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THRAICAN READING OF THE LEMNOS STELE

Abstract: Pursuing the hypothesis that the Lemnos stele is of Thracian rather than Etruscan origin, the author applies the comparative method and collects all the available data with this end in view, to uncover the mythical story about Ares – a motif repeated in Greek and Serbian variants.

Key words: paleography, Lemnos stele, Thracian language, Ares.

In the year 1885 a stone slab in two separate parts was discovered built into a church wall at Kaminia on Lemnos. This Greek island lies near the shores of Anatolia between ancient Thrace and Phrygia and Lydia. Part of the text is inscribed around the head of a warrior holding a spear and a shield. The time of inscribing has been estimated at the 6th c. BC on the grounds that the Athenians conquered the island at that time and had not introduced the Greek language yet. This conjecture implies that the people of Lemnos were illiterate before the arrival of the Greeks, and is based on the hypothesis that the scripts of the Etruscans, Phrygians and other inhabitants of southeastern Europe and Anatolia were derived from Euboean, i.e. the West Greek alphabet. As Srejović (2002: 73) put it, “[t]he Thracians, like the Illyrians, share the evil fate of illiterate peoples (or perhaps it is better to say, peoples without literacy), i.e. peoples whose histories are brief and scanty not because they are such in reality, but rather because they were written by foreigners” (translated by B. H.). However, an intellectual property is sometimes named after the borrower rather than the donor. Thus, what we call “Roman” numerals (M, C, I, X, L and V) was mostly taken over from the Etruscans. In the same manner similarities between Thracian and Greek script might be attributed to Thracian as the donor (Mari 2013: 326) and scarcity of preserved Thracian texts need not be to the shame of Thrace, but to the shame of Ancient Greece, which in one period did her utmost to

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obliterate the traces of her teachers. It stands to reason that because the Thracians settled on the Balkans in present-day Bulgaria, Serbia and (if Dacia is included) in Romania, before the arrival of the Greeks, they had their own script independently of the latter. In spite of Herodotus, who wrote that the Thracians despised literacy (might be interpreted as ‘preferred word of mouth’ rather than ‘were illiterate’) and a Greek legend that Kadmo, a Phoenician, brought literacy to Greece, one would expect Thracian influence on Greek writing in the same way as a lot of Greek myths can be traced back to Thracian motifs.

Most scholars claim that the lettering of the stele is Etruscan although there is not a single inscription coming from Anatolia as a homeland of this people, that could be safely identified as Etruscan. The language of the stele is also usually believed to be Etruscan (Bodmer, De Palumna, De Simone, Facchetti, Karo and others) or closely related to it (Heurgon). Herodotus (1996: 501) tells of some Pelasgians who settled on Lemnos under the pressure of Athenians. Alfredo Trombetti suspected Lycian, whereas Srejović (2002: 52) relying on Homer, mentioned that between the 13th and 8th c. BC. Lemnos had been populated by the Sinties, while Strabo asserted that the Sinties were Thracians (listserv.linguistlist.org /pipermail/indo-european/2001-April/oo5845. html). We date the Lemnian stele at the period prior to 6th c., before the times when the Greeks took domination and before Thracian was written by means of the Greek alphabet. Placing trust in Strabo and because a great part of the Aegean Sea was called “Mare Thracian” by ancient authors, we are going to look for the clue to understanding the Lemnos text in early Thracian. This language is by some scholars thought to be a variety of Proto-Slavic. “Budimir believes that there was a special closeness between the Indo-European languages of the pre-Greek type and the Slavic languages. He specifies: (1) Both groups are non-centum, (2) both manifest the metathesis of liquidae (cf. χιρκος /χρικος), (3) in both, -s- after an -μ- changes into a velar consonant, and (4) both groups form preterital participles in -lo (cf. ὅπυόλαι γεγυμηκύτες ‘those who have married’)” (Katičić 1976: 68). Alinei (2003: 37) supports the hypothesis that Thracian was the name that Herodotus gave to the Slavs, and backs it by linguistic data from Trubačev, summarised as: (1) Thracian is a satem language, like Baltic and Slavic; (2) the Thracian place-name suffix -diz- ‘fortress’ is the methatetic Slavic zid- ‘build’; (3) there is a similarity between Baltic and Thracian place names: Thracian Kérsos: OPruss. Kerse, Thracian Edessa: Baltic Vedosa, Thracian Zaldapoa: Lith. Želtupė.

There have been a great many attempts to explain the text above ever since its discovery, especially by scholars who believed that the language was completely Etruscan, relying on the similarity of Lemnian sialkveis avis with Etr. sealxis avils
‘40 years of age’ and Lemnian naphot with Etr. Netis ‘grandson’ < Umbrian, but no conclusive interpretation has been reached. Massimo Pallottino’s serious endeavour was based on the belief that through the influence of neighbouring Anatolia, the Lemnian language contained a lot of non-Indo-European elements of the oldest linguistic stratum of Asia Minor.

The Serbian investigator Svetislav Bilbija (2000) offered an Etruscan reading based on Latin, Italian and Slavic, especially Serbian, words. His translation reads: ‘This is being lain on the fortress to be a protection to the sailor, in order to shine here when sailing, [to help] the wandering ones to see flashing in darkness, to direct the pilot, lighthouse shining in darkness to find his shore. Fire is being lit to shine in darkness to those who come along, to make ships on high seas see rays of torches, so that rays of these fires flash to the lost ones, shine here forever for sailors lost in storm’. The interpretation does make sense, although the commemoration of launching a lighthouse in conjunction with an armed warrior is incongruous. The price of bringing the sense of the message in tune with the context of a lighthouse has been paid dearly, with grave errors in linguistic analysis and far-fetched and wild associations between word forms.

Carlo D’Adamo’s translation (www.carlo.dadamo) contains a lot of proper names: ‘Colaie’s legitimate grandson and mayor of this place, of 60 years of age, lived in the district of Efestia. Vanalasis [son] Aker Tavarsia in the territory of Myrina, ambassador under Colaie the Foccan lived in the territory of Efestia Cagliari, when seven years old came from Focca, lived 60 years, was the mayor of that place’ (translated from the Italian by B. H.). Although mentioning numbers in the text makes sense, what seems to be a dull obituary or a memory plaque with a clumsily formulated biography and unnecessary repetitions hardly warrants the trouble of engraving. The presentation of a certain “Aker Tavarsia” as one who had served high civil services defies the accompanying portrait of a warrior.

Fred Woudhuizen’s translation (1989) reads as follows: ‘Sivai [died?] [at the age] of 65 years during the kingship of Holaie, the son (vel simile) [during the reign] of the Phokaian Holaie of Sla over Serona and Myrina. He held (?) the municipal (?) governorship at Serona. Sivai the son of Epte (?) has erected this for the community’. Like the previous one, the translation abounds with personal names and contains flaws. The author believes that the language is Carian, i.e. a mixture of Lydian and Lycian, although he admits that the latter part of the text remains difficult to interpret because it cannot be connected with Lydian, Lycian or Etruscan.
Douglas Kilday’s interpretation goes like this: ‘Holai, grandson of Zia, died at age of 40, having held the rank of maraz for at least a year, and he came from Phokaia and now lies in his tomb in Murine’.

Some readings are funny, like the one on “Wikipedia Talk: Lemnian language”, that reads “To Hol, from nephew, that died five (in age of) sixty five years, to be seen in the picture here. It was done with Tourses unforgettable in the picture memorable. To Hol, yes, will be reposed (with peace), in the picture to be seen, represented with hand with grave digger here, that what is humbly in the ground been reposed here. Years sixty with year of death how I am well”.

There are also “Slavic” and “Albanian” versions. The Slavic variant, probably done by Antonin Horak, uses archaic and often unintelligible Slovakian as a clue: ‘Living, talking to me, trembling so that I would declare that looking at them living. Although the comrade has been exorted, I am looking at him having death. Although all, if they sow, I am looking behind them and I announce what they call faith? In order for us to sowing and trembling die. In order that we might speak also of dead warriors: Look, they are still alive, but in Paradise, silent and tranquil’ (http://en.wikipedia.org/wiki/Talk%3ALemnian_language; literally translated into English through a literal Serbian translation done by Jaromir Linda).

Here is the Albanian version: ‘Mourning, we are in full mourning, anguish, ill luck all over, women covered with black veils. Grief you have given to the kinship, oh kinsmen! He belongs to our stock. Ah! Oh! He was torn away from us, what misfortune. But in order which guilt, this disaster? Of gold his golden throne. Ah! Of his fame we were proud. Oh! Grief, grief in the whole world, tearing him away, we are beheaded! This grief struck us suddenly, ah! Alas, who knows for what fault? Oh!’ (http://en.wikipedia.org/wiki/Talk%3ALemnian_language). Quite contrary to other interpretations which abound in names, this one does not offer a single name, not even of the allegedly deceased person so deeply mourned. The decipherer made a wrong start because the word ZAI, to be read as ziazi makes a curved line and is obviously at the end of the fourth line rather than at the beginning of the whole text. There are too many ah’s and oh’s, aiezi is misread as aifisi, the division is sometimes spurious, was read as /t/ in lot but as /p/ otherwise, was once read as /f/ in the same way as F, while in the other occurrence it was taken for /h/.

All interpretations of this kind can be easily debunked because in order to reach a plausible one, sound correspondences between the assumed cognates in known languages have to be found out, as well as an explicable developing course of the sound changes that connect them. The message deciphered in that way must be tenable on historical and logical grounds. In the case of the Lemnos stele, a prayer
to the god of war seems to be a more probable message than the biography of a local official or the mourning of a nameless person.

What could help here as well as in other inscriptions, is the familiarity with the extralinguistic data surrounding the text. As Rob Batstone (1994: 25) has wittily illustrated, if an alien from a distant galaxy who had mastered the grammar and the vocabulary of the English language, landed in Piccadilly Circus and were approached by a human with an unlit cigarette, it would be at a loss what to make of the question ‘Got a light?’ A decoder of ancient texts is often in an even much worse situation; he or she is groping for the identification of the language in which the message was written and for the identification of the value of the characters used, without sufficient familiarity with the cultural ambient in which the message was created.

Identification of the letters
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When deciding on the order of the lines, we started with the second tablet because it contains a more archaic symbol for /o/, the square rather than the circle, which indicates that the tablet reproduced on the left was added after some time. In our transcription the second, fourth, fifth, seventh and tenth line have been carried over in the order opposite from the original one to make the actual reading easier for our reader. With the same aim, the third line has been reproduced with the letters turned upside down.

The letters-only slab (Turn the picture for 90° to the left and read in the boustrophedon style starting from the upper left corner.)

1. Ἰπαί: ΑΠΙΣ: ΣΙΑΡΗΡΙΣ: ΜΑΡΑΣΜ: ΑΠΙΣ: ΑΟΜΑΙ
3. ΝΟΡΑΙ: ΦΑΙ: ΣΙΑΡΗΡΙΣ: ΙΑΙΣ: ΊΡΟΠΟΜΑΙ: ΘΕΙΕ: ΙΕΘΟ:
   ΤΟΡΡ ΡΟΜΑ

The slab with the portrait (To start reading turn the picture 90° to the left and read backwards, then continue in a boustrophedon manner. For the final two lines start from the utmost left upwards.)

4. ΝΟΡΑΙ: ΙΑΙΣ: ΝΑ ΦΟΟ: ΙΑΙ:
5. ΜΑΡΑΣ: ΜΑΡ
6. ΣΙΑΡΗΡΙΣ: ΑΡΙΣ
7. ΙΕΘΟ: ΊΡΟΠΟΜΑΙ: ΘΕΙΕ:
8. ΣΙΑΡΗ
9. ΡΑΝΑΑ: ΣΙΑΙ: ΊΡΟΠΟΜΑΙ: ΜΟΠΙΜΑΙ
10. ΑΚΕΡ Ρ: ΤΑΦΑΡΙΟ
The lettering is almost identical with that of another tablet from Lemnos, with the only exception of Θ, which appears as -Θ in our tablet.

Fortunately, word boundaries are indicated by a colon, while three vertical dots mark the end of a sentence. Occasionally there are single dots, probably to signal parts of complex or compound words, similarly to a dash in the Phthelia inscription.\(^1\) Colons and single and three dots were also used in Etruscan writing. Mirror-image variants, like those for A, F and E, are conditioned by the direction of reading, from left to right or from right to left.

**Phonetic values and variants**

Conversion for typographic purposes: \( \hat{\Lambda} \) in our transliteration rendered as A, \( \hat{\alpha} \), \( \Phi = \Upsilon \), \( \hat{\iota} = F \), \( \hat{\iota} = E \), \( \hat{\iota} = Z \), \( \hat{\gamma} = H \), \( \Psi = \Upsilon \), \( \hat{\gamma} = \Gamma \), \( \hat{\gamma} = \mathcal{M} \), \( \hat{\gamma} = \mathcal{N} \), \( \hat{\gamma} = \mathcal{G} \), \( \hat{\zeta} = S \), \( \hat{\chi} = \Theta = \pm \), \( \hat{\xi} = \Sigma \).

In assessing values of the letters, we followed those that appeared in neighbouring Lydian and Phrygian of the later times.

\( \text{A} /a/ = \text{Lyd. (Lydian), Mess. (Messapic), Carian, West Gr. (Greek), and Phryg. (Phrygian).}\)

\( \text{W} /b/ = \text{southern Thracian /b/ (Budimir 1950: §§6 and 9). The origin of this character is obscure. In Elis (Gr.) and for Woudhuizen (1989) this is Lemnian /pʰ/.}\)

\( \text{F} /v/ = \text{Archaic Gr. “digamma”, Lyd., Phryg., Mess. In Etr. (Etruscan) and Corinthian Gr. /f/.}\)

\( \downarrow = /d/ \) In Mess. /ż/? In Lyd. the “straight arrow” sign (without the extension) is of uncertain value. According to Shevoroshkin (1967) it could be /z/, /dz/ or /d/. In Phrygian it is also subject to doubt, although Ambrozic (2002) interprets it as a variant spelling of /v/. In Etruscan \( \downarrow \) was pronounced as /kʰ/. The use of the arrow sign and <T> is expounded in Hlebec 2014b and Hlebec 2017.

\( \text{E} /e/ = \text{Lyd., Mess., Etr., Gr. and Phryg.}\)

\( \text{Z} /z/ \text{ or } /dz/ = \text{Mess., Archaic Etr. /dz/, early Roman /z/; According to Woudhuizen (1989) this is /š/.}\)
| /i/ = Attic and Ionic Gr., Etr., Lyd., Phryg., Mess.

K /k/ = Lyd., Lycian, Mess., Greek and Phryg.

H /kʰ/ with the cross-line upwards slanted in the original; There was a pre-Greek phoneme /kʰ/ (Bloomfield 1933: 350).

Ψ /h/ In Phryg., Archaic Greek (some dialects), Carian (as a variant letter) and Archaic Etruscan this symbol stood for /kʰ/. In Mess. probably /u/. The Signet Seal from Mauro Spelio, found on Crete, displays the same symbol used as an ideogram meaning 'happy mother' (Hlebec 2017: 165).

Γ /l/ = Lyd., Phryg., Cretan, Theraean, Corinthian and Ionic Gr., similar in Etr. and West Gr.

M ⊛ /m/ = Lyd., Melos and Cretan Gr. and Phryg.

N ⊛ /n/ = Lyd., Mess. (a variant letter), West Gr., Corinthian and Tarentine Gr., and Phryg.

□ O /o/ These are variants of the same grapheme, just like in Phryg. G-29 inscription (Ambrozić 2004: 22), Lyd. and Old Cyrillic. For /o/ Mess. had variants Θ, Ο and Δ. Both the square and the circle occurred in Ancient Gr.

Θ /u/ Theranean Gr. used this letter for /ð/, West Gr., Mess. for /o/. In Etr. besides /o/ it occasionally represented /θ/.

Γ /p/ Mess. (as a variant letter), Phryg., Archaic Gr. This is its only occurrence in the text.

Φ /pʰ/ < PIE (Proto-Indo-European) *bʰ; = Phryg. M-O1b inscription (Ambrozić 2004: 43). For this sound Theraean Gr. used a very similar letter. According to Bloomfield (1933: 350), there was a pre-Greek phoneme /ph/. In Mess. (as a variant letter) and Lyd. its value was /kw/.

P /r/ = early Etr., Mess. (as a variant letter), Lyd., Lycian, Phryg., Ancient Gr., and Cyrillic
S /s/ = Lyd., Lycian, Archaic Gr., Mess., Etr., and Phryg., but in Corinthian Gr. it was pronounced as /i/.

T /t/ = Lyd., Lycian, Etr., Mess., Ancient Gr., and Phryg.

\(\pm /\theta/\) = Archaic Gr. and Etr. In Proto-Indic /ts/. According to Bloomfield (1933: 350), there was a pre-Gr. phoneme /\theta/. Messapic used a cross within a circle for the three-lines tablet. It was pronounced as [h] in Etr., Mess. (as a variant letter), and Ancient West Gr. In East Gr. it stood for /ē/.

Σ /\si/ = /ʃ/; Phryg. /s/, Gr. “sigma’ /s/, Corinthian and Theranean /i/; in Phoenician /\si/ written as W

The ultimate source of certain letters (for /a, v, d, k, l, t/ and /\theta/) can be the Vinča script ideograms (cf. Hlebec 2017).

The analysis reveals the following system of Lemnian phonemes: a c e i o u b d p t k ph th kh h s z (dz) š v l m n r. The letter for /g/ is missing either due to the shortness of the inscription and the rarity of its occurrence or because it was completely absent from the phonological system. Notice the similarity with the Greek phonological system. The phoneme /v/ occurred only in Archaic Greek. An important exception is lack of /\si/ in Greek (still missing from Modern Greek). Since Phoenician had this consonant, the Greek people cannot have been formed by mixing the Thracians and Pelasgians with the Phoenicians proper. Instead of the latter, this may have been a Semitic tribe speaking /\si/-less dialect, one of whom (Ephraimite) is mentioned by Sacks (2003: 293).

Transcription with glosses

   Revive bird invoked which dead bird for me

2. rom : kh aralio : zivai : eptezi : arai : tid : boke:
   Rom king revive it Ares. From Thou God

3. kh olaiexi : bokiasiale : zerozaith : evištho : toverona
   on high thou art on God I call. By water living out Evi be created.
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|| (4) kʰolaic : z : naphʰutʰ ziazi : (5) mara.z : mav ||
|| High from sky span sea from rainbow. ||

(6) šalkvei-z avi z (7) evištʰo. zeronaiθ
Transported which is bird Evi out of water sacred

(8) zivai (9) van: / vam. ala. šial.: zeronaimorinail

revive. Out / To this place dragon be transported. Water sacred of guardian holy

(10) aker : tavarziu
in order to create her.

Apparently, nearing the end of the slab, the scribe lacked space and had to write words without interruptions. All the letters except the arrow sign have their Archaic Greek replicas.

Free Translation

Oh, most holy God Ares, for me, Rom the king, bring back to life the bird that is by spell made dead bird; revive her, Ares! Upon thee God (God on high thou art) I call. By means of living water let Eve be re-created. || High in the sky span a rainbow from the sea. By means of sacred water revive the one which is the bird transformed from Eve. Let the dragon be sent so that the sacred water of this holy guardian re-create her.

Explanation

There are obvious repetitions: zivai and aviz three times, sial, šial, evištʰo, bok, zero twice. Only in a mantric text of a prayer or in an invocation would the author not spare his or her skill to carve a message with such redundancy.

zivai ‘do restore to [human] life’ < PIE *gʰʰiṷə-, In Greek mythology, Heracles restored Alkestides to life. The suffix -i < *ʰ₁ei for the imperative, repeated in ziazi below, can be found in Latin and is still active in Serbian (cf. oživi).
aviz 'bird' (vocative or accusative); In line 6, z is separated from aviz by a semicolon, whereas aviz occurs in line 1. Such inconsistencies can be attributed either to the inscriber's vacillation as there was no standard spelling or to natural marks on the slab erroneously interpreted as intentional. Notice the incidental mirror-image repetition of the previous word ziva(i), reminiscent of E. A. Poe's raven: never.

The PIE reconstruction of the word for 'bird' leads to *h₂ewid₃, i.e. *h₂e + *wid + *t > PIE *h₂éwist > *h₂éwis (nominative), *h₂éwis (genitive), *h₂éwim (accusative), all singular (Beekes 1995: 175) > West PIE *(h)awis(t) 'bird' > Skt váyas, víh, vely, Avestan vish, vayā (nom. pl.), Lat. avis, Armenian haw, Euphratic hu > u (Whittaker 2008: 159) 'bird', Archaic Gr. *aFítos > aietós, Attic aétos, Gr. aíastos 'eagle'.

It can be understood from the translation that a woman dear to King Rom died (was killed?), was transformed into a bird, and that Ares is invoked to revive her and give her back human form with the help of holy water and a dragon, the guardian of the water. This plot is tangential with both the Greek and Egyptian stories and the pivotal motif of the transformation of a girl into a bird seems to be a frequent motif. In a Greek myth King Nisos was Ares' son, whose daughter Skylla betrayed Nisos. After King Minos of Crete conquered Nisos' kingdom, Nisos and Skylla were transformed into sea-birds.

Marjanić (2013) offers an archaeomythological survey of ancient goddesses represented as birds of prey. She refers to Gimbutas (1991: 326), who wrote on such goddesses in the area of southeastern Europe and western Anatolia, symbols of both death and regeneration. Scandinavian valkyres were often compared to ravens (Gimbutas 1991: 189). Bird-like sirens, the belief in whom originated in eastern Greece, unite the world of the living with the world of the dead, leading souls to the underground world (Marjanić 2013: 87). "[...] the bird is the most fitting symbol of transcendence. It represents the peculiar nature of intuition working through a "medium", that is, an individual who is capable of obtaining knowledge of distant events – or facts of which he consciously knows nothing – by going into a trancelike state. Evidence of such powers can be found as far back as the paleolithic period of history, as the American scholar Joseph Campbell has pointed out in commenting upon one of the famous cave paintings recently discovered in France." (Henderson 1978: 147).

sial Both Skok (1971 s.v. glas) and Shipley (1984 s.v. gal, gar) write of *gal as imitative of cry or shout. Cf. Old Norse kalla ‘say’, Serb. glas ‘voice’, Irish gal-. Skok
reconstructs a variant *kal, which may have yielded *kial > sial. The possibility that
this is cognate in form and meaning with sial should not be dismissed.

kviz ‘which is’ < PIE *k₁w-, *k₂w- ‘which’ (Beekes 1995: 207), Lyd. khvejz,
Hittite kui-, Latin quis ‘who’, Lyd. qesi- ‘which’, with z < -si as a suffix.

maradm ‘dead’ accusative; A link could be Avestan (Ancient Persian) marəḏyuš
maras-zi ‘illness, exhaustion’ < Turkish maraz ‘disease’ < Arab marad (Skok 1971
s. v. maraz) is impossible because this word was adopted in the Balkan languages
only after the Turkish invasion in the Middle Ages, but a link in a deeper past is
likely. Pallottino (1947) explained the suffix -m as a copulative enclitic equal to
Hitt. -mu, but it may easily be a continuant of PIE *-m for the accusative singular
(Beekes 1995: 198), and cf. Lyd. accusative -ny or -n, German -en for the accusative
singular of masculine adjectives and pronouns and Old Church Slavic -mi for the
instrumental singular of masculine and neuter adjectives and pronouns.

aomai ‘for me’; There is a similar Gr. suffix -mai for the middle voice first person
singular, which could be parallel with the Slavic particle se. The latter has two
functions: to signal reflexive action and to signal the middle voice. But most obvious
is a connection with Gr. emoi (dative) and Skt. (Sanskrit) máyi (locative) ‘to me’.

rom ‘Rom’; The likeliest association with the name Rom in our text is Romulus,
one of the mythological twin brothers who by a legend founded Rome in 753 BC,
which comes from Rom + -ulus > Italian -olo, Romulus. There was a connection
between Heros, the god of healing who had sanctuaries near water springs, and
Res (Srejović 2002: 305-306). Res, whose name resembles the other twin brother
Remus, was a Thracian, possibly Ares’ son, the greatest Thracian hero in the Trojan

khvaria ‘king’; Lyd. karol- ‘king’, Gr. káranos ‘head of the army, king’. Although
Skok (1971 s.v. kralj), lead by the fact that Russian tribes were not familiar with this
word, queried Budimir’s opinion that Serb. kralj ‘king’ might be traced to Pelastic
and connected with Asia Minor, Lyd. and Gr. words attest that Budimir was right.
**epetzeio** ‘her’ In Pallottino (1947); The word is cognate with the Lyd. pronoun *epetbi < *epetesi, in Shevoroshkin 1967 glossed as ‘him’. *Eptacentus* was the name of a town in Thrace (Popović 2007: 70), which indicates that the phonemic cluster *ept-* was existent in Thracian. Beckes (1990 [92]) posits PIE *tosio for the genitive of pronouns, where *-sio is uninflected form containing *-io as an adjectival suffix or a relative pronoun. But the connection with -zio in *tavazio* is quite likely (see below).

**Arai** ‘Ares’; Srejović (2002: 69) stated that the Thracian names of gods corresponding to Ares, Dionis and Hermes had remained unknown, but here we meet Arai, in Slavic languages *Arej*, a name that closely resembles the appellation of the Thracian, subsequently Greek god *Arēs* (genitive *Areōs*), son of Zeus and Hera, one of twelve great gods, in Rome identified with Mars. To quote Herodotus, “from [the Pelasgi] the names [of the gods] passed afterwards to the Greeks” (1996: 139), and the Pelasgi were cognate with the Thracians. Herodotus (1996: 325-326) also wrote about Scythian rites in which an antique iron sword serving as the image of Ares was planted on the top of a large pile of brushwood. Thracian *Heros* (a variant of *Arai*), a predominantly chthonic deity, was connected with water, and cult places dedicated to him were near wells and water sources (Petrović 2000: 88). In Thrace, where his myth originated, Ares was at first a heavenly god, and later became a god of war and tempest (Petrović IV 2000: 17, 18). The origin of his name is reflected in the Hittite word *Iyarri* ‘god of war’ (Georgiev 1967: 95 in Serafimov /Tomezzoli 2009: 223), in the reconstructed Minoan *arei* meaning ‘furious’ (Serafimov/Tomezzoli 2008), and in Slavic *jarei* ‘furious; young’ (Serafimov /Perdih 2009: 69). Ambrozic (2002) interprets *arej* in Phrygian text XXIII to mean ‘younger’, which is a word of Slavic origin, *arejast* ‘the youngest’ (from inscription W-01a). In the distant past, preceding the late Slavic saturnalian festivities dedicated to Jarilo, this name “served as an epithet which, evidently, referred to a thunderman (see Perun), who, like other analogous personalities, joined functions of a god of fertility with military functions” (Tolstoj /Radenković 2001 s.v. *Jarila*; translated by B.H.). The same root is contained in the variant names of the Slavic god of wrath and war: Jarilo, Jarovid, Jaravid, Jarovit, Žerovit, Gerovit, Rudevid, Rujevit and Poerivid. “According to a legend, Jarovit comes accompanied by a flock of crows. He wears a belt with seven swords, while the eighth sword, which he holds in his hand, is the invincible sword Wrath, and he has a ribbon of death tied around his forehead” (Politika daily September 1, 2014, Did You Know? column).

Although the Thracians were divided into many tribes, the greatest being the Odryses, Triballi, Dacians, Moesians, Bessi, Getae and Sardes, with a lot of gods,
Ares was common to them all (Srejović 2002: 303). Ares was described as either a mature, bearded warrior dressed in battle arms, or as a nude beardless youth with a helm. The figure drawn with the Lemnos inscription squares with the latter description. Lemnos is connected with this god through the mythic episode of Aphrodite deceiving her husband Hefes with Ares, and Lemnos was the seat of Hefes' cult. According to the Story of Troy, Ares fought alongside the Brygoi against Odysseus, supported Illyrians in their campaigns and defended the Trojans in their war against the Greeks.


\textit{k\textsuperscript{b}olaie} ‘on high’; \textit{k\textsuperscript{b}ola} is of the same origin as Serb. \textit{(o)bol} ‘haughty, overbearing’, Old Polish \textit{chocholaty} ‘elevated’ (with reduplication, Brückner 1927 in Skok 1971 s.v. \textit{bol}), Czech \textit{chlábol} ‘ingratiation, flattering’. Compare also Venetic 5\textsuperscript{th} c. BC \textit{horaioc} ‘up’ (Ambrozić 2004: 102). The root \textit{\textless{}bol} seems to occur only in Slavic. The addition -\textit{alie} is used as a suffix for the locative.

\textit{zi} ‘thou art’; Serb. \textit{jesi, si} ‘you are (singular)’ < PIE \textit{*hjes-i}

\textit{bokia} bok ‘god’ (see above) + \textit{ia} (accusative)

\textit{siale} ‘I call on’; See \textit{sial} above. The verbal suffix -\textit{e} for the first person singular corresponds to Greek -\textit{o} and Gothic -\textit{a}.

\textit{zero} ‘water’. Illyrian \textit{oseriata} ‘lakes’, Thracian \textit{zera} or \textit{dzer} (Popović 2007: 70) ‘water’; cf. Russ. and PSl. \textit{ozero}, Serb and Czech \textit{jejero} ‘lake’, Lith. \textit{ez’eras}, Gr. \textit{acherisīa} ‘marsh’ < West PIE \textit{*a\textsuperscript{q}her-} (cf. Popović 2007: 90). In myths and symbolism water divides two worlds; it creates and destroys. “The source in Kadmea was dedicated to Ares and, as often is the case with such sources, it was guarded by a snake (not a dragon: the Greek \textit{dracon} is, admittedly fierce and fabulous, but still only a snake). Kadmo killed it [and] served Ares one year as a punishment for killing his snake [...]” (Pinsent 1985: 46; translated by B. H.). A dragon guarding
water springs is a subject matter of myths from Africa, Australia, South and Middle Asia, Oceania, Central and South America (Pavlović 1998: 136). Serpents guarding a lake are also an Egyptian motif from the scenes in the realm of the dead, when a falcon (epitomising the god Horus) stands on the prow of the boat (cf. Sal 2008: 57). The Thracians worshipped deities of rivers and water springs (Srejović 2002: 304). They had several terms for water (upa, utus, strumon) and for water springs: zeuman, kela, kron, niba > Gr. niba, nibha (Budimir 1950). In the Serbian folk tale Gold-Fleeced Ram, “live’ water brought by a dove can revive a dead man. A dragon (aždaja) living in a lake depicted in the Serbian fairy tale Dragon and the Czar’s Son, as well as the modern myth of Nessi in the Loch lake are variants of the same tune. Artemis poured spring water over Actaeon’s head to transfigure him into a deer.

The form zerozaih contains zaih for the instrumental, but when the postnominal adjective is attached, the noun zero is not declined and the adjective nai receives the case suffix doing the service for both.

zaith ‘of living’; For zai see zivai. The suffix -th is for the ablative (< PIE *-d). In Lyd. -d (< *-dhi?) was a suffix for the modalis case (as reported in Shevoroshkin 1967: 28).

evistho ‘out of Eve’; Evi could be the name Eve (< PIE *ieu- ‘young’). This supposition leads further to the question of the Biblical name Eve or Eva. In Hebrew this name is Ḥıwwáh, said to be cognate with ḥayá ‘to live’ < ḥyw and therefore believed to mean ‘living one’ or ‘source of life’. Cf. also Hebr. keva ‘women’ > Serb. slang ‘mother’ (Klaić 1962 s.v. keva). Air, which is definitely “a source of life” is called bava in Turkish, Tatar and Uighur, awa in Kazakh, in Kyrgyz aba, Turkmen bowa and Uzbek havo. In Turkish ebe is ‘midwife’, woman who helps in giving birth. So, the Proto-Turkic word must be *hawta, another member of the “Eve” family. In ancient Slavic religion, Mater Sva (> Mater Slava) is a birdlike goddess, her name perhaps being another cognate. In Arabic ebu or abu is ‘father’ with a shifted meaning in a patriarchal community. In the long run, both the name of Eve and the Indo-European word for ‘bird’ (see aviz) may come from a common Nostratic root. The Lemnian - Thracian belief in the equivalence of women and birds has its antecedent in the Vinča culture, as proven in works of Maria Gimbutas and in Hlebci 2017.

The Greek “Ludovisi throne” relief from the 5th c. BC, which adorned the altar dedicated to Persephone in southern Italy, an alegory of rejuvenation, has common features with the scene depicted in the Lemnos stele. It represents the
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return of a girl recovered from the sea, two women helping the maiden stand on pebbles (Pinsent 1985: 25).

The suffix -\( ^{b}o \) is made of -\( i \) (the genitive ending < PIE *-os) and the preposition \( t^{b}o \) (cf. Serb. \( od \) ‘from’, Latin -\( õ(d) \) < PIE *-\( õd \) the ablative; Beekes 1995: 191). The preposition is postpositional, as in Serb. \( radi \) (e.g. Boga \( radi \)).

\( toverona \) ‘re-created’: past participle of *\( tover \) ‘create’; Serb. \( tvorena < t\text{v}or- \) \( t\text{var}- < \) PIE *\( t\text{\textmu}er- \), occurring only in Balto-Slavic languages, as Lith. \( t\text{v}er\text{t}i \) ‘take, hold; shape’, but cognate with forms without r: \( t\text{awido} \) ‘I made’ written in runic on a horn from Denmark from cca 400 AD (Bloomfield 1933: 305-306) and with Gothic \( t\text{aujan} \) ‘do, make’, OHG \( z\text{owen} \) ‘prepare, make’ < Proto-Germanic *\( t\text{awjan} < \) PIE *\( t\text{awo} \). We connect it with Czech, Slovak \( t\text{ovar} \), Polish \( t\text{owar} \) ‘goods’, Serb. \( t\text{ovar} \) ‘load’, Croat dial. \( t\text{ovor} \) ‘donkey’, \( t\text{ovr} \), Russ. \( t\text{ovar} \) ‘goods; livestock’, Bulg. \( t\text{ovar} \) ‘goods; load’, Slov. \( t\text{ovor} \) ‘loaded goods’. Some etymologists usually attribute the origin of \( t\text{ovar} \) to Turkic languages because of Uigir \( t\text{avar} \) ‘property; livestock’, Turkish \( t\text{avur} \) ‘goods, property; livestock’, Mongol. \( t\text{awar} \) ‘goods; ownership’, but also Arm. \( t\text{avar}, t\text{var} \) ‘sheep; flock of sheep’. Skok and I’insky find this word to be of the Proto-Slavic stock. The semantic development can be reconstructed as: ‘things created’ > ‘property’ > ‘livestock; goods >load’.

\( z \) ‘from’; Slov. \( z, s \), Serb. \( s \) ‘with; from’. The same form occurs as a suffix in \( \text{\`ev}iz, \text{\`e}veiz \) and \( m\text{araz} \).

\( n\text{ap\textbar}ub \) ‘from heaven’; Hitt. \( n\text{epi\textbar} \), OCS, Serb, Slov., Ukr., Slovak, Bulg., Russ. \( n\text{ebo} \), Polish \( n\text{iebo} \), Czech \( n\text{ebe} \) ‘sky’, Skt \( n\text{abh\textbar}as \) ‘vapour, mist, cloud’, Av. \( n\text{abah} \) ‘air; sky’, Hebrew \( n\text{ap\textbar}oth \) ‘height’, Gr. \( n\text{éphos} \) ‘cloud’ < PIE *\( n\text{eb\textbar}os \). The ablative suffix -\( ^{b} \) < PIE *-\( d \), as in \( \text{zaith} \) above. The change *\( b^{b} > p \) in Thracian is regular (Popović 2007: 70).

\( z\text{i\textbar}z \) ‘span’ (imperative) = \( z- + i\text{az} + -i \); Serb. \( z\text{az\textbar}z \) ‘span’; \( z- \) prefix; \( i\text{az} \) ‘gap’, Serb. \( j\text{az\textbar}z \) ‘pit, abyss; gap’ *\( ëz < \) PIE *\( a\text{\textbar}g \); Another meaning could be ‘stop, prevent’, leaning on the more frequent meaning of Serb. \( z\text{az\textbar}z \) ‘dam up’, which would render the following \( m\text{araz} \) as ‘death’ (cf. \( m\text{arad\textbar}m \) above) but leave \( m\text{av} \) unexplained. Notice that in English there is a noun \( s\text{top\textbar}gap \), which, like Serb. \( z\text{az\textbar}z \) combines the two meanings. The suffix -\( i \) for the imperative recurs in Slavic.
maraz ‘from the sea’ < PIE *mor- ‘river; lake’; Lat. māre, Goth. marai, Lith. märė, Serb. and Russ. more, Polish morze, Czech moře, OIr muir ‘sea’, Russ mar’, mará ‘mud’; Hett. marmara, Arm. mawr ‘swamp’, OE. mór, E mere, OHG mari, ORuss. more 'lake' (Gamkrelidze/Ivanov 1984: 943 in Stanišić 2006: 288), Venetic Inscription VII marrsko (‘of the sea’, Ambrozić 2004: 106 –107), Thracian Marene (Aegean region) < PIE *mēr- ~ *mari ‘standing water’; Pallottino (1947) compared this word to Lycian marazo ‘head’. Notions of sea and death have been said to be in association in the distant past, so the similarity with maradnu may be motivated.

The inflection -z is for modalis case (= Hitt. -z) or genitive singular < *PIE -h₂os (Beekes 1995: 197).

mav Mavrica is the Slovene and mawra the Istrian Croat word for ‘rainbow’. Its older form is mawra (first recorded in the 16th c. AD) appearing in the simile pijan kot mawra ‘as drunk as a rainbow’, based on Slavic mythological belief in Mavrica, a goddess that spreads from hill to hill and drinks water at both. Compare the Serb. simile pijan kao zemlja ‘as drunk as the Earth’ and pijan kao majka ‘as drunk as Mother’ both from ‘as drunk as Semela’, i.e. ‘Mother Earth’. Mā or Mawi (Lyd. Māvē, in Shevoroshkin 1967: 60) was the name for Mother Goddess in Asia Minor. To trace the origin of mawra in Lat. maurus < Gr. mauros ‘dark’ or in Latin Maurus ‘Moor, a person with coloured skin’ (Snoj 2016) < Gr. Μαυρος ‘inhabitant of Mauretania’, is unconvincing on the semantic side, and Skok (1971 s.v. Mavar), who suggested this, was hesitant about the connection.

This text employs a strong association of a rainbow and water. A rainbow frequently symbolises a bridge between the sky and the earth, and in that respect is similar to a ladder (Chevalier/Gheerbrant 1983). Sofronievska (2007: 392) says: a “Well-developed symbolism [of the rainbow] can be traced among nearly all Slavic peoples as well”. According to Beckwith 1940: 248 –249; Hastings 1910: 371 in Sofronievska 2007: 382) “very frequent is the image of a rainbow-bridge connecting the world of humans with the world of gods, the world of the living with that of the dead”. “By performing its main mythic task – to fill clouds with rain – the rainbow «drinks water» from water expanses [...] . It can protect and help in sickness, in birth-giving and during conception [...] . And thus, with all Slavs there is a belief that the rainbow imbibes, drinks water from lakes, seas, rivers or wells, and therefore it is often called «dragon»” (383). There is a rather frequent conception in central Asia according to which a rainbow imbies or drinks water from rivers and lakes (Chevalier/Gheerbrant 1983). “In some places of Russia people believe that the rainbow is a brilliant bar of a draw-well sweep, with which
Heavenly Tsarina draws water from oceans and seas and with which later she pours water over fields” (Afanas'ev 1865: 356 in Sofronievski 2007: 384).


Transformation was a frequent motif in Greek myths; Athena transformed the weaver Arachne into a spider, Hera beautiful Ia into a cow, and in Egypt she regained her original form. Lamia, Poseidon’s daughter was transformed into a bloody monster (Pavlović 1998: 136). The aged Cadmo and his wife, the Amazon-like Ares’ daughter Harmonia,

also changed into snakes. Rhea metamorphosed the young Dionysus into a ram in order to protect him. Kirka transformed Ulysses’ companions into pigs, and later back into humans. Atlant was turned into a mountain, Akis into water. Another myth about transformation into a bird is the Greek story of Philomel, the daughter of Pandion, king of Athens. “She was turned into a swallow and her sister Procne into a nightingale [...] when they were being pursued by the cruel Tereus” (OERD s. v. Philomel). The Egyptian goddess Nebheth was depicted as a bird of prey, the kite, or as a woman with falcon wings. According to a myth she and her sister turned into birds when Nebheth’s husband killed her lover Osiris. The Serbian folk tale Bird Girl (Tica Djevojka) is based on the motif of a girl turned into a bird by magic.

kveiz Probably in free variation with kviz above.

naitb ‘by holy; by shining’ < PIE *nǣi ‘shine, glow’ (Shipley 1984); Skt nīla ‘blue, purple’; Lat. nitidus ‘bright, shining; clear’ (> F net > E neat), nitor ‘brightness, shine; purity’, niteo, nître ‘to shine’. The PIE *ei has continuations in Skt ai, Av. āi and Goth. final -ai. For the ending -b see zaith.
Thracian Reading of the Lemnos Stele

**Vam** If the letters are read as vam.ala, this could be a cognate of Serb. ovamo, vamo 'here, to this place', compounded of va 'in' + -m (Skok 1971 s.v. (o)m).

**Van** Under the interpretation that -n is separated from ala by a colon, the association arises with Proto-Slavic vůn ‘out’.

**Ala** ‘dragon’; Pallottino reads vam ala šjal as wanalasial and takes wanal to be the equivalent of Lyd. vanal ‘tomb’, but the dots mark the word division and indicate that ala is separate from the rest.

Let us follow the history of ala. We believe that this word is cognate with Phrygian alu, Lyd. alus ‘priest’ and Hittite alwu ‘magic’, as both priests and dragons served gods. In Karian ala meant ‘horse’ (Budimir ‘Pelasto-Slavica’ §10). All this suggests an Anatolian origin of the word. Therefore Skok’s (1971 s.v. ala) contention that ala was a Balkan loanword in the sphere of folklore from Turkish originally meaning ‘serpent’ may be correct only insofar as it had been re-introduced to the Balkans after the Ottoman invasion. There are a lot of Turkish words that arose from Indo-European sources, many of them coming from Persian. Thus, Serb. torba ‘bag’ is generally believed to be a loanword from Turkish, but Skok mentioned Mladenov’s opinion that the word arose from Ario-Altaic root cognate with Gr. dērma, German Darm and proto-Slavic *derō, while Brückner (1927) connected it with Serb. truhu. Serb. and Macedonian bakar, Slovene bakor, Bulgarian bakar, Albanian bakër, New Gr. mpakri ‘copper’ may be loanwords from Turkish bakýr, but the etymology originated among the peoples who glorified the god Bakh – Lydians and Phrygians (Hlebec 2014a). The (Nostratic?) connection between Gr. hagios ‘saint’ and Turkish baji ‘pilgrim’ has not yet been explained, if ever noticed before.

Ala occurs in the compounds Serb. alamunja ‘hare-brained person’ and Bulgarian dialectal olomunie ‘bad weather’, where munja is probably ‘lightning’ in spite of the opinion expressed in ERSJ 2003 s.v. alamunja. The support to our interpretation is given by the mythological background common to both dragons and thunderbolts in Balkan folk tradition. Bandić (1991: 162) mentioned names alamunja, lemanja and ažder as synonyms for ala. In obsolete Serbian a man said to be alovit is imagined to be like ala, i.e. able to cause hail, black clouds and storm.

Unlike zmaj, in recent past Serb. ala or hala has had unfavourable connotations of an insatiable demon, the leader of black clouds bringing hail, storms and hurricanes, and capable of impeding fertility. But, as it is well known, Christianity ridiculed pagan gods and turned their names into pejorative ones. In Srejović’s words (2002: 96) there is an obvious connection between the Thracian horseman and a snake, but he does not fight against it. “On reliefs of the Thracian horseman a snake has
the meaning of a holy animal, a taboo, and it stands by side of the deity as his main attribute, or as a symbol that replaces it” (translated by B.H.). A dragon (or a serpent, on a more primitive level) was the symbol of the Thracian health deity (Petrović I 2000: 78). In Slavic folk beliefs, places inhabited by zmaj are lakes, rivers, wells, swamps, etc. Ala has often been imagined to live in lakes or river whirls (Bandić 1991: 162). Srejović (2002: 97) related to a similar motif: “The vicinity of Prilep [FYR Macedonia] is familiar with the cult of a local deity Dracon, represented in the form of a snake rising from an oval chalice, while in the region around the Drim and the Lake of Ohrid, according to a legend, there is a place where Cadmus [traditional founder of Thebes in Boeotia] after having gone to the land of the Enheleans, was transformed into a snake” (translated by B.H.). According to the historian Ivan Brborić and the archaeologist Sanja Crnobrnja in an article written by Boris Subašić (2018: 18-21), legends in the region of Aleksandrovac in Serbia tell of Ala of Zhelin, a protector of the Rasina region and the Serbs. This Ala lived in a lake on the Zhelin mountain, ruled over stormy hail clouds and made love to girls. Miloš Obilić, the fabulous hero of the Battle of Kosovo was often represented with Ala’s figure on his helm.

ori Late Phryg. oruan ‘guard’, Gr. uros < *worwen- (Stanišić 2006: 83); Dragons were imagined to be guardians. Iason killed a dragon that took care of golden fleece. In a Greek legend, Ladon was a dragon protecting a garden. According to a Greek myth, Kadmus killed the dragon which was in charge of Ares’ holy spring. The motif of a dragon guarding water springs is common to the myths of Africa, Australia, Southern and Middle Asia, Oceania, Central and South America (Pavlović 1998: 136), probably based on the universal experience of finding snakes near water.

nail The same adjective ‘holy’ appears in the morphological variant naih (see above). For -l cf. PIE *-l the locative case suffix and Lyd. dative and locative -λ (Shevoroshkin 1967: 32). Pallottino (1947) referred to the Hittite ethnic suffix -ail.

aker ‘in order to’, cognate with Greek e-kei ‘how’ > ‘if’, Serb. and Bulgarian ako ‘if’; cf. Serb. kako bi ‘so as to’, literally ‘how to’.

tavarziu ‘re-create her’, like toverona above, with apophonics variation resembling Serb. stvoriti (perfective) ~ stvarati (imperfective). The Proto-Balto-Slavic *t̠-er- became tavan- and tover- by anaptyxis (insertion of a vowel). The suffix -ziu corresponds to Serb. (e.g. in njojzi) and Bulgarian and Macedonian
postpositive deictic element -zi < PIE * ǵ(h)i, mentioned in Skok (1971 s.v. -go), expanded by -u for feminine.

Another text on two stone tablets found on excavating Kjolmen cemetery in northeast Bulgaria, is almost universally taken as Thracian from the 6th or 5th c. BC. It has not been definitely deciphered, but it contains Thracian letters coming from the mainland at a later period, but still differing from Greek in having a special grapheme for n, which is || appearing as an ideogram in Lepenski Vir, Tordos and Vinča. Absence of the arrow sign from Greek in contrast with its presence in the stele and the Balkan pre-Hellenic tradition (cf. Hlebec 2017) also attests to the independence of Thracian literacy from Greek. It is customary to invent new symbols for sounds that are missing from the source script. But in this case the principle does not hold because Greek did have both /n/ and /d/. The phoneme /g/ is not recorded on the Lemnos tablets, while in Kjolmen it is represented by a ɔ. It does not seem to contain p (again, either due to rare usage or because totally lacking), which dovetails into the single occurrence of p in the Lemnos stele.

The reading of the Lemnos stele does not confirm the hypothesis that it was written in Etruscan. Etruscan, like Hittite and Akkadian and unlike Lemnian, had /u/ but lacked /o/. In Lemnian /g/ is lacking while in Etruscan it can be found, admittedly only in words of foreign origin. Late Thracian of Kjolmen tablets from the 6th or 5th c. BC did have /g/ < PIE *gwh, as in genton 'meat' and germe 'warm'. Etruscan like Lemnian had /kʰ/, /rʰ/ and /ph/ but, differing from Lemnian, lacked /d/. The local speech of Lemnos, a comparatively small island between Europe and Asia, may have manifested mixed characteristics of neighbouring languages and shown certain differences compared with the mainland Thracian. Therefore Lemnian could be a dialect of Thracian, as a member of West Proto-Indo-European, distant in time and space from other dialects of the same language. The Lemnos inscription bears more similarity to Latin script than the Thracian B of the Kjolmen Tablet, and therefore we are inclined to classify it as Thracian A (cf. different graphemes in Kjolmen for /b/ ƀ, /d/ Δ, /l/ >, /n/ ǁ, /r/ θ, the Kjolmen phoneme /g/ written as ɔ, and /m/, certainly due to the brevity of the text, is not recorded in Kjolmen).

The most conclusive proof of the authenticity of our translation is provided by the above-mentioned story about Kadmo, the founder of Boeotian Thebe and Illyrian Butra (now Budva in Montenegro). Kadmo was Ares' son-in-law who, when young, killed Ares' dragon that guarded a fountain (Janković 1996 s.v. Kadmo).
1 Although the earliest inscriptions of longer texts lack signals of word boundaries, some old Semitic texts, like the Qumran scrolls clearly indicate word division by means of a dot or a perpendicular stroke (Millard 1970).

2 It is doubtful whether the name Ea of the Babylonian god of fresh waters, of wisdom, farming, building, magic, arts and crafts has to do with Ewa. His former name was Sumerian ENKI, while Ea is allegedly Hurrian and possibly a deviation from the West Semitic root √₃²yw ‘life’. Not only the form (H₃awwāb > Ewa > Ea) but also the function attributed to this god, directs us to an originally female deity, women being traditionally associated with craft and wisdom.

3 For instance, the noun demon comes from Gr. daimon < deiw ‘god’ + mon ‘man’ and originally denoted a spirit, soul or genius, as well as a supernatural being half-way between a man and God, just as its etymology suggest. The meaning ‘evil spirit; Devil’ was acquired in Christianity with the fall of paganism. Even the English word bogey, with the variants bug (also in bugbear ‘an imaginary being that causes terror’ and the obsolete bog, can be traced back as a pejoration of (Old) Slavic bog ‘god’ – a connection so far escaping etymologists’ notice.

References

   Naučna knjiga.


ТРАЧКО ЧИТАЊЕ ЛЕМНОСКЕ СТЕЛЕ

Резиме

Примјеном компаративног метода и историјских података о Трачанима, аутор натпис с плоче нађене на грчком острву Лемнос – умјесто уобичајених незадовољавајућих читања путем струпског – тумачи дијалект трачког језика. Дешифровањем текста долази се до молитве краља који призна бога Ареса како би змај чувар свете воде умрлој Еви претвореној у птицу повратио људски живот.

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