains so many references to lions, such as the lion of Nemea. Lions were commonly represented in Greek art from the earliest to the latest times, and those representations are accurate to the true form of lions: which means that whether they often saw lions or not, whether real or painted, all people in Greece knew lions and their appearance. It has been a culturally and emotionally important animal. Even nowadays that the lion conservation status is “vulnerable”, it is still a common symbol.

Sumerians called the lion “or”; the word could mean all big carnivorous animals, but primarily the lion. This word has been preserved in Turkic until today as “arslan”, which came from “oroslan”, the older form found in Hungarian (borrowed from Turkic) as “oroszlán” (/’orosla:n/). This “or-os-lan” has a suffix -lan common in names of wild animals (rule 6.0.2 [24]), while -os- originates in the root \*wəs (later “us” or “os”)

meaning “male” (hence Japanese: “osu” = male; Old Turkic: “ur” from \*us<sub>1</sub> = boy), as “or-os-lan” originally meant the male lion, being more impressive. The word “or” (= a carnivorous animal, mainly a lion) is found in Sumerian Cuneiform as:

“wr. ur; Akk. *kalbu*; *labbu*” (these are well-known words in almost all Semitic languages: “*kalbu*” = dog, “*labbu*” = lion).

Reading the Cuneiform tablets today, it can be dubious whether “ur” referred to a dog or a lion; in the texts quoted in UoP [23], “ur” is mostly translated as “dog”, indiscriminately: “lion” fits the context better at least in the majority of cases. According to UoP, the sign UR had only two common readings, the main one being “ur”; much less often UR was read “teš<sub>2</sub>” because of the word:

teš<sub>2</sub> “pride”; Akk. *bāštu* (= dignity).

Obviously, UR could be read “teš<sub>2</sub>”, only because it mainly meant a lion, a symbol of majesty. In Cuneiform there is a great confusion between the signs UR (from a pre-Cuneiform variant seen in Fig. 1f) and PIRIG (from the pre-Cuneiform sign in Fig. 1g): in Cuneiform, while the word “or” was initially written with PIRIG, then PIRIG was specialized for the syllable “ug<sub>2</sub>” and for the word “pirig” or “pirig”, which is also thought to mean a “lion” (in fact “pirig”, pronounced “beri(g)” was an early form of Turkic “böri” = wolf;).

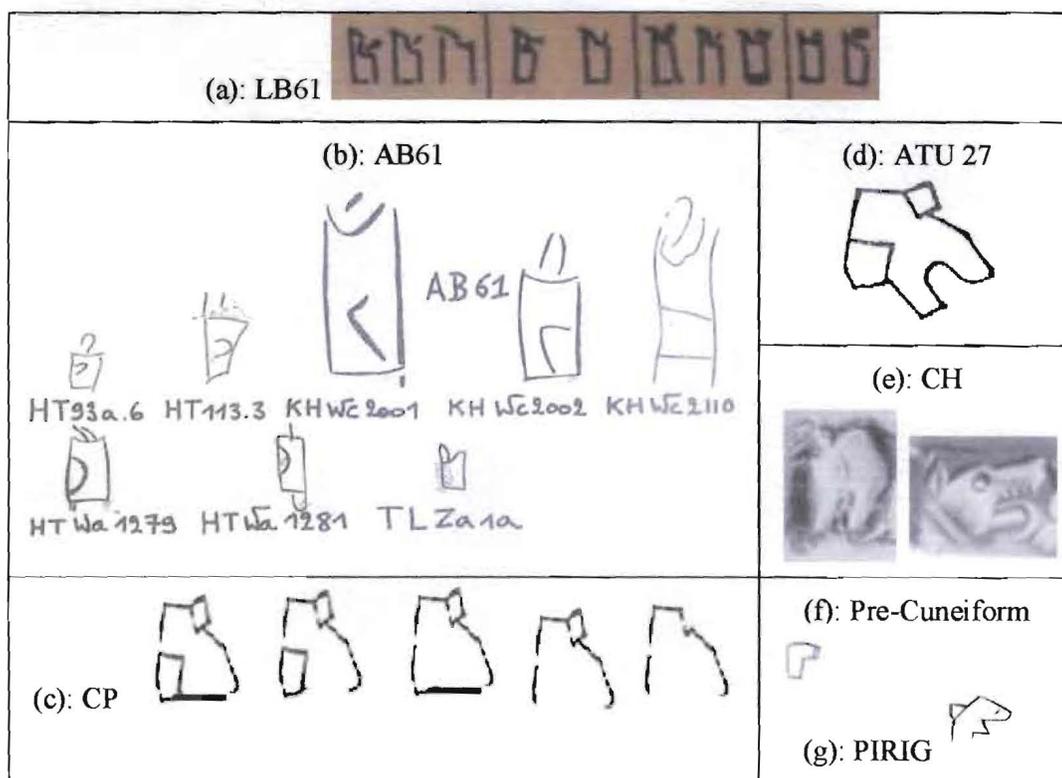


Fig. 1: Signs for syllable “o”.

We shall try to clear that confusion that arose in Cuneiform:

In Sollberger's glossary [25], the author, an excellent knower of Sumerian vocabulary (though not equally good in phonology), observes that the word "ur-gir<sub>15</sub> (ur-gi<sub>7</sub>)", which is still alleged to mean a "domestic dog" [23], could not in fact mean a "dog" because "gir<sub>15</sub> (gi<sub>7</sub>)" meant "noble, lordly" ("gi<sub>7</sub>" was also read as: egir<sub>2</sub>; egir<sub>3</sub>; egi<sub>3</sub> "princess"; Akk. *rubātu*), which is not a proper adjective for an animal, let alone a dog! We must agree. The tablet where that "ur-gir<sub>15</sub> (ur-gi<sub>7</sub>)" was found is a list of wild animal names, without any Akkadian translations that might have pointed to "dog". In fact, "ur-gir<sub>15</sub> (ur-gi<sub>7</sub>)" probably meant a majestic lion (while another imposing carnivorous animal, the tiger, was listed shortly below "ur-gir<sub>15</sub>). Sollberger also remarked that UR at the beginning of many male names must be read "sur" (= hero, brave man) and not "ur".

Sumerian proverbs often juxtaposed the "ur" (lion) to the "ka<sub>5</sub>" (fox): as they meant to contrast between brave strength to cunning weakness, "ur" meant a lion, and not a dog.

The conclusion is clearly that the original and main meaning of the word "or" was "a lion"; it could only refer to a lion when the word was used alone; with various adjectives or designations, it could mean other ferocious carnivorous animals such as the tiger. So, when the Minoans saw this sign they instantly recognized a lion that was "o(r)" in their language, so calling to mind the syllable "o".

#### **Sign "co".**

The image of this syllabogram in LB (Fig. 2a) or LA (Fig. 2b) is not immediately recognizable in the eyes of modern people. The Sumerian pre-Cuneiform sign ATU 45 (Fig. 2c) and its Cuneiform offspring (Fig. 2d) signified a cow (face image); a counterpart sign does exist in CH (Fig. 2e). There is so accurate analogy to the LB and LA sign forms that there can be no doubt: these LB, LA and CH signs reveal the CP sign that depicted a cow. In Sumerian Cuneiform, the word for all kinds of cattle was "gud". The UoP also gives: wr. gud-sumun<sub>2</sub> "wild cow"; but was "gud" read in "gud-sumun<sub>2</sub>? Rather, in this case "gud" was only a determinative (classifying sign, not pronounced).

We could easily say that the syllabogram "co" of CP corresponded to Cuneiform "gud" (= a bovine animal), but this appearance is deceptive. The main Sumerian word for "cow" is "ab<sub>2</sub>" in Cuneiform. In ancient dictionaries, "ab<sub>2</sub>" is translated by Akk. *arhu* (= cow); while Akkadian *littu* translates "immal" and "šilam", also meaning "a cow". There was a slight difference of meaning between the synonyms: "immal" (\*in+mal) was a cow that had given birth (compare Turkic in-gek and in-gen, respectively "a cow, and a camel, that has already borne"); "šilam" is from \*"ñel-am" (= "bovine-female"; -am also appears in "ganam", an ewe). But the main word for cow, "ab<sub>2</sub>", could it come from an original word \*gob? Normally, \*gob would become \*hab in Cuneiform Sumerian (according to phonetic rules 5.0.2 and 5.0.10 in [24]), but nobody expects much accuracy from Cuneiform: it was easy for the scribe of that lexical text to write "ab" instead for the correct "hab"; or maybe some modern scholar(s) were wrong in reading "ab" while the scribe intended "hab" or even "hob"; thirdly, "hab" itself could evolve to "ab", according to rule 5.0.36 [24]: an "h" is easy to disappear. So yes, the "ab<sub>2</sub>" (cow) of Cuneiform comes from an old form "gob". That "gob" must be cognate to Turkic "kaba" (bulky, bulging, something massive, voluminous, but relatively light and weak or slow, all that describes a domesticated cow).

That original \*gob gave Cuneiform “ab<sub>2</sub>” in one direction, and Minoan co(b) in another. (Palatals are represented by “c” and “k”, while velars by “g” and “q” in this work; the Minoan Sumerian dialect palatalized the “tense” velars, according to rule 5.0.8 in [24]). So, this sign was readily recognized as a cow, “co(b)” in the language of Minoans, thus calling to their minds the syllable “co”.

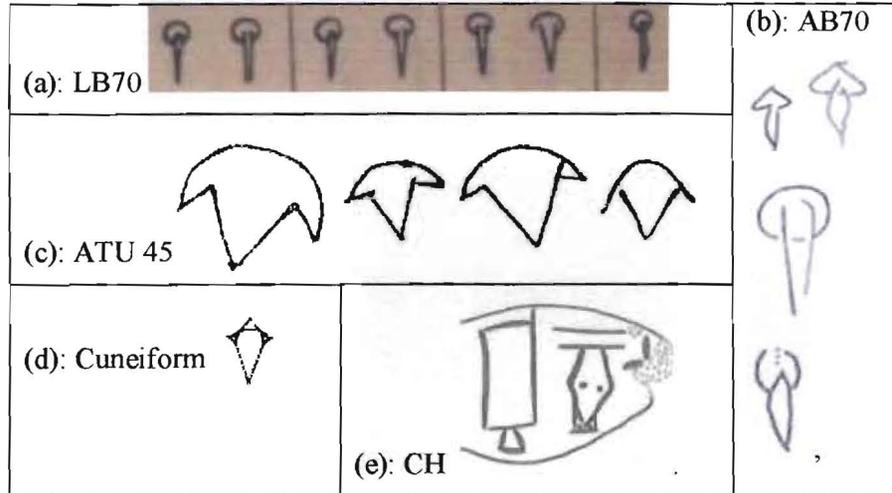


Fig. 2: Signs for syllable “co”.

### Sign “cu”.

The image of a flying bird is so familiar that all people in the past till the present day recognize the sign AB81 (Fig. 3a). If any Turkic speaking person knew that this syllabogram is “ku” in LB they would rush to exclaim that it got its name from Turkic “kuş” (“bird”). In fact the connection is not so direct, and the matter is not so simple with this sign, especially due to the complexities of Cuneiform.

In LB, just as in CP, the sign was used for “cu” and not for “qu” (“c” = palatal, “q” = velar, as explained previously), but Turkic “kuş” has a velar “k”. Then again, the phonetic rule 5.0.8 [24] demanded that an old Sumerian “gu” had to become “cu” in Crete, while in Cuneiform Sumerian the velar “g” mostly turned to “h” (rule 5.0.10 [24]). And in fact “HU” is very common in Cuneiform Sumerian as the name of the sign used to write “bird”, and the sign “HU” is also used as determinative (classifying but not pronounced) sign for the names of all kinds of birds and flying creatures; the syllable “hu” in Cuneiform is usually written with the sign HU; but here is the riddle: the common word for “bird” in Cuneiform Sumerian is not “hu”, but “mušen”; “hu” is generally considered unknown as a word for “bird”, but note the UoP entry “u<sub>5</sub><sup>mušen</sup>”; u<sub>11</sub> “wild goose” (while ETCSL gives: “u<sub>5</sub>=pelican?”); note also that “u<sub>11</sub>” is written with the sign HU alone; and even more importantly, the only Akkadian translation we have (under the UoP entry) for “u<sub>11</sub>” is an ancient lexical entry that gives “[[u<sub>11</sub>]] = u<sub>2</sub> = HU = iṣ-ṣu-ru”: this means that “u<sub>11</sub>” was pronounced “u<sub>2</sub>”, written (with the sign we name) “HU” and translated “iṣ-ṣu-ru”; but “iṣ-ṣu-ru” in Akkadian means every kind of bird in general, and

not any particular species like a goose or pelican. Thus the mystery is solved: flying birds were called “hu” (or “u<sub>11</sub>” which came from “hu”) in Mesopotamian Sumerian, while “mušen” or rather “muš<sub>8</sub>” was the word for the birds that usually walk instead of flying (see below under sign “mo”). The sign HU did not take its name and its common phonetic usage from nothing: it depicted something that was called “hu” in Sumerian, and that was a flying bird. Further we hold the opinion that “hu” originated in “gu(l)” which came from a ProtoHuman root \*/gwoʎ/ attested in bird names of many different languages, e.g. Latin “columba” (pigeon); Caribbean “colibri” (a hummingbird); Filipino “kulasisi” (small parrot); Greek “kelados” (= birds’ song); khelidōn (swallow); Turkic “kuş”.

The conclusion is that the old Sumerian \*gu(l) gave “hu(l)” in Mesopotamia, and “cu(l)” in the Cretan dialect of Sumerian. So, the sketch of the flying bird reminded the Minoan Sumerians of the word “cu(l)” and the syllable “cu”.

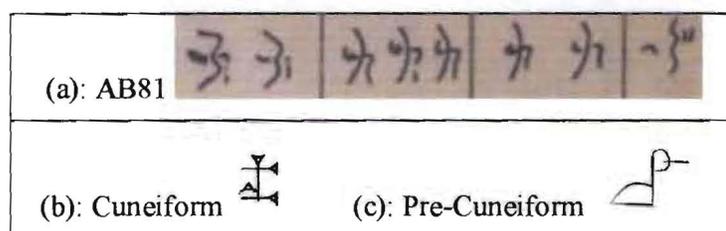


Fig. 3: Signs for syllable “cu”.

### Sign “du”.

The most conservative form of the syllabogram LB51 (Fig. 4a), which all the other forms tend to, is the middle one (3<sup>rd</sup> from left) found on Pylos tablets. It is a skillful sketch of a donkey’s head in profile, facing right. It is exactly analogous to the pre-Cuneiform sign ATU49 (Fig. 4f), while ATU48 (Fig. 4d) is a little different, showing the donkey’s face in front view. In the most conservative form of LB51 (3<sup>rd</sup> from the left) there are clearly indicated the two characteristic large ears of the donkey at the top, as in ATU49. Between the two ears, the signs often show the top of the animal’s head to protrude tapering above the horizontal strap on the animal’s forehead (compare Fig. 4e [15]). All the forms of this syllabogram include the horizontal strap as one line, while LA (AB51) almost always renders the tapering part of the head protruding above (Fig. 4c). Many forms of LB omit this tapering top for the sake of simplicity, as the sign was already complicated compared to the average of LB syllabograms. The lower part of the syllabogram always has three lines: the back one (left) for the neck side, while the middle and front lines (right), which tend to meet downward, render the lower jaw and the muzzle. All those scripts, even the later and simplified LCG (Linear C, Cypriot, of the Greeks, Fig. 4b) have the forms of this sign much faithful to the image of a real donkey (Fig. 4g [15]), and to the original sketch used in Sumerian pictography (Fig. 4f and 4d).

In Cuneiform Sumerian, the main word for donkey (and all equines in general) is “anše” (or rather “anšu”), translated by the Akkadian “imēru”. The words for all different kinds

of equines all include the sign “anše”: in some cases “anše” (“anšu”) was pronounced, but it also served as a determinative (classifying and not pronounced) element for words meaning equines, such as “anše dur<sub>9</sub>” (= donkey), “anše kunga<sub>2</sub>” (= “probably a donkey-onager cross”), “anše-še<sub>3</sub> nu<sub>2</sub>-a” (= a dwarf equine?), “anše si<sub>2</sub>-si<sub>2</sub>” (= horse), “anše nun-na” (“nun-na” means “princely, noble”: probably purebred). The forms “anšu” and “anše” (along with old Turkic “jōnt”, the general word for horses) point to a pronunciation \*(j)án<sub>a</sub>sə, from an older \*jón<sub>o</sub>s<sub>u</sub> which had been preserved in the Cretan Sumerian dialect (rules 5.0.2, 5.0.27 and 5.0.31 [24]) judging from the fact that \*jón<sub>o</sub>s<sub>u</sub> (epenthetic vowels shown in lower letters) was borrowed by the Greeks as óvoç (onos, “donkey”).

So, “anše” or “anšu” was not a specific term for “donkey”, but rather a generic term for equine animals. The Sumerian specific word for “donkey” was “dur”: it was a common word, as it appears in 1375 instances [23] as:

wr. dur<sub>3</sub>; dur<sub>9</sub>; dur<sub>3</sub><sup>ur</sup><sub>3</sub>; “young male donkey” Akk. *mūru* “young animal; foal (of donkey or horse)”. ETCSL: dur<sub>3</sub>=young donkey.

So, when Minoans saw this syllabogram, they immediately recognized a donkey, known as “du(r)” in their language, thus calling to mind the syllable “du”.

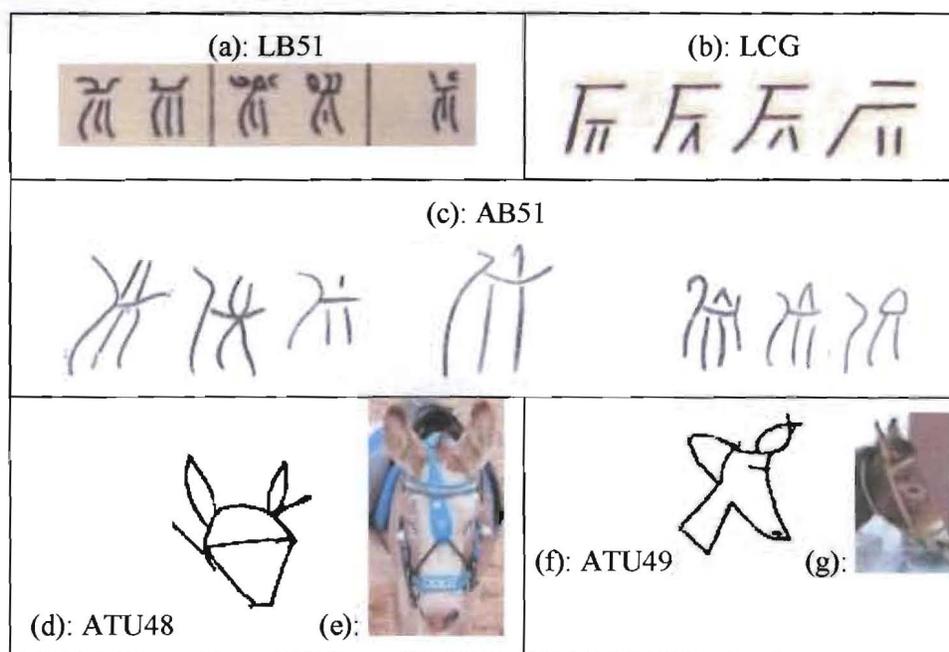


Fig. 4: Signs for syllable “du”.

### Sign “no”.

This sign is not present in LB, because there is no phoneme /ŋ/ in Greek. However, CH has a sign depicting a snake, while the sign “no” of LCG (Fig. 5a) also represents a snake, which can be seen when we fill with a line the bottom gap that was left to ease writing on hard material. This form certainly represents a snake with its head raised to the

left and the tail to the right. It is a form that snakes often assume preparing to attack. The snake in Cuneiform Sumerian is:

wr. muš = “snake”; Akk. *ṣēru* (Fig. 5c).

Another word, etymologically related, is “ušum” (Fig. 5b), which is usually translated as “dragon”; however, the UoP [23] gives the translation “first and foremost; noble; snake”; and the ETCSL: ušum=type of snake. With the adjective “gal” (large) it becomes:

wr. ušumgal; u<sub>3</sub>-šu-gal “great dragon, snake”; Akk. *ušumgallu*.

The conclusion is that the snake was “ḡoš” (written MUŠ) in Sumerian; it seems that it originated from a ProtoHuman root \*ḡoh (= snake), judging from: Thai “ḡu”; Tagalog “áha” (from \*ḡáha?); Aztec “koatl” (from \*ḡoha? -tl being a common noun suffix); Hebrew “nahas”; Sanskrit “naga”; all these meaning “snake”. It was normal for the Sumerian “ḡoš” to be rendered as “muš”, because the syllable “ḡo” or “ḡu” in Cuneiform was usually written with the sign MU; “ušum” probably originated from \*ḡošum, by silencing ḡ-.

The Cretan dialect of Sumerian did not alter ḡ to m, so the CP snake sign rendered a syllable with ḡ-, not m-; anyway, all the CP syllabograms with m- are known. CP sketched the snake in an ingeniously simple way reconstructed in (Fig. 5d), differently than it is drawn in Cuneiform and in CH.

This is how the snake sketch reminded Sumerians of the word “ḡo(š)” and consequently stood for the syllable “ḡo”.

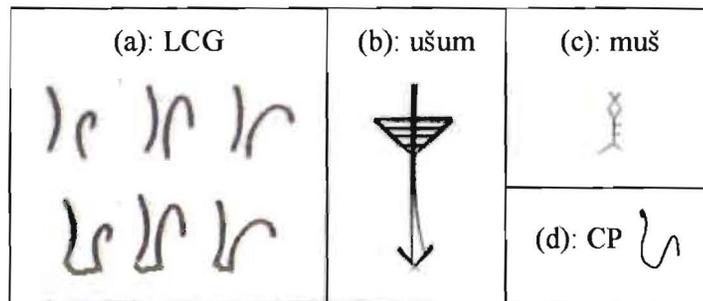


Fig. 5: Signs for syllable “ḡo”.

### Sign “mo”.

The CP syllabogram depicting a walking bird is recognized in LB15 (Fig. 6a), and it existed in CH (Fig. 6b) too. The LB15 sign renders the bird’s legs with a single vertical line according to the prevalent tendency of LB (and CP) to depict things as tall and narrow as possible; on the left of the sign, the main body of the bird is seen covered with feathers, and a nearly horizontal slightly curved line shows the wing resting on the middle of the body; one line with usually three curves gives an impression of the front part of the bird’s body, consisting of a head, neck, and the legs. No other writing system in the world has ever demonstrated so wonderful skill in giving impressions of images by single lines properly curved; however, a slight deformation of such lines can deviate from the natural proportions of the things depicted, and already in LB scribes seem to care more for

elegance and speed than keeping the right proportions in images; this has made the walking bird sign hard for modern people to recognize, the more so because heads are mostly omitted in the syllabogram sketches, here too the bird's head is only implied in the sketch.

However, careful observation as described has revealed with certainty that the sign “mo” of CP depicted a walking bird. As explained already under the sign “cu”, there was one word for flying birds, and another word for birds that usually do not fly (hens, ducks, ostriches, etc.); the same distinction of terms exists in the languages of Philippines and many other Austronesian languages, e.g. Tagalog “manók” for walking birds and “ibon” for flying birds. The word “manok” / “manuk” has been reconstructed in Proto-Austronesian, and it is probably cognate to Sumerian “mušen” or “muš<sub>8</sub>”: “man(uk)” and “muš(en)” together point to a ProtoHuman root \*/moŋ/: an older Sumerian /ŋ/ gives usually “š” in the dialect of Cuneiform, but “n” in the dialect of Crete (rule 5.0.30 [24]); consequently, the walking birds were called “mo(š)” in Cuneiform Sumerian, but probably “mo(n)” in Minoan Sumerian.

Modern scholars routinely read HU as “mušen”. We have reasons to believe that the original word was not “mušen” but “muš” (pronounced “moš”): in Sumerian literature, birds were very often designated as “mušen an(-na)”, which corresponds exactly to the biblical expression “birds of the sky”; that “mušen an(-na)” could be actually read as “muš<sub>8</sub> an(-na)”, since a reading “muš<sub>8</sub>”, also “mušena”, have been documented for the sign HU; the expression “muš<sub>8</sub> an(-na)” (bird of the sky) is obviously what has resulted in the word “mušen(a)”

Thus, while the Mesopotamian Sumerian word for birds (originally referring specifically to birds of the ground) was “mo(š)”, the corresponding Minoan Sumerian word was “mo(n)”, that is why the walking bird sketch was used in Minoan writing (CP) for the syllable “mo”.

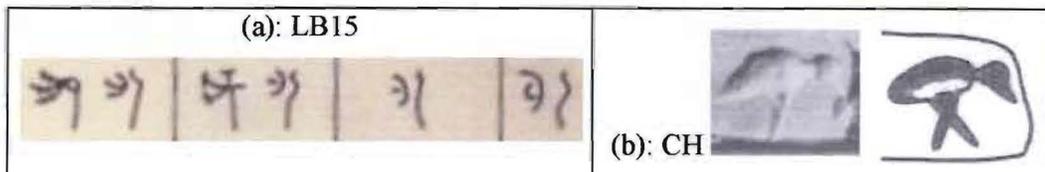


Fig. 6: Signs for syllable “mo”.

**Sign “mu”.**

No effort is needed to recognize what this sign, LB23 (Fig. 7a) and AB23 (Fig. 7b), depicted since the sign was not only a syllabogram for “mu”, but also was used in LB as an ideogram for all bovine animals (Fig. 7c), with various additional elements being identified as a “cow” (Fig. 7d) and a “bull” (Fig. 7e). There is also a combination of “ox (this sign) + si” (Fig. 7f), which logically should mean “bovine’s skin” (Fig. 8a).

The sign “mu” is a sketch presenting the head of a bovine animal (in rightward looking profile, according to the usual practice of CP). Key elements to recognize it are: a horn

pointing forward (to the right of the picture), an oval ear at the back (left side in the picture), a small straight horizontal line that denotes the top of the head, a longer vertical line that forms the back of the head; the front and the lower part of the head (face, muzzle) are “mentioned” with a pair of short straight lines in some sign variants only.

The original image indicated a wild ox, that was “umú” in old Sumerian, and that “umú” became a later “əmə” (rule 5.0.2 [24]) that was written [23] “am / ama<sub>2</sub>” (rule 5.0.1 [24]).

This CP syllabogram is not homomorph to the Cuneiform sign AM (wild ox) which simply consisted of GUD×KUR (Fig. 7g), that is GUD (= ox) and KUR (=wilderness), simply because Cuneiform could not retain subtle distinctions and therefore had to rely more on logic and less on details of images in order to indicate meanings.

On the other side, Minoan Sumerians on seeing this sign instantly recognized the image of the wild ox that brought to their mind the word “umú” (“wild ox”) and consequently the syllable “mu”.

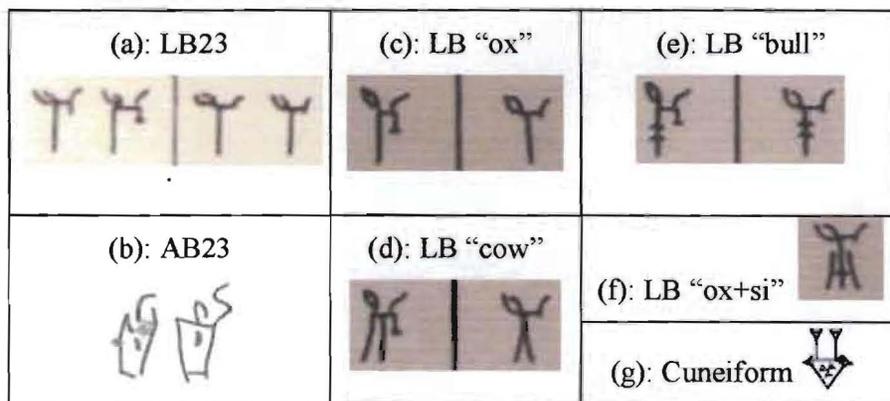


Fig. 7: Signs for syllable “mu”.

### Sign “si”.

The sign LB41 (Fig. 8a) depicts an animal’s hide stretched on a special (wooden) frame for tanning. The same sign “si” is also common in LCG (Fig. 8b), the Paphian versions being closer to the original form (Fig. 8c). In Sumerian Cuneiform the homomorph is the sign ZU (Fig. 8d) and SU (Fig. 8e); it can be seen that the ZU form is essentially the same as the Proto-linear “si”, while “SU” is almost the same, having usually two middle vertical lines instead of one. Naturally, the CP, LB and LC type has reduced the horizontal lines to only two (only one in some LB variants), and made the sign tall and narrow to suit the overall style of CP.

The Sumerian signs ZU/SU were pronounced “sy” (/sy/), from older “si” (through the very common phonetic rule 5.0.4 [24]). As usually the Sumerian conservative dialect of Crete and, in this case, that of Cyprus, preserved the original “si”.

This is how the sign that sketched an animal’s hide in the Proto-linear script (of both Crete and Cyprus) was used for the syllable “si”.

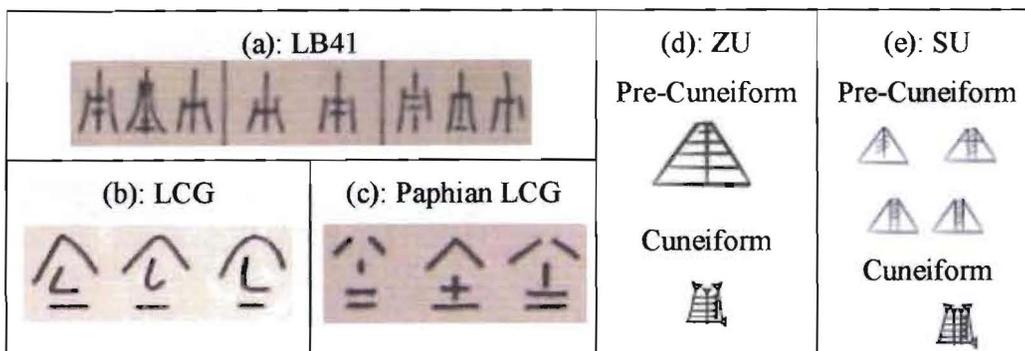


Fig. 8: Signs for syllable “si”.

**Sign “wi”.**

The sign LB40 (Fig. 9a,b) depicts “meat”, in a simplified manner as always. It can be seen as a slaughtered animal’s muscle mass with a bone inside, ending in a tendon to the right side at the top; but the original image was a whole carcass dressed for cooking.

The corresponding sign in Sumerian Cuneiform is UZU which means flesh or meat (Fig. 9d): that sign is described by Falkenstein [26] as a slaughtered (not beheaded) but skinned animal, of which the limbs and entrails have been removed and the ribs are standing out in the image. A Pre-Cuneiform version (Fig. 9e), shows a sheep’s head at the top (identical to the wild sheep’s head represented by LB sign 21) and the body cut open below with the prominent ribs.

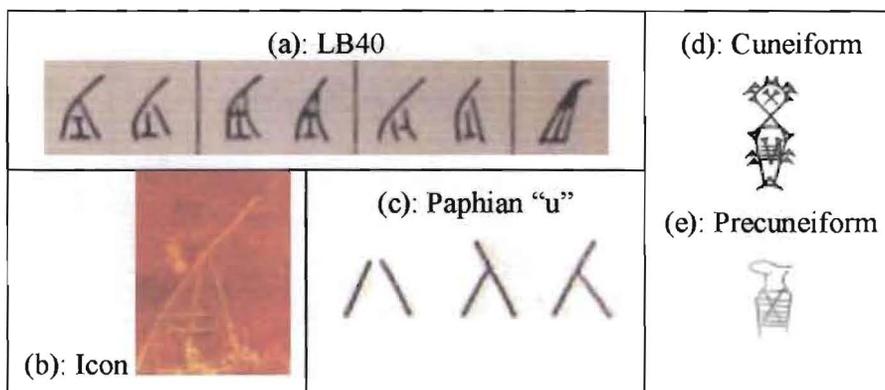


Fig. 9: Signs for syllable “wi”.

The Cuneiform sign UZU has of course taken its name from the Sumerian word “uzu” meaning flesh; that “uzu” was actually /*(w?)ys-*/ with an epenthetic vowel (*-/y/*) to enable pronouncing the coda consonant *-s*; that /*(w?)ys-*/ came from *\*wit*, judging from the cognate Turkic “et” and Chuvash “üt” (*/yt/*), meaning also “flesh”. Of course, “w” was

lost in the Turkic languages, but it has labialized the vowel in Chuvash “üt”; so we can reconstruct an old Turkic form \*wet / \*wit which naturally became /wyt/ in Sumerian (rule 5.0.4 [24]) and then “(w?)ys” (rule 5.0.31 [24]) which is today read “uzu” (rule 5.0.38 [24]).

Obviously, the old form “wit” was retained in the more conservative Sumerian dialect of Crete, while it became “wyt” (or “wys”?) in Cyprus; so, in Cyprus the sign was used for the syllable “wy”, which subsequently gave the LCG Paphian syllabogram value “u” (Fig. 9c). In the Cretan Protoliner script, the sign was used for the syllable “wi”.

## Conclusions

The CP syllabograms can be categorized [15] according to what they depict: nature, objects, plants, animals, or humans. Nine syllabograms of the animal category have been presented in this work, evidencing the Sumerian role in the creation of the Minoan scripts which are regarded as offsprings of a Protoliner script with a Cretan and a Cypriot version. Some Sumerian words are compared to words of different linguistic families, in accordance with the theory of monogenesis (one common origin) of all languages.

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