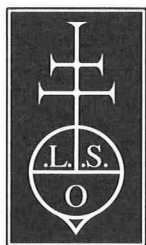GIOVANNI SEMERANO

THE ORIGINS
OF EUROPEAN CULTURE

English translation of the
Introduction to the second volume

ETYMOLOGICAL DICTIONARIES

Translation by ELEANOR DAUNT

To Aldo Neppi–Modona and to George Armstrong who from Florence reported: *According to Professor Aldo Neppi-Modona, one of Italy's leading authorities on the Etruscans, and co-editor of the review Studi Etruschi, the coming publication of the Semerano theories "is going to revolutionise our views of language — I'm convinced of that".*

«The Guardian», December 15 1979.

ON THE THRESHOLD OF A NEW HISTORY OF EUROPE. OUR CULTURAL ORIGINS: THE SEARCH FOR AN AGE-OLD IDENTITY

The most serious ills from which several of the large civilized communities of Europe suffer are caused by a painful wrench, which distances man ever further from his cultural origins. The belief of genetic superiority has been among these ills, although the egoism that troubles the relationships within large communities cannot always be blamed on this. Words, which have greater permanency than any metal, since they spring from the immortal essence of the soul, are authoritative proof of Man's ancient unity. For the first time, this unity more convincingly brings in the peoples of the Near East, where the greatest and most ancient civilizations flourished.

The end of this millennium is destined to bring a reshuffle to the fortunes of the different races. On the threshold of a new order in Europe, it is impossible to ignore the importance of extensive new problems which will occupy those in power.

Just as in imperial Roman times new races threatened the borders and the stability of the Empire, so today other races on the fringes of Europe look to it as a means of escaping misery and poverty. Meanwhile, on the no longer viable cultural level, glaring pedantry triumphs, and philosophical sham, the false problems of man, and the works which engender words, burn smoky incense to obscure any glimmer of truth which could regenerate the world.

These volumes are the result of many years of research into original sources, which hold the distant roots of man's origins. The research was illuminated by the vision of a wider cultural bridge linking the dawn of civilization to the people who created values, and who, from the Fertile Crescent, return here reintegrated in the creativity of the Mediterranean peoples. The Western world owes these people a debt that has never been acknowledged for their inestimable heritage, including writing, the alphabet, and as shall be seen

and proved in the text, the origins of the majority of languages and thus also of their sound systems.

History has demonstrated that ingratitude leads to bloody holocausts, which can only be avoided by reorganizing the fabric of an enlightened knowledge of history.

Following the rich and ever more persuasive finds of the great civilizations that paved the way for the Greeks and Romans, and with better knowledge of what makes up the fabric of our institutionalized erudition, how is it possible to continue, in the face of future generations, to develop our theories, thus perpetuating the bric-à-brac of an improbable Ursprache, *lost in the search for traces of peoples evoked by romantic imagination, spectral shadows in the subjects of many academies, people still fleeing from an unknown Heimat? How is it possible to defraud the people who reaffirm their presence on the threshold of our history, of their due recognition?*

Furthermore, since the future has an ancient heart, striking up a new cultural relationship with the remote past creates a new spiritual unity between us and bygone races, which, like burnt-out stars, continue to irradiate the shining message down to us. These people have been denied the due recognition of having been, in the beginning, influential in shaping our destiny.

The desire for new happiness among populations stirs up closed egoisms in the hope that the word, once again creative as at the dawn of civilization, will penetrate and transform the scream of recurrent bestiality into harmonious dialogue.

Once the general significance of the title of this work has been understood, culture as civilization reborn, a more involved section provides the title for the 'Great Assizes': 'The Apocalypse Can Wait'. But what of the spirit, what of the future of the destiny of Europe? This is a subject that can no longer be left imprudently to political theorists alone.

It is perhaps salutary to recall that if the centre of the world has moved from the Mediterranean to the shores of the Pacific, and if Galileo's 'Accademia del Cimento' has its antipodes in Silicon Valley, where research and technology are continually advanced, it does not logically follow that man's spirit has been enriched and enlarged, nor that the beauty of the world has reached new heights, nor that there is new hope for the starving and dying in the world. It may be useful for man today to return and fortify himself with some ancient virtue and to digest, in the clarity of the symbol, the meaning of the fall of the giants.

Although the progress and results of methods employed in large socio-political groups cannot be ignored, the style and role of citizens have fallen to those of consumers, whose point of intersection is a common market of men, 'fruges consumere nati', or as Leonardo expressed it, digestive tubes.

The legitimacy in some European countries of young protesters holding violent demonstrations against the cultural impoverishment of the day, should be read as a sign of the exasperated consumer civilization, which will produce more bankers and accountants while exiling humanity and reason. To quote Wittgenstein, 'No religious confession has abused metaphysical expression so much as Mathematics'. However, language hardened to signs and numbers is nothing new, since even much of current linguistics formalizes the voice to algebraic diagrams and examines the training of animals, who are only lacking speech.

Man today is privileged by his understanding that at times science is unwittingly cruel and that few scientists like Leonardo, and currently Ettore Maiorana and Rita Levi Montalcini, know how to step off the fame bandwagon and show their anxiety for man: because it is not always easy to convert dynamite or the atom in the liberating and beneficial light of genius.

Let us therefore honour the word for its creative ability to affirm an ever wider humanity, and remember that there are no privileges of race but only common social duties and that no one can succeed alone.

INTRODUCTION

The discovery of the great civilizations of the Near East: Sumer, Akkad and Ebla, has opened up a far reaching historical reference point, a gateway to the origins of Western civilization. The ancient Akkadian language, from which both Assyrian and Babylonian derive, with its impressive lexical wealth, provides firm historical bases on which to document the development of Indo-European languages. The hypothetical reconstruction of an original language, Indo-European, which has been attempted in the past, today seems like a heroic attempt entirely unsupported by any historical evidence. The morphological components, which compete to structure the enunciative forms of our languages, refind their values and their sense of purpose in their origins. It was via Mesopotamia that in the eighth century B.C. India received a form of Semitic writing, the most famous adaptation of which was to become Brāhmī.

TOWARDS THE RECOVERY OF ANCIENT CULTURAL VALUES

Within a short time the ethnic groups, religions and languages of Europe will be reshuffled and subjected to the stormy dynamics of progressive integration. It is precisely this forecast which prompts the desire to provide documentation of our past and to record the distant echoes of the voices of the peoples who shaped the destiny of our civilization, the sum of the supreme affirmations with which humanity has propagated itself down the centuries.

The values picked up and recouped on the distant horizons of the word, as it appears at the dawn of our history, can become like an antidote to the abolition of the living sense, the dissolution of man, who threatens to rail against all the latitudes in which anti-humanism unknowingly raises its head.

In ancient India, the brahmins, who had lost the original meanings of the sacred formulae, rediscovered in the words of the *Upaniṣad*, the desire to uncover the secrets of arcane values, 'Word and thought had left to look

for the *bráhman*, but they returned without having found him'. Today, once more, those who pore over the papers of Indians sages, cannot refind it without listening to the echoes of the ancient *Eden* again, beyond illusory mirages. Neither is it possible for the other divine figurations, *Atman* and *Viṣṇu*, to reveal themselves, for their names are also sealed in the cuneiforms that build up the languages of the Near East, from where, in the eighth century B.C., writing was introduced into India.

Contrary to what the poet felt as 'the bondage of words' and comparable the airy freedom of his ghosts, the use of the voice is once more considered a richness, holding the enunciative tool which liberates man from the darkness of silence and the inarticulate rage of the scream: only the humanity of the word competes to uphold the ripening of a vigilant thought.

It is futile to cry over the void in permanent values or the invisible chasm into which daily life is inexorably sinking today, more insidious than the dark asteroid that has returned to threaten the earth. The only thing to save our continent will be a new and wider cultural movement. This will be possible only if culture can identify itself with the creative energy which unveils the needs of change in times of crisis, and provide an informed conscience to those who are most prepared.

In order to cure the moral and material failings of the world, which we are forced by fate to inhabit, the mass media work to spur on the intellectuals denouncing their complicit silence. The term intellectual is, however, out of date and ill suited to uphold such an arduous undertaking. In order to enrich the substance of their possible discussion, those who can must themselves provide the objective proof of the need for well directed intervention, so as to avoid contentions of words with the air of doing battle with the winds of old mills.

Only those peoples who acquire a clear understanding of their past are in a position to construct a future proportioned to their needs, since they are free of the errors which burdened the ancient path. The others, entangled in the mechanisms of a soulless world, act out each day a life that is not fed by secrets, healthy roots. However despite all this manoeuvring and jousting, in these pages there will still be those who in alluding to speaking men and languages will talk of race; as there will also be those who consider Indo-Germanic to be the true 'Ursprache'. It is not surprising that this is still the case, as if nothing had come to pass. It is the sign of the absurd which explodes in the space that cannot be filled between the invocation of man and the obtuse indifference of the world.

From June 25th to 27th, 1987, three years after the publication of the first part of *Origini della Cultura Europea* (The Origins of European Culture),

Werner Maihofer, President of the European University Institute in Florence, used almost the same title for a meeting between renowned orientalists to discuss the 'Middle Eastern Origins of European Culture'. Giovanni Pettinato made many interesting and intelligent observations regarding the various papers.

This new contribution to the history of the origins of man is published in Florence at a time when the echo of the Laurentian celebrations, honouring the climax of an unparalleled quality of life, is still resounding. Here Pico della Mirandola drew the prophet 'Abd Alláh's sense of man's dignity from Arab texts and revealed the Chaldean and Egyptian mysteries. Here Western culture felt the constant call back to the doctrines of the East, and in the great reconciliation of the faiths of East and West, sky and earth were invoked to compose a single harmony. Filippo Mazzei, a fighter for the freedom of the United States of America came from this land, which named the New Continent. As J. F. Kennedy remarked, the principle of equal rights, set out in the American Constitution, is inspired by the writings of this famous Tuscan. The publishing house Leo S. Olschki, a dynamic centre for the promotion of humanistic culture in the world, is based in Florence. It is the hope of the author that this work does not dishonour Florence's ancient humanism and harmonizes with the fervour of a new rebirth, particularly after the brutal massacre has inflicted a burning wound to the city's composed beauty, without succeeding in extinguishing her soul.

The founder of Federal Germany, Theodor Heuss, declared that without politics it is possible to make culture, without culture it is impossible to make politics. If it was still the practice to place one's work under the benevolent auspices of a patron, I would not hesitate, in the refuge of the past, to place my work before the greatest and most illumined of monarchs from the thirteenth century onwards: Frederick II, Emperor of Germany, King of Sicily and Puglia, in whose Palermo court Latin, Greek, Hebrew, Arab, Germanic and French culture existed together harmoniously. On a par with, or perhaps more than the country of his fathers, he held this Mediterranean island dear and reorganized it, humiliating the pretemptious barons.

The 'baptized Sultan' opens the horizons of knowledge to the spell of Eastern culture. The contentions he aspired to were engaged in with the Sultan of Egypt and Tunisia and science and learning were given full rein. The terms of his wisdom reached people in every latitude. The Greek Jew Teodoro and Michele Scoto became members of his court, as did ranks of melodious poets. The great Jews Yĕhūdāh Ben Shĕlōmōh Kohen and

Ya'cōb Anatoli worked here together with Arab thinkers. The presentation of the *Liber quadratorum* of Leonardo da Pisa reached Frederick here.

Barbarossa's grand son who would have unified the 'garden of the Empire' and who after the victory at Cortenuova sent the 'Carroccio' to Rome, thus remains the great symbol of illumined sovereignty which with lucid daring confronts its contention against the darkness of time.

THE GREAT CULTURAL IRRADIATION FROM THE FERTILE CRESCENT

Following the discovery of Ebla and the new finds concerning the great civilizations of the Near East, research has been forwarded by the return to a vast historical reference point. This is constituted in the main by the written Semitic language, which spread with the great conquerors of Akkad, Sargon and Naram-Sin, over the shores of the Mediterranean and flowed back through Babylonian and Assyrian. Cuneiform writing, from which it benefits, is the inheritance of the Sumerian civilization, which was more culturally important in antiquity. Sumerian words unnoticed survive in our languages.

In the past the complex system of microasian ethnography has been one of the principal themes of oriental studies. What is now most pressing is not to dwell on the infinite mixings of languages and peoples 'born to fall like leaves', but to underline the language, or rather the voice which dominated the chorus of speakers and which today reappears on the shipwreck of time.

When examined, the Tablets of Kül-Tepe, 'the hill of ashes' in ancient Cappadocia (later to become the land of Wulfila), were found to use Assyrian of the third millennium B.C., thereby testifying to the vast Assyrian colony and its cultural influence over large areas of Asia Minor. Palaeo-Assyrian culture overwhelmed Proto-Hatti civilization, with the consequence that cuneiform script became the means of linguistic communication before the discovery of the alphabet.

The Boğazköy Tablets demonstrate how the Akkadian language predominated over the cultural parasitism of the Hittites. The language used by the statue of Ibbit-Lim in Ebla appeared to be Akkadian. The propulsive, vital force of the Aramaic language was subsequently to provide the means of communication between the Assyrians and Jews and was used as the administrative language of the Persian empire, up until the seventh satrapy and India.

Our history of language therefore starts with the substrata of written symbols. It is salutary to note how in cases of catastrophe, when traditional

frameworks collapse, writing protects language from the corruption which is otherwise inevitable in the fragile medium of the spoken word.

Derrida rightly celebrates the fascination of absolute legibility, the guarantee that a written text may be read *ad infinitum* in a variety of countless different contexts: 'Even in the absence of all possible readers, after the death of all intelligible beings, writing, with a heroic abstraction, keeps alive the possibility of something being re-read ... Writing, by cancelling the living references of the spoken word, promises its semantic content salvation, even beyond the day when all those capable of speaking and hearing fall victim to the holocaust'. This dispenses with the need to dwell upon possible new, non-existant words and hypothetical references to enunciative elements of which no trace remains in time or history.

The Presumed Dispersal of Languages: an Offence to the Biblical Text.

The Contribution of the Akkadian Language

The Bible tells of the building in Babylon of a great tower, the ziggurat, and of how it was held to be an obscure symbol of power, which offended and challenged God, whilst for the Babylonians it was a temple of prayer. So God declared, 'Let us go down and there confound their language' (Genesis, 11, 7).

The Vulgate interpretation, that God scattered the languages, is contradicted by the Hagiographa itself, when in the tenth pericope it refers to this dispersal using the appropriate Hebrew term **lāšon** 'tongue'. However, in the original language of our ziggurat, 'mingle their tongues' actually means 'cause discord', 'trouble and upset the unity of intent', the surest way of bringing about the downfall of a people. Here the term **lāšon** surrenders its place to the word **šāfā** 'lip'.

Similar expressions are common throughout the chronicles of the deeds of Assyrian-Babylonian kings. Thus, in the chronicles regarding the great Sargon, founder of the dynasty of Akkad, it is said that 'In the tenth year his hand reached the borders of the western lands, making one its word and erecting effigies of himself in the west'. 'Made one its word' has the opposite meaning of 'mingle their tongues'; it denotes a unitary politico-religious centralization, imposed by the conqueror on the lands which had fallen under his dominion. Recourse to the language of the great civilization of Akkad and Sumer will free us from the crucial doubt, which prevents us from solving the mystery of countless words, and which will act as

a table of reference in our new approach to historical etymological research. By turning to the original great language we dispense with the need to examine traces of other related languages in detail, comforted by the certainty the demanding scholar Giovanni Garbini expresses when he states that, 'Given its ancient documentation, Akkadian unquestionably furnishes us with precious elements for the reconstruction of the physiognomy of the Semitic languages as they were actually spoken around, let us say, the fourth millennium B.C.'.

The body of facts and linguistic evidence which was examined in this work could be described with a subtitle from Vendryes: *Introduction linguistique à l'histoire.*

It will become ever clearer that the linguistic act of translating the various contents of consciousness is linked to the polyvalence of meanings which a word, on its own, is destined to gather throughout the historical process: a plurality of semantic values stemming from a single reality, the pertinence of one original meaning. The compact nucleus of a word is thus able to pass unscathed through the magical and ritualistic languages of primitive races and apotropaic or evocative formulae, to emerge in the formulaic expression of faith in prayer. The insolent, formalizing verbosity of so-called new linguistics, which so often overshadows common sense, is of no help in the opening today of a new dialogue. 'The profound linguistic reality' in the end reveals only profound consternation on observing how low the formulaic level lies, almost as deep as the void into which Dante peered: 'tanto che, per ficcar lo viso a fondo, io non vi discernea alcuna cosa'.

THE NEW FOUNDATIONS OF HISTORICAL LINGUISTICS

The advent of the great Sargon, founder of the dynasty of Akkad (which around the middle of the third millennium B.C. loosed its weaponry on the Mediterranean, thrusting onto the island of Crete), brings with it the transparency of a great symbol: the contribution made to Western civilization by the greatest civilizations in the history of the Near East. Evidence can be found in the ziggurat unearthed on Mount Accoddi in Sardinia, another trace of Mesopotamian religion and culture. Noteworthy too are the reports issued by the mass media, backed up by well-informed and well-documented archaeologists, which relate to this discovery and are reminders of the frequent voyages undertaken off Italian shores in ancient times by peoples from Mesopotamia. So it is that the recovery of the lan-

guages and traces of the great civilizations of the Near East may enable the historical linguist to follow a new seam in the exploration of the origins of our words which, in turn, hold the secrets of the origins of our civilization. It is this examination of their history that urges the European conscience to question and redefine itself, in the hope of rediscovering the meaning of our destiny.

A few decades ago nobody would have entertained the possibility of a reality which does away with all Eurocentric conceit and restores due recognition to the inexhaustible matrix of the Near East, including the linguistic plane.

The Name

Name, the genetic codex of a living being's individuality, foreshadows the 'nomen-omen' identity: name as a projection of destiny, a real and specific identity. However, in the tablet of destiny a name, the divine word, had true worth only when written.

The creative function of a name is already celebrated in the Biblical text dedicated to the Creation. In Genesis (I, 5-11), it is said that «'Elōhîm called the light 'Day', and the darkness he called 'Night'; 'Elōhîm called the firmament 'Heaven', then the dry land 'Earth' and the gathering together of the waters 'Seas'». Thus the elements of the universe emerge from chaos thanks to the names which mould them into specific features of the Creation.

The motif of the creative name is already present in the ancient Babylonian and Assyrian poem *Enūma eliš*, a celebration of the deeds of the god Marduk. An *ouverture solennelle* provides the opening lines: 'When the heavens above had no name, the earth below had none ..., when none of the gods had (yet) been created and they did not (yet) have names ..., Laḫmu and Laḫamu were created and given names'.

Diogenes Laertius (II, 5, 15) offers the opening passage of the work of Anaxagoras, in which the philosopher places the intellect, the νοῦς, at the origins of things, responsible for organizing the elements. 'All was confused, then came intellect and put it in order'.

The origins of νοῦς were sought in vain; all that could be discerned was that its stem was νοϝ-: in that digamma, an original -b-, nobody made out that in Latin etymology it was necessary to postulate 'nomen' and in Greek ὄνομα. The Akkadian is **nabûm** 'to give name'; **b, m, w** alternate: in Akkadian the name **awilu** 'man' is also found written as **amīlu** and **abīlu**.

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For the ancients the magical essence of all beings was enclosed in their name and to know it was to have power over them. A relevant formulation of modern thought with regard to names is represented by the *Philosophy of Names* (*Filosòfija imeni*), which Aleksàndr Fëdorovič Losev held to be central and fundamental to metaphysics. He reflected on the assumed eidetic structure of reality, embracing the dynamic and constructive features of eidology and Platonic antinomies.

All this constitutes a system of symbolic realism: the universe, to differing degrees of verbalization, is a construction of names.

In this work, however, the far-off, enunciative meaning of name is used. The various names which, in different languages, denote a similar reality, are drawn from the distant horizons of history so that they may reveal the different ways in which the mind reacts to the reality of the cosmos.

The cultural phase in which we now find ourselves is characterized by a profusion of disciplines, producing in turn a quantity of terminology which cannot always be said to bring cognitive enrichment. Old ideas are often hidden under new guises which serve only to clutter the frontiers of the various fields of institutionalized knowledge. Despite this, there is not one particle of our cultural universe which cannot find its point of reference in a lemma of a remote and organic symbolic codex. Thus the history of words (as far back into the nebula of their origins as the observer's eye can see), bears witness to the dignified survival of the humanistic anthropology, which Foucault believed to be dissipated in the light of his structuralism. For many years the methodological impossibility of following the hazy paths of Indo-European research was aggravated by the fallacy that the present, contrary to the views of Heraclitus, was the only dimension of reality. Structuralism does not set a premium on the dynamic matrix of words as seen from a historical, evolutionary point of view, ignoring as it does the inexhaustible wealth words provide, capable as they are of spreading through every strand and topic of communication, owing to their ductile nature and vitality.

Historical linguistics has long been conditioned by schools of thought which have confused the realms of competence and application of different fields of study, such as the anthropological structuralism of Lévi-Strauss, a by-product of the linguistic structuralism of Jakòbson and Trubetzkoj. The outcome of this is to be found in the paralogisms of those who assign the task of renewing the social sciences to the new school of phonology, solely because it will not consider the terms used as independent entities.

The new historical perspective, enriched by recent acquisitions and new, hard-won conquests, makes it necessary to reconsider and re-evaluate past experience.

CENTUM AND SATEM

Great importance is traditionally given to the dichotomy which divides the two groups of Indo-European languages: those languages which are known as *centum* (pronounced *kentum*) and those defined *satem*. However, a prehistoric frame of reference taking into consideration the notion of the number *cento* (hundred) would presuppose a degree of cultural development incompatible with that of the Indo-European origins. Leaving this consideration to one side, the origins of the word 'centum', the Italian *cento*, Greek ἑκατόν, Sanskrit *śatám*, Old Gaelic *cēt*, Gothic *hund*, Tocharian A *känt*, B *känte* have never been clear. It was erroneously hypothesized to stem from the base *dekṃt* 'ten', but 'centum', ἑκατόν, displays the same base as the components of -κοντα, '-ginta', that is to say the *tens* of Greek and Roman numerals. These components, with the final -*a*, represent a dual of the base word, meaning 'hand', the number 5 graphically symbolized by the Latin V, which, when counting on one's fingers, depicts the hand with all its fingers. Thus the Gothic *hund*, 'hundred', provides the base for *Hand*, Gothic *handus* and Anglo-Saxon *hand*, and for which no extra-Germanic associations are known. 'Hand' doubtless derives from the same base as the Greek χανδ-άνω, I hold: in the hand (Od., 17, 344), Latin 'prae-hendo',˙Aoristic ἔχαδον (cf. the Latin 'praeda' < *prai-heda*). The unknown base, hypothsized in *ghend-*, corresponds historically to the Akkadian **qātum: qá-a-tum** 'hand'. This also provides the base (the initial occlusive unvoiced, instead of χ- from **q-**) for the verb κτάομαι, 'I take', originally 'I place my hand on'. It is thus from the Akkadian **qātum** 'hand' that the history emerges of the Sanskrit *śátám* (with initial palatal sibilant) and of 'centum', ἑ-κατόν, of which the initial ἑ- may be likened to εἴκοσι: *Ϝίκατι twenty (the Akkadian **e-šrā**) and which denotes a multiplier that will multiply 'five', a hand, by twenty.

ETYMOLOGY

Having abandoned, thanks to Schuchardt, the old antithesis between phonetic etymology and semantic research, scientific linguistics was able to rid itself of the old empiricism and pursue the historical individuality of

words, as far as possible within the given limits. Etymological research benefitted little from the linguistic structuralism of Jakobson and Trubetzkoj extolled by Lévi-Strauss, because the advent of phonology not only altered the linguistic perspective, but also furnished the social sciences with the same degree of renewal which 'nuclear physics, for example, brought to the category of the exact sciences'. However, the value of renewal esteemed by the philosopher, has little to do with the historical science of etymological research. Phonetics, a comparatively recent discipline, was developed by the fascinating and careful analysis of Indian grammarians. The real progress in historical linguistics came about in the field of Romance languages only because the starting point for comparative studies, on a historical plane, was easily found in the parent language, Latin.

The insubstantial, futile attempts to attack the hypothetical proto-Indo-European, proto-Germanic and proto-Slav areas inspired by Schleicher, already begin to dissolve with F. Diez.

Foucault, theorist of the death of man, disappearing 'like a face of sand' in the anonymous practices of knowledge and power, hints in his closing pages at the need to resuscitate his subject and reaffirm it on the plane of historical practices, so he can operate once more within the coordinates of individuality. The problematics of subjectivity, which came to the fore late in Foucault's work, mark the shift in structuralism towards history.

Having reached the scientific stage in etymology, we are now faced with certain elements capable of obscuring the horizon, in particular the etymological dictionaries of Ernout-Meillet and Walde-Hofmann for Latin and of Chantraine for Greek. Max Vasmer's work opens up a rich field of research for Russian, as Mayrhofer's does for Sanskrit. The researcher, whilst consulting the volumes that provide the background to the essential Greek and Latin words studied in this work, is assailed by problems of doubt and contradiction, especially when faced with the lemmata of Greek and Latin etymological dictionaries.

In the Romantic era comparative etymology drew from as far afield as ancient Indian and Persian; it distanced every historico-philosophical apriorism, and methodically pursued the history of words in the circumscribed field of similar languages.

The Indian language and culture, celebrated by F. Schlegel, strengthens the links on the guidance of morphological similarities. Etymologically, *Mutter* in German was placed with Latin 'mater' and Ancient Indian *mātár*. There are countless other obvious affinities. It could be said, with Biblical sadness, 'You multiplied the numbers of men, not their happiness'. In

order to avoid both past and more recent etymological disagreements, researchers abandoned etymology, though without expressly saying so.

Based on the Indo-European hypothesis and lacking a wider range of reference, lexical research was hampered, etymology was left in the hands of the grammarians and caught up in the intricacies of comparative grammar. So-called historical linguistics had a geographically limited view of history. Many of the elements which make up words: case modifiers, affixes, prefixes, are seen by linguists as being etymologically irrelevant, empty parts; they did not realise that, although morphological aspects may be temporary elements, added to the core of a word, just as clothes and ornaments are used to dress the human body, changing with fashion, they do, nonetheless, have a history of their own.

For the Indo-European languages, these elements were present over a relatively short period of time. Grimm's Laws regarding shifts in explosive consonants in Germanic languages have thus a limited area of application. The initial part of *zwei* corresponds to a *d-* in other Indo-European languages. But the origin of *zwei* (and also the origin of Latin 'duo' etc.) was unknown. It is only thanks to our wider table of reference that *due*, Gothic '*t-wai* etc., leaves the Indo-European confines, where it is placed as root *de-*, and recovers in a more distant word a base with initial *t-*, indicating the natural meaning of 'twin'. The same is true for thousands upon thousands of words, showing that the horizon of Indo-European origins was lit up by the sun of the Near East.

What is the truth?

Scientific etymology, advanced in the etymological dictionaries of classical languages, is of no use in explaining the origin of Latin 'verus'; virtually nothing was known. Only comparisons with a few other words (not all of which are pertinent) and the absurd connection to 'verbum' are offered. 'Verum', 'truth', from 'verus', Old High German 'wār', corresponds to Akkadian **bârum** 'to become certain, proved, certified' and may be associated to the sacred **bārûm** 'the diviner': from **barûm** 'to look upon, to inspect exta, to observe omens', similar to autopsy.

Whilst the truth of the Romans is an appropriate term for the future compilers of new legislation governing the rights of different peoples, the truth of the Greeks, ἀ-λήθεια, begins with a negative, ἀ-, and is based on λαθεῖν in the sense of '*being hidden*'. The constantly changing thought process thus becomes part of a never-ending alternation between light and

dark, depriving coverings of all truth, just as, when a rotating planet turns and shows its hidden side, which is also lit up. No reference is made to the evident connections between the Greek word and other terms belonging to the same spheres of cultural origins. Akkadian **lâṭum**, Hebrew **lūt** 'to cover, to hide', **lāt** 'secrecy'. Unveiling the meaning of ἀλήθεια brings to mind the work of the hermeneut, of the ἑρμηνεύς *'interpreter'*. The only information given for this term was that it was a 'terme technique sans etymologie' (Ernout-Meillet). We shall return to this matter below. U. Galimberti, in *Linguaggio e civiltà* wrote perspicaciously about etymological suggestions in the philosophy of Heidegger and of Jaspers.

The treatments sketched by etymologists often end with the terms 'obscure', 'inconnue', 'unbekannt'. In other cases heroic attempts lead to banal errors. The etymon of Latin 'culina', for example, illustrates this perfectly.

The Italian exhibition *Il Vetro dei Cesari* was regarded as a spearhead for the Italian cultural offensive in Britain. More than 160 glass exhibits from the Roman Empire were displayed in London. On such occasions no opportunity is lost to draw retrospective panoramas and build hastily constructed bridges into the past. In this particular case, the public was told that the origins of the art of the magical Augustan glassmakers were extremely remote, dating from the Bronze Age. This age-old industry was born in Mesopotamia where it developed and expanded towards Egypt. After a period of decline, it blossomed again with the Assyrian-Babylonian Empire in the seventh century B.C. It later came to the West and triumphed in Rome where people were fascinated with techniques belonging to bygone ages. This appears clear; however enthusiasm wanes when we trace the beginnings of our Western culture on the basis of equally concrete evidence.

The word 'etymology' has a parallel destiny to that of mystery, *mystérion*: a mystery that does not know its own self. In Greek, the term *etymología* is of relatively recent date. It is from the Hellenistic period. It was connected to the Stoics (cf. V. PISANI, *L'etimologia*, Paideia Editrice, Brescia, 1967, p. 14, n. 3) and was present in a work by Crysippus. It is known to the geographer Strabo, the rhetor Dionysius of Halicarnassus and to Apollonius (Dyskolos) but unknown to Plato who, in *Cratylus* leads etymologies into the dizzy whirls of a reeling dance where he is influenced by little more than the sounds made by words. *Etymología* is therefore related to Greek *étymos* 'true', *étymon* 'the true element in what is said'. This word is however in turn traced to *eteos*, 'true, authentic', of unknown origin. Our much older table of reference provides us with the certainty of the origins of *etymologia* and confirms its meaning, 'discourse about the truth of a word', that is, about the truth promised by the word itself.

Plato's etymolgies in *Cratylus* are fairly similar to those expressed by Homer when, for example, he places the name *Odysseus* next to *odyssómenos* 'angry'. When considering classical writers, it is difficult to draw the line between a play on words and etymology. Plato's inaccurate etymologies cannot be explained solely by his desire to prevent analysis being shifted from things to names.

The most striking of Plato's etymologies include that of θεοί, the *gods*, originally conceived as unfixed stars. The name is said to come from the verb θέω 'I run'; ἀήρ 'air' was given the meaning of ἀεὶ ῥεῖ 'constantly moving'. The elements of language perceived as phonic representation of the real tend to become constitutive glottogonics. For example the letter ῥ- expresses mobility while λ- expresses lightness etc.

Of the various etymologies contained in *Cratylus*, philologists today tend to accept that of σελήνη, 'selene' (the *moon*) deriving from 'selas' (*splendour*). Etymologists, however, pronounce this word to be 'obscure'.

The etymologies of the ancients frequently respond to an enunciative or exegetic need. The Biblical etymology of Babylon is thought to be similar to Homer's etymological treatment of *Odysseus*, that is *Bābēl*, explained on the basis of Hebrew **balāl** 'to intrigue'. It is however Babylonian **bāb-ili** 'god's gate', Sumerian **kà-din-gir(ra)**. Unexpected derivations attempt to explain the names of the patriarchs. In the *Pentateuch*, place names and names of people led to etymological myths. In the first part of *Genesis* the origin of the terrible **bārā'** remains a painful mystery for Bible philologists. It expresses the big bang of 'Elōhîm for which we have blindly accepted the translation of 'created'. The seventy *epoiēsen* are worse, *ektisen* in Aquila's version, better. The word **bārā**, which is repeated 47 times in the Bible, is a solemn term. Like *eden*, it is drawn from a language of remote and venerable cultural traditions. It is Sumerian **bàra** 'to spread', ('weit öffnen'): it is heaven and earth rushing to take up their designated places in the creation. For as long as science still retains the pyrotechnics and the big bang of the Beginning, **bàra** will be a better rendering of the original act.

It is not essential here to dwell upon the long history of empirical etymology, which first developed with the Sophists. From language as a product of nature (*physei*) in Plato's terms, we pass onto the Alexandrians' concept of language as 'convention' (*thesei*). With the Alexandrians the study of primitive words (*archai*) is followed by morphological and phonetic research.

In *De lingua latina* Varro continues the excellent philological work of Aelius Stilo; however the etymologies he postulates in this work have been defined as puerile: 'amnis' is related to 'ambitus', 'ager' to 'ago' (leading to

the ridiculous modern interpretation 'taking to pasture'; 'palus' *marsh* was related to 'paululum', that is *a small quantity of water* etc. The etymologies of Pompeius Festus and Nonius Marcellus did not do much to improve the situation.

The *etymologiae* of Isidorus of Seville (sixth century A.D.) are useful for the archaic terms he attempts to explain, but are also thoroughly bizarre.

Πάντα δι' αὐτοῦ ἐγένετο.
Johannes (I, 3)

* *
*

Plato, Varro and Isidorus try to recreate the discernible universe by analysing the simple or majestic words connected to its origins. It is 'name' that, by the will of 'Elōhîm, first draws the elements from chaos. This becomes *lógos* in the Gospel of St. John: 'everything was created through this'. No one realised that if the base of *lógos* 'reason, word', was sought in the stem of the Greek *légō*, 'collect, enumerate', which had no etymology, then this would not provide the values that can, be obtained from our more ancient table of reference, where the almost identical **leqû**, apart from the meaning of 'take', also signifies 'understand'. It is from this that the Hebrew word meaning 'knowledge' derives. Thanks to our table of reference, the Greek *noûs* 'intellect', the organizer of the universe according to Anaxagoras, can be identified with the verb meaning 'to name'.

In the search for the very ancient knowledge of the Italics, the recognition of the etymological value of ancient Latin words, provoked Vico's philosophical questioning; he attempted to accord the rhythm of ideas with the flow of historical facts. Although he failed in this, his aims and recognition of an illuminating presentiment were worthwhile. As in all recent and modern research, he did not have any historical reference to a real, alive world, to the distant millennia.

An achievement forever.

The historically based structure of Vico's thought leads us to produce evidence capable of expanding the limits of etymological research beyond the boundaries imposed by the Romantic school's historical grammar.

In his masterpiece *Mōrēh nebūkīm*, 'Guide for the perplexed' Maimonides aimed to console those souls troubled by the contradiction between the

traditional teachings of the faith and rational thought; he attempted to show that there was no contradiction, but rather a widening of horizons, a richer vision of ancient cultural connotations.

There are words which streak like lightning flashes across boundless skies and prove how created (and at the same time creative) words have the speed and propagation of sound. We stumble across one of these at the Eastern limit of the Indo-Germanic world and it confirms the opinion that mathematical proof offers the guarantee of practical precision: the ancient Indian *mánaḥ*, 'intelligence, spirit, thought', *mánuḥ*, 'man', as in a thinking being, like the Greek μένος *spirit* and thus, with semantic meanings more similar to those of the original, μήν *month*, that is the calculation of time measured by the moon: μήνη, and thus again the Latin 'mens' *mind*, the Gothic *man* 'to think' and Lithuanian *mēnas* 'to remember' etc., find their radial centre in a word from the most ancient tradition: Akkadian **manû** 'to calculate, to count, to consider'. The noun **manītu** 'number, that which is calculated' is a distant source of the Latin 'moneta' (see 'moneo'), which through abject calculation and thought risks deification as 'Juno Monēta'. However, historically Akkadian **manû**, at the origins, after spreading to India, continued its journey even further to be associated not only with *brahman* of ancient India, but also in the magical power of the *mana* of the Melanesian peoples, energy or dynamic essence, μένος which animates objects or people, like the *manitu* of the Algonquins, which confirms P. Rivet's discovery of the relationship between Austronesian languages and those of the American Indians.

A grammarian of the past, who did not have the recent discoveries in the Near East in perspective, would not have been able to brave the flying jump from the Akkadian **manû** to the Melanesian **mana** and perhaps he would not even do so today, in order to remain faithful to his limitations, like the scholars of Salamanca who whistle up storms and stay at home.

Etymologies: under the veil of Isis.

In Sais, the ancient statue of Isis bore an inscription: 'I am all that has been, that is, and that will be: no mortal has ever lifted my peplos'. Thus many etymological mysteries have remained concealed.

Here at the threshold one must guard against the surprise discovery that the most common words in our languages have no real history or etymology. Whoever looks for the origin of the Latin 'aqua' *water* will read in authoritative texts that 'ce mot ne se retrouve pas ailleurs' (Ernout-Meillet). There is, however, no mystery about a Germanic word, the Gothic *ahwa*

'river', the German *Aue* and the component of the toponym *Scandin-avia*, which is something completely different. We are far from connecting at its origins the word 'aqua' to a reference table which is no longer conjectural but historical, offered by the first great civilizations of the past, whose languages we have managed to recover in the last two centuries: this reference table is Akkadian with its great dialectic treasures, Assyrian and Babylonian. Therefore we observe that the Latin 'aqua' corresponds to the Akkadian **aga'u, agiu, agû**, accusative **agâ**, 'current, wave, flow of water'. This base also goes back to the origins in the name of the Aegean Sea, 'Aegaeum'. As in *Køben-havn*, the component *-avia* of *Scandinavia* and the German *Aue* echo the old term with the meaning *pond, marsh* which are residue of rivers: Akkadian **ḫawu, ḫawwu (ḫammu), ḫabbu, ammu (āwu: 'swamp')** from which the hydronyms Bret *Avon* and Italic *Ema (Ima)* derive.

The origin of the Latin 'unda', 'wave' is unknown, as is that of Greek ὕδωρ, ὕδος, and Slav *voda*, which call to mind Akkadian **adû**, Sumerian **a-dé-a**, 'wave': -ρ in ὕδωρ shows that it means *running water*: Akkadian **arû** 'to go, to advance'. As far as the original sound *a-* is concerned, it is known that already in the II millenium B.C. in north-west Semitic **a** and **u** were interchangeable: **šumum / šamum**, 'name'.

In Homer, a word for bread surfaces from the most ancient substratum: ἄκολος (*Od.*, 17, 222); its origin is unknown. The reference to Sanskrit *aśnáti* 'eats' in its turn awaits illumination, while Akkadian comes faithfully to the rescue with **akalu** 'bread'.

Unknown too is the origin of the name of the archetypal Greek divinity, Apollo, the highest symbol of light and harmony coexisting in divine fullness, for Apollo used rays of sunlight to make the strings of his lyre, and of his silver bow. The etymology of the name 'Απόλλων is given with the melancholy refrain 'inconnue'.

If one strays from the Thessalian "Απλουν (which rhymes with Akkadian **aplum** 'son' and justifies the meaning of Latona, Λητώ 'mother'), like the Semitic denomination of the '(unbearable) face of God', Hebrew **penû-'El**, 'Απόλλων (see anthroponym 'Απέλλων), in his solar hypostasis signifies shining face : Akkadian **appu**, Siriac **appē** 'face' ('Gesicht') and **allu, ellum** 'luminous, holy' ('hell, heilig; von Göttern').

Even the adjective which best expresses one of the components of Greek spirit, καλός, *beautiful*, has never been blessed with a history stretching back into the remote past. All that is known for certain about καλός is: 'l'etymologie est ignorée'. No-one had the slightest suspicion that words like the English *holy* and German *heilig* 'sacred, holy' could have their root in the same thousand-year-old stock as καλός, whose original meaning is

'whole, perfect, healthy'. The Greek reveals beauty in its origins with the colours of health, integrity, like a reflection of the intangible divine perfection. The evidence is presented by the well known meanings of the German *heil* 'whole, healthy', English *whole*, Anglosaxon *hal* which have the same origin as holy and καλός.

Sappho calls the moon beautiful, κάλαν, when it radiates light in its fullness (πλήθοισα) and the stars pale in comparison; καλός, 'perfect, whole, beautiful' is Akkadian **kalûm**, western Semitic **kull** 'whole, all': perfect is the creature of the holocaust to be offered to the divinity. Analogical confirmation is to be found in Akkadian texts where the adjective meaning 'fattened' (Akkadian **marû**), used of animals destined for sacrifice, is sometimes linked to another adjective with the meaning 'pure' (Akkadian **ebbu**).

We cannot continue to claim that the Greek word ἀγρός and the Latin 'ager', derive from the verb ἄγω with the meaning 'the place where animals are led to graze': 'ager', ἀγρός is 'cultivated field' and no farmer worth his salt would lead the goats to graze the shoots, because ἀγρός has a thousand year-old ancestor in the Sumerian **a–gàr** 'field' and in Akkadian **ugāru**. The Latin 'sons' *guilty* cannot be fobbed off as a present participle of the verb 'esse' instead of discovering there the base of σίνομαι 'I do wrong harm', whose origin, it is true, is unknown, but which is a denominative of Semitic origin: from Akkadian **şīnum** 'criminality', **şēnu** 'wicked': **ša-şīni** 'criminal': English *sin* comes from the same base.

This is the reality upon which, as in the disciplined practices of scientific research, anyone may propose solutions or evidence.

How may the analysis of words (at times even the most common and closest to everyday use), or etymological research be accepted when to explain the Latin 'culina' 'kitchen' it resorts to the banal compromise of 'culus', instead of singling out the synonymic root of 'coquina' 'kitchen', from 'coquo', that is, the root which for 'culina' can only be that of 'caleo', Akkadian **qalû**, with its form **qullû** 'to burn'? Even the etymon 'repudium' is an outrage to Rome.

And how can it be acceptable, in order to illustrate the origins, for example, of the archaic Latin 'prosapia' 'kin, progeny', to suggest 'pro-', which obviously calls us back to the past, and also a term dredged up from the Sanskrit area, which touches on the gratuitous obscenity of *sápah*, 'pēnis', instead of discovering a word with the meaning of 'gens', to be precise Akkadian **şābu** 'people'?

In a few, still topical, pages Giorgio Pasquali (G. Pasquali, *Preistoria nella poesia romana*, ed. S. Timpanaro, Sansoni, 1981, p. 65 and following), once

again with Debrunner, evoked Greek words deriving from the pre-Indo-European background, words, among many others, such as θάλασσα *sea*, εἰρήνη *peace*, ἑρμηνεύς *interpreter*, πρέσβυς *old*, πρεσβευτής *ambassador*, he moreover included nautical, commercial, religious, and state terms, as well as toponyms, and plant and animal words. Thus: δοῦλος *slave*, λαός *people*, πόλις *city*, terms for the sovereign: ἄναξ, βασιλεύς, τύραννος; and lastly, words like βραβεύς *referee*, and the names of the great Greek heroes: Achilles, Ulysses etc. Similarly, he listed all the names of musical instruments. The etymology can be traced here, in the etymological dictionary. As far as Latin is concerned, while devoting much attention to immigrant Indo-European words, Pasquali observed that in its lexicon there are many words which it is not possible to etymologise with complete certainty, and he turned back to terms of presumed Etruscan origin such as 'person'. Therefore Meillet's argument is picked up again, on that 'part d'inconnu: cette part est large ...'. The Indo-European faith is, however, even larger.

The problem which concerns such a construction today, following the discoveries of the past century, puts us in the position of affirming that the Indo-European system runs the risk of seeming a ruined castle. It is the common words themselves which confirm their historical ancestors, not in Indo-European roots but in words which bear witness to their right to belong to the Mediterranean, genetically traceable to the great civilizations of Sumer, Akkad, Babylon, Ebla, Ugarit, Tyre and Sidon. In order to express concisely this remote derivation it is the Akkadian language, the most ancient and richly documented, which in the main comes to our rescue.

Indo-European does not even manage to explain the 'inconnue' origin of καί, originally 'as, like' ('également, et', Chantraine), which in Cypriot and in Arcadian of Mantinea keeps in its original Semitic pure form: **ka**, comparative particle, of similarity or proportion, 'as, like; at, after', Arabic **kai**, Akkadian **ki**.

Indo-European does not even assure the etymology of οὐ, 'not'; of οὐκ, οὐκί, οὐχί: 'l'étymologie de οὐ reste obscure'. Instead οὐ, which bears out the rule of the dropping of -*l*-, the original intermediary or at the end of the word, corresponds to Akkadian **ul** 'not': therefore οὐκι, with -κι (Akkadian **ki**, 'like') gives the original meaning 'not like'.

Even the etymology of the Latin 'et' is unknown, which means *company, together, with*: Hebrew **et**, Akkadian **itti** 'with', which returns in Greek ἔτι.

Also unknown is the etymology of the Latin 'cum' *with*, which denotes *union*: from the base of Akkadian **kamû**, 'to bind', that of Greek σύν, from ξύν, which derives from Akkadian **kussûm** 'to bind, to tie'. The etymo-

logy of the very common 'res': which gives Akkadian **rēš (rēšu)**, 'object, piece, item' in the sense of 'caput' in numbering. For the phenomenon of original -*l*- dropping, in Greek, two examples are noteworthy: σάος, 'safe and sound', Latin 'salvus': the origins of these words were unknown. Since Indo-European is unable to link σάος *healthy* and Latin 'salvus' with the Semitic: Akkadian (read **šalāwu**) **šalāmu** 'to be in good condition, intact', **šalāwu: šalāmu** 'health', **šalmu** 'sound, whole': ⋆**šawu** (with the dropping of -l- in Greek; **m** in Akkadian is read as **w**, especially between two vowels). Thus Akkadian **šalmūtu**, ⋆**šalwūtu** is Latin 'salus, salutis'. Thus σῶμα *body* corresponds to Akkadian **ṣalmu** > ⋆**ṣamu** 'bodily shape'; the stem σωματ- and the meaning of *cadaver* bring to mind a distant crossing with the base of Akkadian **šalamtu** 'corpse' ('Leiche'), plural **šalmātu** > σώματα.

A few more examples, in addition to the thousands which are shown in the pages of the etymological dictionaries, following, are useful in illustrating how Indo-European disregards the most common words. The domestic fireplace, Attic ἑστία, Doric ἱστία, is obscured by fumes of doubt: over the presence or not of an initial *F*-. There is even a risk of failing to link the Latin 'Vesta': Akkadian has **ešātu, išātu**, 'fire', which has no need of words to be accredited. Indo-European does not even know the etymology of the Greek δῶμα, δώματα, which is the plural, used in the sense of 'houses, buildings and families living in them'. This word calls to mind Akkadian **dadmū**, plural, with a base reduplication reminiscent of one of the Sumerian ways of expressing a group, the plural. This also brings to mind the difficulty of finding the origins of the alpine term *baita* 'hut', reproduced faithfully in the Hebrew **bajit**, 'little dwelling', Akkadian **bētu**.

Let us take the history of the word *uomo* 'man': Latin 'homo/hominis'. We cannot go back to Latin 'humus' *earth* which would give the animals the privilege of claiming less humble origins, not from the earth. The Oscan *humuns* 'man' does not assure us of the origin of the most ancient language, of the Ziggurat: the Sumerian **umun**, 'man', gives dignity back to the word for man, 'hŏmo', whereas 'human', Latin 'hūmānus', does not derive as dabblers might think from 'hŏmo', which would not explain the different quantity of short ŏ's and long ū's, but goes back to the Ziggurrat language: Akkadian **ūmānu**, 'wise, competent, artist, craftsman': **ūmānu** was the monarch's counsellor. We can better explain thus the 'humanae litterae'.

The obscurity of Indo-European obviously also extends to verbs meaning 'to see': ὁράω 'I see' has no etymology, which is instead guaranteed by the existence of a digamma initial *F*-: it corresponds to Akkadian **barû** 'to

look upon, to observe, to watch over' and the digamma, *F*-, gives the original **b**-. However, not even θεάομαι, 'I watch', has an etymology: 'pas d'étymologie' (Chantraine). We now know that initial θ- corresponds to initial t̲- of the Ugaritic t̲ʿj 'to see', to š- of Akkadian še'û 'to see, seek with the eyes', Hebrew šā'ā 'to gaze at, to behold', German *sehen*. The presence of the original Semitic laryngeal thus also explains the origin of Latin 'sagio' and German *suchen*.

The meanings of cosmos and earth.

There are enunciative domains where imagination and art share their creative capacity with the primordial word: 'Beautiful is your mantle, Oh divine sky, and beautiful are you, dewy earth'. The origin of the Greek κόσμος, which had the original meaning of 'mantle, adornment, cover', as attested by lines of the *Iliad*, was unknown and in Frisk's index it is condemned to obscurity, because centuries of research have had no happy result.

In a famous sequence from Homer, Hera, before meeting Zeus, surrounds herself with an irresistible aura of perfume and wraps all her ornaments around her body (*Il.*, 14, 187, and following). Elsewhere the ornament is ivory, dyed purple by a Carian or Meonian woman, to make a pillow for a horse (*Il.*, 4, 145). With Pythagoras, Parmenides and Plato, the semantic broadening of κόσμος reaches the splendour and calmness of the order of the universe. The etymology of the Greek word is reached with the help of an elementary notion of consonantic phenomena, in particular the mute -τ- before -μ- which gives the group -σμ-. As the root of κόσμος 'ornament, covering' corresponds to Akkadian **katmu(m) (*kasmu)** which means 'clothed, covered', the verbal adjective of **katāmum** 'to cover with garments, to veil', **kuttumu** 'to provide with clothing', is applied to give 'a woman in the harem'.

Placed in the category of beauty of an order which encircles it with incredible harmony, the harmony of the heavens, the cosmos of the great Greek thinkers could not exclude the earth. This is nothing new: at the roots of the thought which contemplates the universe, the Sumerians placed, as we know, the binomial **an-ki**, that is 'heaven-earth'. I do not think, however, that anyone has explored the hitherto unknown origin of χθών 'earth': this term remains in the span of the identical base: Akkadian **k(a)tāwum** 'to cover' > ***ktāwum** > ***ktāun**: the adjective χθόνιος, referring to the god Hermes (cf.), guider of souls, makes him a god who is an expert in walking in the dark kingdom under the earth: his name Hermes repeats the corresponding base to Akkadian **ḫerēmu** 'to cover'. Thus in its

origins the Latin 'mundus', in the sense of 'adornment' backs up the semantic meaning of the Greek term: 'mundus' finds distant ancestors in Akkadian **mudû** 'a garment', which recurs in Ugaritic and echoes the Sumerian **mu-du-m**.

Stemming from the vision of a clear and geometric order, modern science has worshipped the original trigger of creation thundering with the great fireworks of the big bang: the deafening hypothesis of these origins almost mirrors the furious civilization of noise, which exhausts and depresses the soul. Such a hypothesis is remedied by the possibility offered to this ephemeral being, called man, of contemplating a part of the great Whole: this nullity, seeing more than the eyes of the stars, is a nullity which pursues the flight of the galaxies, a prodigy even greater than creation itself.

The nature of modern science does not lend itself to the contemplation of the universe, because the indifference to the atom, which at the beginning of the century characterised scientists, is counterbalanced by the event that took place in Rome, in the "scuola di Via Panisperna". In 1926 the era of nuclear physics exploded: in Copenhagen, Otto R. Frisch, translated the pages of "Ricerca Scientifica' to colleagues anxious to know the latest results. The scientist examined the regularity of details rather than the cosmos or the fundamental laws: he worried away at wearisome problems, like the covering of chemical atoms, around the chemical properties of matter, revealed through the mathematical formula of quantum theory, and was still trying to throw light on the darkness overshadowing the relationship between quantum theory and theory of relativity: It is still man, who strives to steal fragments from the universe of endless secrets, and triumphantly call them discoveries.

It is possible that one day, when a sharper vision of the world which surrounds it has been reached, science will rearrange the great cosmos in its supreme order climbing up from the triumphant miracle of the infinitely small, and leaving behind the world of leptons, mesotrons, and try to link together the great galaxies moving in an inconceivable direction. Elliptical, spiral, irregular galaxies, finally joined, like the quarks stuck down by gluons. Perhaps the scientist will be struck by the suspicion that the cosmos may be assumed into the vital order, organically structured by the great stellar agglomerates, of the great Universe, and the rhythm that moves it all, from the electron to the great astral masses, will then be the breath and vital pulsation of the Cosmos, diastole and systole of the great heart. However, floating in the guts of the great Organism, the inhabited stars no longer permit the open vision of the Whole, which cannot have senses inferior to those conceded to the ephemereal beings. And today, when on earth life is

prostrated at the mercy of the crowd which can eliminate it by pressing a button or poisoning the atmosphere, and many are the deaths threatened and foretold, perhaps in this dreadful suicide we will feel the hostility of the cosmos, which feels within the organic life inhabiting it, the virus which oppresses it. What force can stand against the mysterious adversity of the universe if not the love which binds us? There was a poet who lived through this anxiety in the transparency of an image, but the broom flower of his last poem remained helpless and defenceless, on the slopes of a vulcano.

It is possible that long before the sun dispels the last reserve of hydrogen, on the almost deserted earth, man will wander about in search of man, no longer an enemy, and the colour of the face being unimportant, the light of another's gaze will momentarily relieve their sorrow.

The origin of the noun 'titulus'.

Yet we can at times go back to the origins of etymologies which seem to be pure eccentricity. In the first grammatical treatise of Icelandic, which is preserved in the *Codex Wormianus* of Copenhagen University, the Latin word 'titulus' is given as deriving from *Titan*, the sun. The etymology, given by Remigius of Auxerre, can be found in the commentary of *Ars minor* by Donatus and plays on the analogy between *Titan*, the sun which illuminates the creation, and 'titulus', the gleam which illuminates text. The *Codex Einsidlensis* 172 is also enriched by this etymology, which recurs in the commentary to Theodulus' *Ecloga*, by Bernardus of Utrecht. Here in the Latin etymological dictionary, the etymology of 'titulus' is given, which in Ernout-Meillet's volume is unjustifiably traced back to Etruscan. 'Titulus' however is originally the brief 'note', the distinguishing mark affixed with *chalk*, 'albo lapillo', 'creta an carbone', Horace would say: it is chalk, and the base 'tit-' corresponds to Akkadian ṭiṭṭu, ṭīṭu, Hebrew ṭīṭ 'chalk', from which the Greek τίτανος, 'chalk' confused with *Titan*, the 'Titan' also derives.

THE SECRETS OF MODERN WORDS

Until relatively recently the word 'race' recurred frequently in linguistic works. Much of historical linguistics is still unintentionally coloured by racial typologies, despite the enormous contribution to linguistic analysis provided by the discovery of the languages and cultures of the Near East.

The origin of the German term 'Sippe' 'people', 'stock'.

The overwhelming egocentricity of the Indo-European school is revealed in the etymology proposed for the German term 'Sippe'. With no justification whatsoever, it is said to be derived from the third person pronoun! Deprived of its original noble quarter, this term was already present three thousand tears ago. It is Akkadian ṣabu, better preserved in the Latin 'prosapia', Ugaritic ṣb', Mari and Ancient Babylonian ṣabûm meaning 'people' ('Leute'). Hebrew stresses its meaning as 'army'.

The origin of the noun 'race'.

There is now no doubt that the origin of the word 'race', French race, is to be sought in Old French *haraz* 'breed of horses'. The term *haraz* is itself however of unknown origin.

As is the case for many Semitic terms circulated from Arabic, *haraz, haras* recalls a Neo-Assyria term **Ḥaršâ** 'gentilic referring to a breed of horses', Assyr. *Dict.* 6, 115: it is originally an adjective from the name of a town: **Ḥaršu, Ḥarša**. An older form **haršītu**, known in Ancient Akkadian and Ur. III★, denotes 'gentilic referring to a breed of sheep', *ibid.*, 113. **Ḥaršâ**, referring to a breed of horses, solves the mystery of the origin of English 'horse'. Scholars had been unable to find the etymology of this term. It also explains the German *Ross*, which reappears in the Italian word *rozza* 'an old, run-down horse'.

The origin of German 'Seele', English 'Soul'.

Mystery has surrounded the origin of English *soul*, German *Seele*. The words were thought to stem from *sea, see*, of unknown origin. In reality *soul* recalls the netherworld, which in Hebrew is š^eōl 'abyss, nether world', while *Seele* shows the influence of the Akkadian base ṣillu 'shadow'.

The origin of German 'Leib' body.

The proposition of Indo-European as the original source language is put in jeopardy by Germanic. When seeking the origin of *Leib* 'body', or *life* the scholar is directed to a remote Greek root λίπος 'fat'. However, the most authoritative and oldest base is the Semitic Akkadian **libbu** meaning *Leib* itself 'abdomen, parts of the body, inside'. This term is also the origin

of the word *Liebe* 'love' since **libbu**, Hebrew **libbā**, Semitic **lubb** denotes the internal organs of the body but also signifies 'heart, mind, wish, desire, preference'. It is clearly the origin of Latin 'libet', 'lubet' (cf. Semitic **lubb**) 'likes' and of Old High German *loben* 'to praise'. The Germanic root *leib-* meaning 'to remain', with which the English *life* has erroneously been connected, is hence misleading. As far as the suggested root *leip- 'to oil, to stick', is concerned, this derives from Akkadian **lepu, lipu** 'fat, sallow', Greek λίπος.

A few more examples.

In order to evaluate the conditions in which etymology operates on the symbolic codes of roots in the modern world, which has remote bases, it is sufficient to examine the treatment of common terms such as English *ware* ('to look'), German *wahren* 'to keep' etc., which were referred to the root *wer* 'to perceive, to look after'. *Ware*, German *wahren*, for which the same base *wer-* was proposed, however, call for a more distant starting point, such as Akkadian **barûm** 'to look upon, to watch over, to observe' from which we have **bārû** 'diviner'. Similarly, for English *walk* and German *walken* 'to tread' etc., Sanskrit *valgati* 'jump, dance' was chosen! The root *wel- 'to roll' is not pertinent. *Walk* corresponds to Semitic **hlk**, Akkadian **(h)alāku** 'to walk about, to go, to move': the initial *w-* is the result of a laryngeal fricative.

Similarly, English *to burn*, German *brennen* are said to stem from a root *gᵂher-. This becomes irrelevant if Semitic languages are considered: Hebrew **bā'ar** 'to burn', Akkadian **barāru** 'to blaze'. So it is with English *burn* in the sense 'brook', and German *Brunnen* 'well', which were thought to be related to the base of *brew*, in the sense of making beer. Clearly *burn* has Semitic roots: Akkadian **būrum** 'well, pool, hole'.

For English *to spring*, the season *spring* and German *springen* 'to come up', a root was hypothesized on the basis of a Sanskrit verb meaning 'to desire'. The season *spring*, however, points to a base meaning 'a shoot', since the initial *s-* is not eytymological and the base corresponds to Akkadian **pirḫu, perḫu** 'sprout, blossom', with the verb **parāḫu** 'to sprout'. The mobile initial *s-* stems from the original Akkadian definite pronoun **ša, šu**.

It is interesting to consider some further modern-day examples. When Max Pfister presented his *Lessico Etimologico Italiano* at the Amsterdam Conference, he was asked to speak on the theme *Language and culture in Europe*. He chose the word 'apex' as a paradigmatic example and related several Lombard terms to it, such as *awas* 'underground water', *awis, aves* 'under-

ground waters', for which terms Hubschmid had correctly suggested a pre-Latin *apis/o*. Max Pfister was however aware that 'apex' 'olive sprig on the top of the flamen's cap' was not etymological. It has now been ascertained that it is compounded from Semitic bases, the oldest being Akkadian **appu** 'tip, edge', and **iṣu** 'tree, wood'. The Lombard terms mentioned, meaning 'waters' are obviously totally different since *awas, awis* can be identified with the hydronym common in the forms *Apsa, Avesa, Ausa*: Akkadian **apsû** 'deep water, subterranean water', Sumerian **ab-zu**.

When the English term *birch*, German *Birke* and Sanskrit *bhurja* were first grouped together as a paradigm of Proto-Indo-European unity, in order to reconstruct a hypothetical base, Indo-European *bherg*, a historical link capable of illustrating the true meaning was missing. This proved to be similar to that of the Latin 'betulla' (also unknown), which as Plinius wrote also expresses virginal whiteness, and originally meant 'virgin' as in Hebrew **beṭūlā** 'chaste maiden, virgin'. Proof of this meaning is to be found in the origin of English *birch (*bherg)*. It has ancient roots in Akkadian **perḫu, pirḫu** 'sprout' ('Spross'), that is Latin 'virgo' and 'virga' *a sprig* that has not yet produced fruit.

Among the most august and profaned sacred words is the term *freedom*. *Free*, German *frei*, Anglo-Saxon *freo* etc. are said to stem from a root *prī-* meaning 'to love', and from the Sanskrit *priyáḥ* 'dear'. The relationships become more confused when the Latin term 'līber' 'free' and 'līberi' 'sons' are mixed. In reality 'free' etc. originally had an élitist sense. It is from the base of German *Frau*, the 'chosen' and therefore 'beloved': from Akkadian **bērum, bīrum** 'choice', Hebrew **bāḥīr** 'elect': from Akkadian **berum**, Hebrew **bāḥar** 'to select, to choose, to like, to love'.

The origins of *rain* and the German verb *regen* were unknown. For Gothic *rign* and Anglo-Saxon *reg*, the Latin term 'rigo' 'irrigate' was suggested; this however was 'sans étymologie' (Ernout-Meillet). *Regen* is Akkadian **reḫû, riḫû** 'to pour itself' ('sich ergiessen'), Aramaic **rhᶜ** (Papyri), and recalls Akkadian **raḫāsu**, Arabic **raḥada**, Hebrew **rāḥaṣ** 'to wash', Semitic **rhḍ**.

The English verb *try*, meaning, following Onions, 'examine and determine', is related to Old French *trier* 'to distinguish' and to Catalan *triar*. It has also been said to stem from a Gallic-Roman verb of unknown origin. Its base is, however, fully documented in Semitic scripts. In Hebrew it is **tūr** 'to explore, to investigate, to *go* about as a spy or scout; to search'. The verb has filtered along the same lines as *haras* 'race', the source of English *horse* and German *Ross*. Hebrew **tūr** harks back to Akkadian **târu**, Assyrian **tuārum** 'to turn, to turn around, to approach'.

Who are the Aryans?

In the past the term *Aryan* meant Indo-European, and it is still used by some English linguists in this sense.

The Sanskrit term *āryaḥ*, in Ancient Persian *arya*, recalls the Sanskrit *aríḥ* 'foreigner'.

Thieme proposes relating this term to the Greek accretive prefix ἀρι and also hypothesizes the base ἔρις 'contest'; this is, however, untenable.

The Sanskrit terms *aríḥ*, *āryaḥ* denote the nomadic invaders, the foreigners who invaded the Punjab area and subjected the inhabitants. The original base of the Sanskrit terms is that of Akkadian **âru** 'to go, to advance against, to attack'. There is also the connecting term in Aramaic and Hebrew **aḥēr** 'foreign', which, by way of contrast, reveals the real meaning of the Sanskrit term used for the native population subjected by the Aryans: *dāsáḥ*, meaning 'barbarian, slave, adversary, devil', *dásyuḥ* 'barbarian, cruel'. These terms, which had no etymology, in fact stem from the base of Akkadian **dâṣum** (to treat with injustice, to treat with disrespect'), Hebrew **dūš** 'to tread down'.

The Aryan society of the Brāhamana, Kṣatríya and Vaiśya.

The names of the Indian castes, for example *brāhmaṇāḥ* the brahmin, belonging to the class of priests, are not of Indian origin. As has been mentioned above, the name Βραχμᾶνες, presupposes roots like Sumerian **bára**, Akkadian **parakku** 'temple', Hebrew **bāraḥ** 'worship god, pray'. This was the caste that claimed spiritual dominance and developed currents of thought and of faith that were far removed from the cultural and moral level normally attributed to the Aryan invaders.

Similarly *Kṣatríyaḥ* 'master' ('Herr'), a member of the second caste, in Avestan *ḫšaþryō* 'holder of power, master', was related to Sanskrit *kṣatrám* denoting 'power, might, rule': Ancient Persian *ḫšàam* 'rule, kingdom', however the origin was unknown.

The base corresponds to Akkadian **kaššu** 'mighty, strong', Ancient Assyrian **kaššu** 'a high official in Anatolia': **kiššūtu** is 'power, might, totality'. The component *-riya* of *kṣatríya* corresponds to the Semitic base **r'**, Akkadian **rū'a**, Ancient Aramaic **r'**, Hebrew **rēª** 'associate'.

The name *váiśya*, member of the third caste, is connected to the Sanskrit base **víṭ** > **víś-** 'dwelling place of a family, race, tribe'. However **víṭ**

corresponds to Akkadian **bītu** 'dwelling place, house, encampment: of no-mads, family, household, aggregate of property'.

The ruling gods of the Indo-Europeans.

The treaty between the Hittite king Šuppiluliuma I and the deposed king of Mitanni, *Mattiú(z)za* (or *Kurtiúa(z)za* or *Šat-ti-ú-a (z)-za* as his name is written today) was compiled in the Akkadian language in about 1380 B.C. Several copies are extant.

Among the Babylonian gods invoked by the Mitanni king to bear wit-ness to his loyalty to the Hittite king, we find *Mi-it-ra-aš-il* and *U-ru-ya-na-aš-ši-el* (variant *A-ru-na-aš-ši-il*) and *In-dar* (variant *In-da-ra*) and the *Na-ša-at-ti-ia-an-na*. Dumézil's choice of title concerning the ruling Indo-Euro-pean gods is an utter misrepresentation of history. The title is *The Indian Gods of the Indo-Europeans.* It should read *The Mitanni gods of the Indians.*

The names of the Mitanni gods were rediscovered in the *Ṛg-Veda* and the final *-šil* was thought to be 'a Hurrian approximation' aiming to express a trait peculiar to Sanskrit, the double dual of *Mitra-Váruṇa* (Dumézil). This characteristic, the dvanda, is not peculiar to Sanskrit. It is present in Greek, in Osco-Umbrian and even in *The Chronicles of Nestor*. What is important is to seek the origins of the names of these gods and ascertain if, originally, they were really part of the Ancient Indian paradise.

The Mitanni Empire was centred on the left bank of the Euphrates, south of Taurus. It included the northern part of Mesopotamia and, from about the fifteenth century B.C., also the western part of Assyria. Kur-tiua(z)za had surely no need to invoke the gods of other peoples. In the Akkadian text the names of the gods invoked gain significance from the very language in which they are written. *Mi-it-ra-aš-ši-il* denotes gods fa-vouring fairness (regarding the treaty) and reveals the bases of Akkadian **mitḫāru, mitḫāra**: 'fair, equal' ('einander entsprechend, gleich'). It inclu-des the preposition **ašša, aššum, aššumi** 'related to, concerning' ('we-gen'), and **i'lu, e'lu** 'written agreement' ('Vertrag') from **e'elu** 'to bind'. Similarly, *U-ru-ya-na-aš-ši-el* (the variant *A-ru-na-aš-ši-il* shows evidence of the different cultural setting in which the Akkadian text was transcribed) denotes the sky, or rather the vault of heaven, and can be analysed as Akka-dian **urû** ('Dach'), **(W)anu, Anu** ('Himmelsgott') and **ašši-e-'l-** 'for, in favour of, the treaty'. The other god invoked is *In-dar* (variant *In-dara*) and means 'for eternity': Akkadian **in-** or **ina** ('in, an') ('zeitlich') and **dāru** 'eter-nity' ('Ewigkeit'). The spirits concealed in the *Na-ša-at-ti-ia-an-na*, invoked by the Mitanni king, are "my benevolent ones", "my entities showing fa-

vour": we should bear in mind the plural of Akkadian **nāšû** ('Träger') and **annu** 'consent, benevolence'. If these gods are to be identified with the Indian gods *Mitraḥ, Váruṇa, Indra* and the *Nāsatya*, the hypothesis of the presence of Para-Indians on the Euphrates is unfounded: the origin of the names of the great gods reveals the Mesopotamian matrix and the transition from the Near East to India. Indian *Mitraḥ* is the same as Sanskrit *mitraḥ* which means 'favouring understanding, friend' (neuter *mitrám* 'agreement, understanding, contract'). As has been seen, *mitráh* stems from a base corresponding to Akkadian **mitḫāru** 'fair', an adjective from the Akkadian word **maḫāru** 'to please, to be equal', **mitḫuru** 'to agree with each other'. In Sanskrit however a tumult of almost homophonic bases merge together and enrich the original range of meaning of the bases. In terms of strict chronology, in the *Ṛg-Veda* one does not perceive a definite difference between *Mitraḥ* and *Váruṇa*. Similarly, in the *Atharva Veda*, Vedic prose literature, the two gods are conceived as being interchangeable.

The name *Váruṇa* was unexplained. Its origins, however, are very different from the name of the god invoked in the Mitanni king's treaty. One must imagine a supreme god, a heavenly hypostasis enveloping and protecting everything, from the whole world to the village. The bases of its name are found in Sanskrit *váraḥ* 'turn, circumference, place, environment', which corresponds to Akkadian **wârum** 'to turn', with the ending *-una* where *-u-* reveals the presence of a partly concealed **-a** in the Mesopotamian name of 'heaven', of Sumerian origin: Akkadian **Anu** deified 'Heaven': a two-faced Janus guarding the confines of the earth. The *-u-* of *Váruṇa* is analogous to Sanskrit *udán* 'water', where *u-* stands for the original **a-** of Akkadian **adûm (edûm)**, Latin 'unda'.

It is consequently clear why, originally, the functions of the two divinities *Váruṇa* and *Mitráḥ* were incorporated within one supreme power.

Researchers failed to notice that the Akkadian base of *Mitráḥ* is the same as that of a Slavic term: Russian *mir* 'peace, border, agreement': Akkadian **miḫru** 'correspondence' from **maḫāru** 'to please'. However, this is consonant with the base of Akkadian **miṣru** 'border, border line, territory': **bel miṣri** is the 'neighbour', literally 'the lord of the border, of the land'.

Many theories can be objectively confirmed only when the history of key words is fully examined. Thus the "new, comparative mythology", as Americans called Dumézil's research, may fall at the starting post since it presupposes a divine triad dominating the Indo-European Pantheon, including that of Rome. To make up the triad, 'Quirinus' is given a place alongside Jupiter and Mars. 'Quirinus', however, is originally an adjective used as an attribute with the name of a god. It does not only stand for Ro-

mulus. The name 'Romulus' means 'the one of the foundations' and derives from the base of Akkadian **ramû** 'to lay the foundations' ('Fundament anlegen lassen'), 'to position the dwelling' ('Wohnung aufschlagen'). It is evident that the adjective 'quirinus' can be applied to Romulus but it can also be used for 'Mars', called according to Servius 'Quirinus' when he is 'tranquillus'; that is, when he is not out fighting. The origin of the adjective 'quirinus' and that of 'quiris' − literally 'belonging to the village, the town' is now certain. It is from a Semitic base: Akkadian **kirḫu**, Hebrew **qîr** 'wall: of a house or town', **qirjā**: Aramaic **qirjā** 'city'.

Bráhma.

The semantic value first assigned to *bráhma* was 'form, formation, representation, creation' ('Formung, Gestaltung'). In this sense, the term finds no antecedent in Indo-European; but, as a late Vedic personification, it reveals Aramaic influences. The Hebrew term **bārā**, meaning 'to form, to create, to make', and Sanskrit *brahmán*, meaning 'the one who reveals, who creates: the poet, the priest who officiates at sacrifice' have remote links with Akkadian **bārûm** 'diviner', ('Opferschaupriester'), connections with **barāmum** 'to be variegated, speckled' and **barmum** 'speckled'.

The name of the divinity Brahman-, personification of the neuter brahman, shows other influences, such as Akkadian **barāḫu** 'to shine', an allotropic form of **parāqu** 'to flash', and Hebrew **bāraḥ** 'to bless, to praise, to ask blessing' and **paramaḫu** 'sanctuary, temple' ('Heiligtum, Hochsitz'), Syrian **prakkā** 'altar'.

Ātmá 'breath, soul', Old High German *ātum*, German *Atem* 'breath', was wrongly related to Greek ἦτορ (see above). The original meaning is 'flatus vocis'. The holy Sanskrit word corresponds to Akkadian **atmû** 'speech'.

Víṣṇuḥ is a beneficent god who attains moments of glory in the *Ṛg-Veda*, and together with Śiva has an important position in Hinduism. The term means that Visnuh drives away evil and enmity. Obviously, of its essence, "nicht sicher erklärt" (Mayrhofer). It derives from Sanskrit *vi-* with its meaning of 'off, apart' ('weg'), corresponding to Semitic **-b-**: Ugaritic **b-** (which has the meaning of Hebrew **min**: 'apart, away from'). The component *-ṣṇuḥ* derives from a Semitic base: Akkadian **ṣīnu, ṣinnu**, 'wicked' (cf. σίνομαι and Latin 'sons'), Hebrew **śin'ā** 'enmity'. Connections with the Sanskrit term *sā́nu*, the origin of which was unknown, were erroneously proposed.

Śuryaḥ.

The etymologies proposed for *Śuryaḥ*, the Sun, are inconsistent. The hypothesized roots and the proposed connection to $\star\mathring{\alpha}F\varepsilon\lambda$ are clearly biassed. It derives from the base of Akkadian **ṣarāru**, Sumerian **sur** 'to flash: of shooting stars', **ṣāriru** 'a star'.

Śiváḥ.

The name *Śiváḥ*, meaning 'kind, friendly', is of Semitic origin. It recalls Aramaic and Hebrew **siwān**, Babylonian **siwánu (simānu)**, the third month of the Babylonian calendar, corresponding to June-July. From the same base we have Akkadian **siwanu (simanu)** 'season, proper time', noun from **asāmu** 'to be suitable, fitting'. Its attribute of *rudrá-* 'shining' is easily understood, referring as it does to the force of the summer sunlight in the month of the reaping of crops and of ripe fruits. *Rudrá-* was said to relate to Latin 'rudis', the origin of which was unknown. It recalls the name of refined bronze, 'rudis', of Sumerian origin: Akkadian **urudû** 'copper' ('Kupfer').

The *lingam* was a symbol of the fecundity and authority 'sign' ('Merkmal') of *Śiváh-Rudrá-*. Originally it may have been a branch, an offshoot, a stick, symbolising the phallus (Mayrhofer). Etymologically, it is close to Akkadian **ligiwûm (ligimûm)**, Sumerian **li-gi-n** 'offshoot, offspring'.

Agni.

The name Agni, hypostasis of fire, derives from Semitic bases: Egyptian **'ikn**. Hittite *aganni* draws upon Semitic roots, as does the Latin term 'ignis' (see above).

Vásuḥ.

Vásuḥ means 'excellent'. It is confused with *vásu* 'possession, property'. Its origin was completely unknown. The Greek term ἐύς was considered, as was Hittite *aššu* 'good'. The meaning of 'excellent, high' leads us to the Akkadian term **wāṣu** 'high-rising', from **waṣû** 'to rise: said of the sun', while the Sanskrit term *vásu* 'possession, property' corresponds to Akkadian **bīšu** ('Habe, Besitz'), in Ancient Assyrian **bāšû** 'available'.

So it is for *deváḥ* 'heavenly, divine', Latin 'deus', 'dīvus', Gallic *Dévo*, Ancient Germanic *teiwa-*, Old High German *Zio* 'god'. The Indo-European d- (like the d- of δύο) stems from an original **t-**: Akkadian **tebû** 'to rise' ('aufstehen'), **tēbum, tībum** 'a rise' ('Erhebung'). One is reminded of Latin 'sub divo'. Neo-Persian *dēv* 'demon', Avestan *daēvō*, ancient divinity and devil, shares the semantic value of Akkadian **tebû** 'to rise, to rebel' ('aufstehen'). Confirmation of the fact that **d-** derives from **t-** is to be found in Sanskrit *devá*: 'brother of the husband': Akkadian **ta''umu** 'twin-' ('zwillings-').

The lexical plane of Ancient Indian.

The search for a historical identity in Ancient Indian poses the same problems which led to a reconsideration of the real nature of the Greek and Latin terms which, together with many from the modern ages, were still suffering from a state of age-long doubt and contradiction.

The questions which remained unanswered for a great number of terms, both in Sanskrit and in our own cultural spheres, are proof of the heroic, but often futile, efforts undertaken by numerous scholars. Simple words, such as Ancient Indian *àpaḥ*, said to be related to the Latin word 'opus' lacked any historical basis. The relation between the two was still coloured by Biblical sadness: "You multiplied the numbers of men but not their happiness". *Àpaḥ* and 'opus' come from the base of Assyrian **epāšu**, Akkadian **epēšu**, but cf. also Hebrew **'ābad**, 'to work, to labour': Akkadian **epūšu ša dulli** is the 'work' ('Arbeit') of a fatigue party whereas (as the past has a truly old heart) **'ābad** leads as far as the German word *Amt*, by way of Celtic 'ambactus'.

Thus, for Ancient Indian *ápaḥ* (*apsv* of the *Ṛg-Veda* IV, 7), which returns in Messapic Μεσσ-απία and in Old Prussian *ape* 'river', an Indo-European dialectal variant was dreamt up: **ap-* of 'water' whereas it in fact derives from Akkadian **apsû** 'deep water, subterranean water'. The birth of etymology must have been influenced by a brilliant Indian grammarian, *Gārgya*, who questioned the origins of words forcedly devised on the grammatical principle that nouns are derived from verbs: for example, the etymology of *açva* 'horse' from *aç* 'to travel'.

The universality of that principle, *Çākaṭāyana*, of the noun being derived from the verb, seems to have been treated by grammarians with the same respect accorded to the laws governing the universe. *Pānini* accepted *Gārgya's* reservations and gave up trying to obtain the etymology of words like *açva* 'horse', *go* 'cow', *puruṣa* 'man' that seemed to be of obscure origin

and hence of uncertain meaning. In order to be identified with Latin 'equus', the term *aҫva* must be traced to Babylonian **eqbum**, Semitic **'aqib**, Hebrew **'aqēb** 'hoof': of a horse, of a quadruped. Greek ἵππος derives from the assimilation of *qb* > *pp*. There is base interference as from Hebrew **ākaf** 'to drive on', Akkadian *ekēwu (ekēmu)*. The term *eqbum* comes up again in Venetic *ekvon* (Este, 71: cf. G. B. Pellegrini-A. L. Prosdocimi). Gilardini found there 'bits of horses' hoofs'. Space restricts us to only a few explorative attempts in the Ancient Indian lexical plane; but such analysis can be extended to almost all Sanskrit terms.

A- 'this', Avestan, Ancient Persian *a-*, demonstrative pronoun, is Aramaic, Neo-Babylonian *a-, aga* 'this', 'that'. *Áva*, 'down from, from' is an adverbial form from Akkadian **appu** in the sense of 'tip'. *Ándháh* 'dark': Akkadian **antalu** 'solar eclipse'.

Another of the many paradigms, which define the direction of the irradiation, is that of the Ancient Indian noun *mádhu*. It expresses 'that which is sweet: drink, food, honey' and comes up again in Osset. digor *mud* 'honey'; in Greek μέθυ, 'sweetened wine', in Old High German *metu* 'hydromel', in μέλι 'honey', in Finnish *mete-*, in Hungarian *méz-*, Chinese *mjĕt* > *mi*, in Sino-Korean *mil*, in Japanese *mitsu*. The Turkish and Mongolian term *bal* 'honey' derives from **madu-*. It returns in Tokharian *mot* 'aphrodisiac drink', in Old Slavonic **medv-*. The oldest record of Semitic **mṭq, mtq** remains Ancient Babylonian **matāqu** 'to become sweet', **matqu** 'sweet'. Arabic **mādī** did much to extend the range of influence of this term.

Ancient Indian *kárṣati*, 'ploughs, splits', recalls Akkadian **karāṣu** 'to break off'. There is influence from Hebrew Aramaic, **ḥrṣ**, Akkadian **ḥarāsu** 'to tear, lacerate' ('einschneiden'). Thus the obscure *karcūrah*, 'yellow substance, *gold*', stems from the bases of Hurrian **ḥiaruḥḥe** 'gold', Akkadian **ḥurāṣu**, Greek χρυσός, Syrian **ḥrā'ā** 'yellow-gold' and Akkadian **arqu** 'yellow'.

Kámah originally meant 'point, that which juts out', hence 'ear'. The proposed references are untenable. It corresponds to Akkadian **qarnu** 'horn' in the sense of 'protruding part', especially as referred to the moon ('horn, cusp of the moon').

Tālu 'palate', that is high part (cf. Latin 'palatus', Etruscan **phalato* 'heaven') is Semitic in origin. It recalls Hebrew **tālal** 'high, to heighten'.

The initial v- corresponds to the effect of the rough Greek breathing on ρ: *vrādh* 'to be pleased': Akkadian **râšu**, Hebrew **raā** 'to be pleased', is influenced by Akkadian *rādiu, rēdum* 'official, administrator, member of the police' ('Verwalter, einfacher Polizei-Soldat etc').

Vŕṣa(-an) 'strong, procreative, virile' is Akkadian **raṣānu**, Arabic **raṣuna** 'to be strong, firm' ('stark sein, fest sein').

Vṛháti 'tears, pulls off'. The base *bṛh* was erroneously refused (Mayrhofer). It is Akkadian **parāḫu** 'to cut off' ('abschneiden').

Vṛścáti 'cuts, breaks' is from a base related to Akkadian **parāsu** ('entschneiden, abtrennen'). In Sanscrit it is a denominative.

The word *várṇaḥ* 'colour, race, caste' has been related to the base *vṛ-* 'cover'. A Scythian term *varna 'defence, cover, cloak' is postulated. It is necessary to start from Sanskrit *várman-* 'defence' ('Schutzweher'). This is from the base of Akkadian **ḫarāmu** (**arāmu**: 'to cover the body or a part of the body'). We are reminded of Hermes, the underworld god in his role as guider of souls (cf. the etymology of Greek χθών).

The adverb *vṛthā* 'at will, at pleasure' recalls Akkadian **rûtum**, Hebrew **re'ūt** 'delight, desire'. *Púruṣaḥ* 'man', in Pāli *purisa* 'man, servant' establishes a link with Ancient Babylonian **puršuwu** (**puršumu**: 'elderly person', 'Greis') and with Neo-Assyrian **paršūmu** 'old slave' ('alter Diener').

Ásuraḥ 'powerful, lord', Avestic *ahurō* is derived from **Aššurû** 'Assyrian' in the sense of 'dominator'.

Sám 'together, united' stems from Akkadian **samḫu (samāḫu)** 'joined together' ('miteinander verbunden'). Ancient Indian *samáḥ* 'equal', with the original meaning 'that goes together': Hebrew **šavā** 'to be like, equal', derives from the same base.

Sámā 'season' and Avestic *ham-* 'summer' etc., recall Akkadian **šamaš (Šawaš)** 'sun', which returns in Ancient Indian *svàḥ* 'sun', 'heaven', and accords with Akkadian **šamû (šawû)** 'heaven'. For *Indra*, the meaning 'strong', the basis of the name, confirmed by the derivative *indriyám* 'strength', attests to the original component, with the sense of Latin 'durus' 'lasting': Akkadian **darû** ('dauern'), **dūrû** ('Dauer').

How can one explain *támaḥ* 'darkness', Vedic *támas-i*, Tokharian B *tamäṣṣe* 'dark' etc., if one does not start from Akkadian **dāmu** 'dark' ('dunkel')?

Vásû 'possession, property' is from the Akkadian base **bašû** 'to be available': **būšu** 'property, goods', **bāšītu** 'possessions'. *V-* corresponds to an original **m** (pronounced **w-**): *vanóti* 'likes' is from the base of Akkadian **manû (wanû** 'to love').

The Sanskrit word *yavanáḥ*, denoting the Greeks, the Ionians, is Semitic: Hebrew **yāvān** 'Ionia, Greece'.

Rāma- 'lovable' ('lieblich') is from the base of Akkadian **râmu**, Arabic **ra'ima** 'to love' ('lieben').

For *svāhā* 'health', one should consider Latin 'salus'. For *víráḥ* 'man', Latin 'vir'. *Śíraḥ* 'point' is Akkadian **ṣīru** 'protruding, jutting out'.

The origin of *Nā́satyā*, the name used for the *Aśvin*, the heavenly hor-seriders, was unknown. The hypothesized meaning was 'saviours, healers' from *násate*. In actual fact it is derived from the Akkadian base **naṣṣ** 'to lead, guide the horses' ('tragen: Pferde'). They are the horses of the rising sun (*Sū́ryaḥ*): Akkadian **našû** ('Träger'), **našû** ('tragen: Glanz'). The base merges with that of Akkadian **nêšum, na'āšum** 'to heal' ('genesen').

Sanskrit **dhármaḥ** indicates lasting order; it denotes all that is fixed for a long time and stems from Akkadian **dārum** 'everlasting, perpetual'.

In the *Ṛg-Veda*, *kárma* is the ceremony of adoration of the gods. It re-tains the meaning of its Akkadian base: **karābu** 'to make the gesture of adoration or greeting, to pronounce formulas of praise, adoration, homage etc', **karābu** 'prayer, blessing'.

Uṣāḥ 'dawn', Greek ἔως, Aeolian αὔως, corresponds to Akkadian **uṣā'u** 'to rise: said of the sun'. On a similar semantic plane, Sanskrit *áhar* 'day', erroneously related to the base of German *Tag*, derives from Akka-dian **waḫar (maḫru)** denoting the first part of the day: **maḫrû** 'earlier' ('früherer'). It is the Etruscan *Ucer* who, together with his four steeds, ac-companies the rising sun in the Tuscania mirror.

Sómaḥ, the plant with inebriating juice, is the subject of much literature (CAD, 17[1], 315 and following). Its praises are sung throughout the ninth book of the *Ṛg-Veda* and it is deified as the haoma of the *Avestā*. It is Akka-dian **šammu** 'the plant of the heart', which the god "Šamaš brought down from the mountain". As a heavenly god, its name recalls Akkadian **šamû** 'heaven'. Its inebriating effect is stressed in the Hebrew term **šāmam** 'to be stupefied, astonished'.

māyā́ 'power, strength' could be related to *mā-* 'to measure' etc. It comes down by way of Aramaic; the original base is Semitic. There are even echoes in Hebrew **mā'ôz** 'fortress', **me'ōd** 'power, strength': cf. Akkadian **mašāḫu** 'to measure'.

There are few words within the realm of Ancient Indian that can not be related to ancient Semitic sources after a close analysis of the lexical heri-tage. Thousands are found on the same plane of reference. How can one etymologize Sanskrit *íśe* 'has': *īśita* 'possessor' without referring essentially to Akkadian **išû** 'to have' ('haben')? Or *īśát* 'small' without referring to Akka-dian **īšu** 'small, little quantity' ('gering, wenig'), **īšūtu** 'littleness' ('Wenig-keit')? Similarly, Sanskrit *īṣā́* 'post, pole' is the counterpart of Akkadian **iṣu, iṣṣu** 'pole, stick' ('Pfahl, Waffe, Holz'). This is also the base of *íṣuḥ* 'arrow, weapon to be thrown' ('Pfeil'). Sanskrit *ivá, evá* and *vám* 'so' correspond to the base of Akkadian **ewûm** (Š: 'gleichmachen'). Sanskrit *rúśan* 'shining' is Akkadian **ruššûm** 'reddening: of the sun' ('rot: v. Sonne').

Thousands of words from Ancient Indian must thus be returned to the civilization whose language the Mitanni and Hittite kings adopted when compiling their treaty. When considering *maghám* 'gift', it is not possible to close one's eyes to Ugaritic **mgn**, Hebrew **māgan, miggēn** 'to give', Aramaic **maggān**, Arabic **maǧǧān** 'gift' ('Geschenk'). The Sanskrit pronoun *amú-* 'that' is said to be connected to the base of *a-* 'this', which is the same as the Aramaic and Neo-Babylonian demonstrative **ā, a** 'that'. It corresponds, in actual fact, to the Ancient Assyrian pronoun **ammû, ammiu** 'that'. Sanskrit *ánu* 'according to', Greek ἄνα, corresponds to Akkadian **ana** 'to'. It is possible to continue in this vein; however the problem is of enormous proportions and cannot be dealt with in full here. Sumerian and Akkadian hymnology should also be compared to the Vedic creations: *veda* 'knowledge' is Akkadian **wadû** (**edû**: 'to know').

The glorification of Indian culture was celebrated by Friedrich Schlegel; but scholars were not yet ready to burn even one grain of incense for the older and more extensive culture of Mesopotamia. In the eighth century B.C., one type of Semitic script came to north-western India from Mesopotamia. The most remote Indian adaptation is that seen on coins and inscriptions in the third century B.C. It is referred to as *brāhmī* or Brahma script. Evidence of its reading from right to left as in Semitic script, are still extant. These are the real origins of all other Indian writings. Yet, if we consult the etymological dictionary of Manfred Mayrofer, to find the origin of Ancient Indian *nārāh* 'running water', there is only a reference to Greek ναϱός 'running water'; there is no possibility of finding any reference to its real origins, that is, Aramaic, as can be expected for Indian terms. To date, the fact that countless numbers of Ancient Indian words had clear Semitic origins was concealed or ignored by 'Indo-Europeanists'. Akkadian **nāru** might have upset the whole accepted system. This system, however, has no historical basis.

The symbol of the course of the sun and of fertility: the swastika.

The Sanskrit form *svastíḥ* is analysed on the basis of *ásti* 'is' (cf. Ancient Indian *as* 'to be'). The result is a substantivated verbal form used as a noun: *svasti-* 'health, well-being' (*Ṛg-Veda - Śaṃhita*). Hence *svastika-*, an auspicious figure. Other linguists analyse *ásu-* 'existence' etc.

The characteristic form of the swastika, a cross with four equal arms bent back at right-angles towards the left, symbolises the movement of the sun. It does not come from India: the symbol was known in Mesopotamia and already recorded in Helam in early Bronze Age pottery. It was used in

Egypt, Cyprus, Crete. In Europe it was used as a decoration in the early Iron Age. In Greece, in Boeotia, was found on clay statuettes mounted on fibulae and on vases of geometric design. It spread to India, Tibet, China. *Svastaiḥ* is from Sanskrit *svàh* 'sun' which is of Semitic origin.

Careful linguistic analysis reveals once more how much Ancient Indian culture owes to the civilizations of Mesopotamia.

On the Christian tombs of believers awaiting resurrection, the sun-symbol came to denote the promise of everlasting return. The symbol tells us that the sun is near: *svastíḥ* is derived from Akkadian **Šawaš** (**šamaš** 'sun'). There is the sense of **ṭīḫu** 'nearness', from the verb **ṭeḫû** 'to approach'. From the darkness the voice of the Idumean watchman in the arcane oracle of Isaiah is still heard: "A voice was heard from Seir: Sentry, how long will the night last?" In the past, the sun-symbol was made into an obscure, threatening sign; however today the history of the Near East can sweep aside this misinterpretation.

The Ancient Toponymic Unity of our Continent

The first volume of this study developed a wide range of research into the toponymy of the European world, giving new insights into this field through successive approximations to previously unknown, age-old facts, since the truth, which carried no weight in the research into the antiquity of our Continent, is that the most ancient names of regions, cities, lakes, rivers and mountains take no account of the passage and presence of Indo-European peoples.

The ancient heart of the future: the origins of the name York.

One of the ancient names with very clear origins is 'Eburācum', which became the great English town York, the Celtic *Caer Ebrauc*. This is certainly the pre-Latin word used in the American New York. The primitive settlement was in the middle of the Vale of York depression, at the confluence of the rivers Foss and Ouse: its slight elevation marked the easiest crossing point. Etymologically it derives from two words of Semitic origin meaning 'over the water' and 'crossing the water': the Akkadian **ebberu** 'travelling across', **ebar** 'beyond', **ebēru** 'to cross: water', and the word meaning 'water', 'river': the Akkadian **agû** 'current, flow of water, wave'.

Before defining the term *shire*, as in *Yorkshire*, which reappears meaning district in Old English and is found again in *Sher-field, Shir-land* etc., it must

be stated that nothing was known about it, since the Old High German *scira*, which is found in two glosses meaning *charge*, cannot be traced back to Latin 'cura'. A remote starting point, known to Latin, meaning 'division, department' harks back to the Semitic word **skr**: to Akkadian **sekēru, sakāru** 'to dam up, to close'. The noun is **sikru** 'seclusion, cloistering, weir, dam'. This starting point gives the Latin 'sacer', originally meaning 'protected from the profane', of which nothing was known; thus 'sacrarium' etc. This brings us to the origins of 'Britannia': the Akkadian **berītu, birītu**, 'terrain surrounded by water, island'.

It is necessary to free English toponymy from wild etymologies: for example in compound words including the Old English *catt*: this was understood as 'cat in the sense of *wild cat*', as in Ekwall's work (Oxford, at the Clarendon Press). As the Old English *tun*, Celtic *dunum* and even the various ancient *Tunis* of North Africa, spring from Akkadian *dūnum*, **dunnum** 'fort, fortified house and area', (CAD, 3, 184), so *catt-* can be traced to the Babylonian **kādum** 'fortified outpost'. Many place-names, such as *Musbury, Musgrave* were wrongly supposed to derive from 'mice'; even *Muston*, Old English *Mus-tun* was interpreted as a 'mouse infested tun' (Ekwall). Later it was suggested that *must* could be a 'muddy stream or place'. *Mosa, Mosella* and *Moskva* attest to the presence in Europe of the word corresponding to Akkadian **mūšûm, muṣium, muṣā'u** 'outflow of water, land irrigated': from Akkadian **aṣû, waṣû** 'to go away, to move out', **aṣītu** 'exit, drainage canal'.

Thus Albion, the old name for Great Britain, in the Romantic era was again linked with Latin 'albus' and passed for 'white island'. Here the Old Ligurian world is helpful with 'Albium Ingaunum' *Albenga*, 'Albium Intimilium' *Ventimiglia*, which with the river 'Albis' reveal that *Albion* is the *Land of the Channel*: it is the ancient Akkadian **ḥalpium**, Sumerian **ḥalbia, ḥalbi** 'a kind of well'. Proof can be found in 'Belgium', facing the Channel, which harks back to Semitic: Hebrew **peleg** 'river, brook, stream', Akkadian **palgum**.

Elsewhere I have recounted how Queen Elizabeth II, upon a visit to Italy, in reply to President Pertini's remark about the War years against a traditional ally, stated that two millennia of history united the countries and that nothing could erase the signs. In particular, the fact that ancient names closely link the Ligurians and Lepontians to the ancient Britons has already been emphasised: the ancient name of Richborough, 'Routoupiai' of Ptolemy, 'Rutubi portus' recalls the name of the Ligurian river 'Rutuba', the Roia, which comes from afar, from the Mediterranean: 'Rutubis' is a port of Mauritania Tingitana. The word is from a Semitic base, Akkadian,

clearly a hydronym: **ruṭṭubu, raṭbu** 'wet' ('durchfeuchtet'), **ruṭṭubu** 'to wet' ('befeuchten'). *Richborough* evokes ancient *Rich-*, recalls the Akkadian **riḫû** 'to pour', Hebrew **rī** 'river' and Akkadian **būru, būrtu** 'hole, well, waterhole, source'; it is Old High German *furt* 'ford' confused with the Latin base 'portare'. Thus we have the English and Italian hydronym *Amber* (Ambre), Tuscan *Ambra*, German *Amper*, which derive from the Sanskrit *ámbhaḥ*: the Sanskrit term, like *abhrám* goes back to the Akkadian **abārum, appārum**, Sumerian **ambar** 'lagoon'.

The cardinal points.

For an old inhabitant of Kentucky, the borders of the United States were marked to the North by the northern lights, to the East by the rising sun, to the South by the precession of the equinoxes and to the West by the Judgment Day.

It is not only the common speaker who is far from realising the origins of the words North, South, East, and West. Scholars have also found it difficult to trace east to the Greek ἕως, Homerian ἠώς *dawn* and *Asia*. *East* derives from the base of Akkadian **aṣitu** 'exit': from the verb **(w)aṣû** 'to rise: said of the sun'. West from the root i.e. *★wes* in the sense west, exit of the sun from the horizon, disappearance, is from the same base as *east*: **waṣûtu** 'moving out' ('Auszug'). The etymology of *North* was also unknown. The base *nor-* is found in Norway (North way), accesible from the South via various straits. *Nor-* is from the German base *Nehrungen* (see *Näring*) the typical land strips on the Baltic coast; the same base of *narrow*, Anglo-Saxon *nearu*, and Old Saxon *naru*. *Nor-* reappears in Old Nordic *Njorvasund* (see Kluge 'straits of Gibraltar').

The etymology is given by the Semitic **nahr**, Akkadian **nāru, nartu** 'canal, river'; nor- returns in 'Noricum' the region between the Danube and Inn rivers. *Njord* is the ancient Swedish and Norwegian divinity of fertile waters. 'Belgium' is also, as has been stated, the land facing the Channel. In an analgous manner, 'boreal', that is 'northern', from Greek *Boréas*, the Thracian wind which appeared to come from the swamps and the Hellespont stretch of water, is from the base of Akkadian **būrum** 'stretch of water'. *Baltic* is also from a hydronym base with the original meaning 'lagoon, swamp': Akkadian **balittu** 'pond'. It is known that *ambra*, which emerged from the glaucous sediment of the sea, at the mouths of the rivers opening into the Baltic, is the very ancient Sumerian **ambar**, 'lagoon'. *South*, Old Frisian *sūth* etc. had no etymology. It is Akkadian **šūtu** 'south', Aramaic **šūta**, 'south, south wind' ('Süden, Südwind').

Queen's word.

The discovery of Ebla has widened the horizons of ancient history to reveal a vast cultural unity, reaching from the Persian Gulf to the shores of the Mediterranean and Europe. Gelb's theory of a cultural koiné in the third millennium B.C. in the Syro-Mesopotamian area, centering on Kiš, is interesting although it needs further definition.

Leibniz intuitively knew that the ancient names of rivers, mountains and passes used by the Germanic peoples hid the secret of a living past.

Today we can clearly state that names such as *Bonn*, the ancient 'Bonna', *Banbury, Banwell, Banningham*, as well as the ancient name of *Vienna*, 'Vindobona', go back to Semitic: Akkadian **banû**, and Hebrew **bānāh** 'to build'. This is the root which in English turns *Bonhunt* ('Banhunta'), into *Bonnington*, and into 'Bononia' in Italy and on the Danube. *Narbona* ('Narbo') is the 'construction, the city on the river'. The component *Nar-*, as in *Narborough*, was explained in *Narford* as *nearu* 'narrow'. However, the fact that it goes back to the Akkadian root **nārum** 'river', Semitic **nahr** and also has the sense *narrow, strait* is ignored. The Italic *Nera* ('Nar') confirms the sense of *river* and thus the *Narenta* ('Naro').

In the same way the component *Vind-*, of the ancient name for Vienna, also denotes 'river', as indeed the Italic hydronym 'Vindupala' and the English 'Windsor' go back to the Akkadian base **(w)ìd** 'river' and the Semitic **wd** 'to go out'. The component *-sor* of *Windsor* ('Windlesora') denotes the turning of the river: it is the Akkadian **sârû** 'to circle, to whirl'.

Vindo- reappears in the form 'Venta': besides the candour which history takes away from 'Vindobona' and the various 'Venta' of Winchester etc., the darkness which was wished upon the *Thames* ('Tamesis'), *Thame* and *Tame* also dissolves. For *Thames* the Sanskrit *Tamasā*, an affluent of the Ganges and *tamasa* ('dark') were recalled, but this Sanskrit word repeats the Akkadian base **da'mu, dāmu-** 'dark' and is no use in making the English rivers clear. The name Thames 'Tamesis' originally denoted the *'river' of great loops*, since, over all the other bases, the Akkadian word **ṭamû** 'to turn', **tawûm**, Semitic **ṭwi** 'to turn' with the component **aṣû** 'to go out, to go away', **aṣītu** 'canal, exit' prevailed. Confirmation is to be found in the name 'Londinium', which originally meant 'the small fort, the fortified place on the loop of the river'. It derives from the unknown base of English *land-*, originally 'surroundings, territory', Italian *landa*, archaic English *laund*: from the base *lam > *lan of the Akkadian **lamû, lawûm** 'to circle a region', **lāmû** > *lām- > *lān- 'walking round'. The component *-dinium* of 'Lon-dinium' seems at origin to be a diminutive of the common

Celtic base *-dūnum* ('Welsh *-din*: fort') of which nothing was known, but which corresponds to the Akkadian **dūnum, dunnum** 'fort, fortified area: strength', Hebrew **dūn** 'to rule' (see Greek δύναμαι). Thus in Celtic toponyms *-durum*, Bret *-dor*: English *Dore*, it is the Akkadian **dūrum** 'city wall, wall, house', Hebrew **dōr** 'dwelling'. *Dorchester*, Bret *Doric*, place on a Roman road: "D. is on a Roman road: *Dorcic* is derived from the root *derk-*, in Bret *derch*, Welsh *drych*, 'aspect' etc." following Ekwall.

However the base *drk-*, to be found in Dorking (Dork) is refound in -terg- in 'Opitergium', 'on the high road from Aquileia to Verona' and corresponds to the Semitic Hebrew **derk** 'road, path, way', the Akkadian **daraggu**.

The meaning attributed to *Kent* 'band, circle' and thus 'hem, margin, border' is strengthened by the etymology of *Kent*: Caesar's 'Cantium', Diodorus and Strabo's *Kántion*, Ptolemy's *Kántion ákron*, Beda's 'Cantia'. The origins go back to a verified historical base which has entered the language of the Mediterranean: the Old Spanish 'canthus' *rim* of a wheel, the Greek *kanthós* 'the corner of the eye' (Arist. *Hist. anim.*, 491 b 23 etc.), 'eye'. To these the mountainous belt of Cantabri must be added. The base corresponds to an original plural form: the Akkadian **kannātu** of **kannu** 'belt, band', from **kanānu** 'to coil'; the Hebrew **kenā'ā** 'bundle'.

Dover ('portus Dubris') is a hydronym: it comes from the root 'Dūb-', the French river *Doubs*: the Akkadian **ṭubbû** 'irrigated', Sumerian **dub** 'to pour'. The second part of 'Dub-ris' goes back to the Akkadian **rēšu** 'high sea, source', 'caput fluminis', the Aramaic **rēšā** 'top, head'.

It is clear that the component *magos* in Celtic names, for example 'Rotomagus' (Rouen), 'Noviomagus' (Noyon), derives from the same origin as Sardinian Macomer: from Semitic. It is the Hebrew **māqōm** 'stand, abode, dwelling place'. The component *Roto-* of 'Rotomagus', Rouen, on the Seine, is the Akkadian Semitic **rāṭum**, Hebrew Aramaic **raḥat** 'stream'. Furthermore, 'Raetia' denotes the region on the borders of the great rivers.

As to the puzzling names of mountains, for example the Cevennes, in Latin 'Cebenna', which characterize the Massive Centrale with deep river erosions, the original base is the Akkadian **kāpu**, Aramaic and Hebrew **kēp** 'cliff, rock', accompanied by the Akkadian **ēnu**, Semitic **'ain** 'fountain, spring', which is the Etruscan *-enna*, found in many toponyms, such as Ravenna, Ciufenna, etc. These are also the origins of *Capena*, the name of the Faliscan city: *-ena* is also a hydronym.

Pyrenees derives from the name *Pyrēnē*, according to Herodotus (2, 33) a city at the foot of the mountains from which the Danube springs, *Istros*.

However, *Pyrēnē* is a hydronym, the name of the famous spring of Corinth: *Pyrene* recalls the Neo-Assyrian **burāni** 'springs', the plural of the Akkadian **būru** 'hole, well', while *Istros* is the old name of the Danube at its mouth on the shores of the Black Sea, where Assyrians were settled in the third millennium B.C.. *Istros* corresponds to the Akkadian root **āṣītu** 'exit', from the Akkadian **aṣû**, Hebrew **jṣ'** 'to gush out'. The ancient Danubian civilizations developed until the third millennium B.C. on the shores of the Danube, on account of the peoples of the Near East following the river backwards from mouth to source. The presence in Hungary of elements of Sumerian culture are proof of this dissemination.

THE IDENTITY OF OUR ANCIENT GODS: JUP(PITER) AND JAHVE

Let us bring together our ancient gods so that at the origins of the confusion of the world we are not faced with the variance **Juppiter-Jahvé*. It is known that their names are their very being and that our ancient gods were not wiling to reveal their names in their essence, so as not to be ensnared in the language of mortals. Jahvé has Moses say, "I am that which I am". However the terrible tetragram *Jhwh* evokes remote syllables **Jo-, Ju-,** not abbreviations of the name, but components which recall Hebrew **Jōm**, Arabic **jaum**, Akkadian **ūwu (ūmu)** 'day, storm' ('Tag, Sturm'). **Jau-, Jaum** appear in Akkadian inscriptions of the twentieth century B.C. The remainder of the tetragram, **hwh**, has the sense of 'he is', that is the basis of Semitic: Western **hu** 'he' and Hebrew **haja** 'to exist'. As Jupiter Pluvius who speaks with thunderbolts, and as Zeus who amasses clouds, Jahvé accompanies the flight of the Israelites as a cloud by day and as light by night. 'And the Lord said unto Moses, Lo I come unto thee in a thick cloud' (Exodus, XIX, 9). Jahvé appears on Mount Sinai in the morning in a storm of thunder and lightning, 'A thick cloud upon the mount ... And mount Sinai was altogether on a smoke, because the Lord descended upon it in fire: and the smoke thereof ascended as the smoke of a furnace, and the whole mount quaked greatly' (Exodus, XIX, 16-18). The Great God of our people was originally the Lord of storms and light. *Juv* – of **Juv-piter*, 'Jupiter' also enters the history of the tetragram and can be identified with the Akkadian **ūwi (ūmi)** 'day, storm' ('Tag, Sturm'), in the plural with the sense of 'time, days' ('Tage, Zeit'). The Akkadian **ūwu (ūmu)** crossed with Akkadian **ūwu (ummu)** 'fire' ('Hitze') is the fire of the great furnace in the sky. Nobody suspected that the D- of Sanskrit *Diyauh*, the god of the day and sky and therefore day itself, and Δ- of the Greek genitive Διός etc., was an

original pronominal component, with a determinative function. The importance of Aramaic, not only through the Persian which reached India, becomes clear. The Aramaic **di- (zi-, dᵉ**, Ugaritic **d-**, ancient Akkadian **šu, *ṭu)** reveals the sense of *Di-yáuḥ*: originally 'he (that is god) of the day'. -*Yáuḥ* and the eternal Semitic **jaum**, Hebrew **jōm** can be placed besides Akkadian **ūwu**: 'Juv-(piter)', Jovis, Oscan *Júveís* and ΔιουϜει. Those who are familiar with these prodigious languages can understand the task of Ζεύς invoked νεφεληγερέτα *amasser of clouds*. Ζήνιον ὕδωρ *the water of Zeus, rain* reveals a base traced to the Semitic base of Akkadian **zāninu** 'rain', **zanānu** 'to rain', **zinnu** 'rain'. Thus the Homeric Ζηνός, Ζηνί, Ζῆνα, whereas the correspondents to Cretan Ττηνός, Ττηνί, Τῆνα play on Etruscan *Tin, Tinia* 'Jove'.

The name of the divinity, with the meaning 'day, storm', once again leads back to Akkadian **šawû** (**šamû**: 'himmel'), **šawā'u**, Ugaritic **šawu**: Italic 'Semo (Sancus)' sky and Akkadian **sawû** (**šamû**: rain, 'Regen'): the -ε- of Ζεύς recalls the -e- of 'Semo', as the Z- harks back to the outcome of Akkadian **šu**, Aramaic **z-**.

Proof that the dominant Indo-European gods were armed with deterrent thunderbolts, Zeus, such as 'Iuppiter', can be found in the supreme being of the Baltic peoples, who also had the same attributes: *Perkun-*, Latinized *Perkūnas*. In Lithuanian *perkūnas* denotes lightning itself; *perkŭns* in Latvian and *percunis* in Old Prussian signify 'thunder', that is Akkadian **berqum**, Semitic **barq** 'lightning, bolt, thunderbolt'. In the past *Perkūnas* was thought to be derived from the Latin base 'quercus'.

How does Etruscan Fit in?

People may well ask, 'How does Etruscan fit into this new, historically based system?'. In order to defend themselves from the will and insidious, vain ambition of many discoverers, Etruscan scholars must, since Etruscology is a strict discipline, pose their problems in a historical perspective at all levels, particularly as far as hermeneutics is concerned. In this way a bilingual inscription will not suffice to prove that *clan* means 'son', for it must also be brought back to a concrete, historically based linguistic reference, thus dissipating the idea of Etruscan as a language removed from all other linguistic structures.

The unexpected survival of Etruscan 'clan'.

The revitalisation of the existence of the Etruscan word *clan*, in the sense of the Greek παῖς and Latin 'puer' *child, son, inferior, servant*, is helped

by the Latin word 'cliens' *client*, that is he who is a step lower than the 'pa-tronus'. To remain in the sphere of Latin, which holds many secrets of the Etruscan language, it becomes clear that *clan* can be identified with the term 'calone(m)' (that is 'calo, calonis') *boy*, a military orderly. In the past the word 'calo' was considered by Pompeius Festus, Porphyrion (Hor., *Ep.* 1, 14, 42), Nonius and Servius, similar to 'cala'. It is not therefore surprising that in Isidorus's *Etymologiae* it gratuitously takes on the meaning of 'boat: for wood'. Etruscan *clan* corresponds to Greek κλών, *branch, shoot*: a line in Sophocles' *Antigone* (713) rules out that it derives from κλάω *I break*. To use an image of a chain, it can be said that at the head there is the ancient Akkadian **qālum, qallum** 'young, small', followed by the Latin 'ca-lone(m)' *boy, inferior*, and further on even Neapolitan *guaglione*, Irish *caile* 'girl' (diminutive *cailin*), English *colleen*, and even the German *Klein* 'small', English *clean* as in pure, everything that is still young. However, in this case the base with the meaning 'young' has collided with that of Akkadian **qa-lûm** (refined, said of silver), **qalûm** (to burn, to refine), which gives the Latin 'calor', previously of unknown origin.

The place of Etruscan among ancient languages.

'For when she saw men pourtrayed upon the wall, the images of the Chaldeans pourtrayed with vermillion, girded with girdles upon their loins, exceeding in dyed attire upon their heads, all of them princes to look to, af-ter the manner of the Babylonians of Chaldea, the land of their nativity'.

<div align="right">Ezekiel, 23, 14-15.</div>

The inscription on the *Tomb of Augurs*, which accompanies the repre-sentation of a religiously fervent, praying figure, is in itself enough to place Etruscan among the ancient languages. The words are an invocation: *apas tanasar*. Etruscan *apa* is documented as meaning 'father', which can be iden-tified with the Pan-Semitic **ab**: Akkadian **abu** 'father', accusative **aba**. The prayer is addressed to the tomb so that it protect the remains of the father. It is *apa-* because Etruscan does not have the voiced bilabial occlusive of *aba*; and *tanasar*, like the second person singular, a form of the Akkadian verb **naṣāru** (Semitic **nẓr**) 'to protect, to take care of, to safeguard': in the form handed down, for example, **šar māt Ḫatti [bēlka u māt Ḫatti] ta-na-aṣ-ṣar** 'you, RN, will protect the king of Ḫatti, your lord, and the land Hatti' (CAD, see **naṣāru**, p. 41 b); in Neo-Babylonian texts the name of a divinity and **ta-na-ṣar** appear (von Soden, *Akkad. Handwörterbuch*, p. 755 b). 'Protect my father...': Foscolo's prophetic Cassandra prays that palm

trees and cypresses protect the tombs of Ilion. Here a son in tears prays in vain that the tomb keep his father and protect him more than 'from the insults of the clouds' and 'from the profane foot of the common people', from the greedy hands of desacralizers. There should be no doubt that the Etruscan word for the divinity, *aesar*, anchored to the solid proof of Suetonius, corresponds to the name of the greatest Assyrian god, **Aššur**, in Western Semitic **Ašar**, whereas the Etruscan *aiś* (Latin 'deus'), has the original meaning of 'what is on high, celestial': Akkadian **āṣû** 'high, rising'. It is therefore obvious that the ethnic Τυρσηνοί, used by the Greeks to denote the Etruscans, is of Assyrian origin: Herodotus holds that it derives from Prince Tyrsenós of Lydia, who led the Tyrrhenian colony in Italy. This name is, by the assibilation of the second *-t-*, from the Assyrian **turtennu**, the highest dignitary after the king: it is a well-known Hebrew term, **tartān** 'title of an Assyrian dignitary, general'. *Tyrannos* 'tyrant' comes from the same origin as **turtennu**, in the form **turtannu**, through the phenomenon of apology. Their true ethnic, Rasenna, confirms the meaning of *Tyrsenoi*, since it derives from a Semitic base: Akkadian **rāśum** 'leader, prince, chief'. In the names of rivers, for example, Rassina a tributary of the Arno, has the base **rāś-** meaning (as in the Latin 'caput [fluminis]' and Akkadian **rēš-ēni**) 'spring'. The Etruscan element *-ina*, as also *-enna*, exactly renders the Akkadian **-īnu, ēnu** 'spring' ('Quelle'). The adjective 'tuscus' denotes an '*inhabitant*' of Etruria: the base *tus-* confirms the heritage of the Akkadian and Assyrian cultural world, also the depositary of the 'Sumerian culture', to which we owe **umun** 'man', Latin 'homo/hominis'; Italic *ner*, in 'Nero/Neronis', 'prince'; **agàr**; Greek ἀγρός etc.: Sumerian **tuš** 'to live': Etruscan *tuš-* 'dwelling place'.

The Latin word 'persona', according to Terentius, refers to the part given to an actor. Linguists often assume it derives from the Etruscan *Phersu*, the name given to the figure painted on the Tarquinia Tomb of Augurs. *Phersu* is understood as 'mask' ('Skutsch'). *Phersu* is, what is more, likened to the Greek πρόσωπον, meaning 'face, forehead', whereas the meaning of 'mask' is relatively recent and does not accord with the ancient *Phersu* of the Sixth century B.C. It is not fitting here to ask ourselves whether the Etruscans staged theatrical productions at this early date. It is, however, known that the most ancient use of the mask was in sacred functions. *Phersu* should thus represent a terrible and threatening divinity, whose attribute is a dog, as in the Daunia stele: Cerberus, Avernus' dog.

The linking of Etruscan Phersu with Greek πρόσωπον 'face' presents us with hard facts: we do not know the origins of the Greek word, although clearly they are not Indo-European. Homer gives a plural προ-

σώπατα (*Od.*, 18, 192) and a dative προσώπασι (*Il.*, 7, 212). This plural has escaped the attention of scholars, as indeed did Manzoni's don Abbondio, 'to whom nobody paid any attention'. Besides the preposition προσ-, the component -ωπον corresponds to Akkadian **appum** > **āpun** 'upper part of face, profile, nose': Hebrew **af** 'snout, nose', that is Syrian **appē** 'face'; the plural of the Akkadian **appum** is **appātu** (> **āpata**) -ώπατα. Thus *Phersu*, with his fearful dog, is the person armed with a club and evokes an episode in Homer: Heracles, who was sent to take away the dog of Hades (*Il.*, 8, 367 and following). In the other scene in which *Phersu* appears, he does not dance but flees and has lost his dog, set against the figure armed with a club.

Phersu corresponds to Akkadian **parṣu**, which in the plural denotes the powers of a divinity, Hades, but it can be traced to **perṣu** 'abyss'. 'Persona' on the other hand, is the original noun adjective in '-ona' (see 'matr-ona') which derives from a base of the Akkadian **persu** 'part', from the same base as the Latin 'pars', which was considered of unknown origin. It however corresponds to Akkadian **parsu** 'part, portion': the verb adjective of the verb **parāsu** 'to part, to divide'. This is the ancient 'persona' with his part to be represented on the stage or in the comedy of life.

In the primitive ordering of the Roman calendar, the year began with the month corresponding to Etruscan March, which, according to the *Liber glossarum*, was called *velc-itanus*. We must presume that this season, as for many peoples of the Near East, was originally the first month of the Etruscan year. For the Babylonians, at the time of Hammurabi, it was thus for the month **Nisānu** 'March-April', and also for the Canaanites with the month **Abib**. In comparison with the Semitic and Hebrew **rōš ha-šānāh** 'the first day of the year', the etymology of the Etruscan *velc-itanus* reveals that it also signifies 'New Year's Day'. *Velc-* corresponds to the Semitic word for 'head': the initial *v-* represents the reading **w-** of Akkadian (read **walku**), **malku**, Hebrew **melek** 'king, prince' etc. The *-itanus* component corresponds to the Semitic, Aramaic **'iddan**, Syriac **'eddān** 'time', Akkadian **adānu, edānu** 'a period of time'. This word was still extant in Gothic: *athn* 'year', which was considered antiquated in respect to the common Germanic term for year: Gothic *jer*, which corresponds to Akkadian **jeru, ajaru**: Aramaic **Ijjar** 'name of the second month'. *Athn* was linked to the Sanskrit *atati* 'turn' and let us hope that this is true. It is on these bases that the Etruscan language should be traced, historicizing its age-old problem and not minding the common question, 'Where did the Etruscans come from?' and why not also, 'Where did the Italics come from?'. We will keep to the historic facts of the words, which also created the facts of the ancient world.

Some German language etymological dictionaries explain Dragoman 'interpreter' as being of Assyrian origin: the reason for the diffusion is simplistically given to Arameian nomads. The only truth in this is that *Dragoman*, like the Italian 'turcimanno', has preceding Akkadian **targumannu, turgumannu**, in Aramaic **targmana, turgmana**, in Arabian **targuman**. In the Etruscan Tuscania mirror, besides the young woman *Pavatarchies*, who is holding a haruspex liver, is the bearded *Tarchunus*, wrapped in a cloak. The figures are intent on listening to voices which appear to be emanating from the depths of the earth, while a winged genie, who resembles *Tages*, is in the process of lifting the earth in order to emerge. *Tarchunus*, more than a proper name, appears to denote the interpreter, the haruspex who will transfer to texts what Cicero will read in *Libris Etruscorum*. Thus *Tarchunus* appears to be from the same base as *Targumannu*, like the Aramaic *targem*, meaning 'to translate'.

Paul Kretschmer emphasized the importance of Mesopotamian civilization to the ancient inhabitants of Lydia. Trade with Northern Mesomopotamia, of Sumerian-Akkadian civilization, passed through Lydia. Kretschmer set out to prove that the influence of that civilization had reached countries on the Aegean via Lydia and ebbed back to the West. However, the comparison between Greek Lydia, after seven centuries and Etruscan culture is antihistorical.

The names in the Herodotan tradition of the Lydians, who set out for what would become Etruria, are Semitic. Besides *Tyrsenos*, there is *Manes*, the first king of Meonia, which is Assyrian **mansû** 'leader' and by assimilation **massû**, Neo-Babylonian **maššû** and Hebrew **Mōšeh**. *Atys* denotes a member of a fraternity: ancient Babylonian **atḫû** 'partners in a relationship'.

The disquisitions of Dionysius of Halicarnassus on the Pelasgians and Tyrrhenians, called Pelasgians, are not consistent. His history, *opus rhetoricum*, separates them into two ethnic groups, and departs from Thucydides, who speaks of the Pelasgians of Acte, descendants of the Tyrrhenians (IV, 109). It attempts to justify Sophocles' poetry, when Inachos, who ruled the lands of Argos, the hills of Hera and the Pelasgian Tyrrhenians, sings. We cannot blame Dionysius for not knowing that the name Pelasgian (referring to the people who abandoned Thessaly and scattered all around, and who in Italy prayed to the natives to treat them as friends), originally meant 'settler': Πελασγοί, even though the word immediately conjures up πέλαγος, it originally had the meaning of the Akkadian word **bēl(u) iššakku** 'settler' (another word **[palag]iššakku**) rather than sea people. With this information we can better understand the statement in Herodotus' famous *excursus*

(I, 56) on the Hellenes and Pelasgians, that although the latter were of Ionic origin, the progenitors of the Attic people and were famed for never leaving their lands, they spoke a foreign, barbarous language, and mingling with the Hellenes, accepted their language. The Pelasgians in Attica are the most ancient and remote landowners.

The ancients used the useful expedient of deducing the names of ethnic groups from supposed eponyms. Xanthus is a good example: 'The Lydians came from Lydus, the Torebians from Torebus'; Xanthus does not have any trace of the Assyrian name of Lydia. As far as *Rasenna* is concerned, Dionysius does not diverge from this useful system. The Etruscans took their name from one of their leaders, *Rasenna* (I, 30), whereas the Romans called them Etruscans as they inhabited the region of Etruria, 'Ετρουρία. The base of this name έτρ- crops up in Etruscan toponyms: *Velatri*, Volterra, *Velitri*, Velletri. It is Semitic: Aramaic **atrā**, Ugaritic **aṭr**, Akkadian **ašru** 'region': see Οἰν-ωτρία the name for Brutium, the land facing the canal at the straits of Messina: 'Bruttium' is Akkadian **būrtum** 'hollow, sheet of water': German *Furt*. In the past Οἰν- in Οἰνωτρία was thought to hark back to wine, but it is Akkadian **īnu** (ι > οι), Semitic **'ain** 'water course': the Straits.

The fact that Etruscan, like Akkadian, has no **o** vowel merits attention. The number twelve was important in some Etruscan institutions. Twelve was the symbolic number which at the origins led the destiny of Rome: the twelve vultures seen by Romulus. The number attests to the sexagesimal system of Babylon and was important in the Near East: the twelve cities of Ionia, the twelve tribes of Israel, the twelve patriarchs, and the twelve apostles of Jesus.

The Tagetic books were the depositaries of Etruscan discipline and thought to be based on the teaching of the mythic Tagetes, the old–looking child, born from the ploughed fields of Tarquinia, outside the influence of an arcane authority, in which some tried to explain these texts. The books state that originally the name *Tages / Tagetis* meant book, written to establish precepts and maxims and to guide the people who had founded their law on religion and in their rites. *Tages / Tagetis* corresponds to the late Babylonian **taḫḫittu, taḫḫisu**, Nuzia **taḫḫitu** 'annotation, note, protocol, announcement' ('Aufzeichnung, Erinnerung, Niederschrift, Promemoria') (['Protokoll-] Notiz'). The word is derived from the base of the Akkadian verb **ḫasasu** 'to remember', 'to meditate' ('sich erinnern, gedenken').

Lucumon, according to Servius, means *king*, and brings to mind Horace's 'Maecenas atavis edite regibus'. In *luchum, lauchum*, Latin 'lucumo / lucumonis', the base *luch-* meaning 'to order, to be powerful' was put for-

ward. Thus in the Etruscan verb *lucair*, the meaning 'to exercise power' was discerned. In actual fact *luch-, lauch-* corresponds to the component -λευ- of βασιλεύς: Akkadian **le'ûm**, (*****lehûm**), Middle Assyrian **la'ā'um** (*****laḫa'u**) 'to be powerful, to be able' ('vermögen'); in βασιλεύς, βασι- recalls a form of the verb 'to be': Akkadian **bašû: ibašši** 'it is' and the adjective **lē'um** 'capable': Latin 'potens' 'potens regni' "he who has dominion": ancient Babylonian **šarrum** (king) - **le-ú-m** (vS, 547). Guided by the Latin 'luc-mon' ('-is' etc. of oblique cases) it is obvious to discern the corresponding Akkadian **ummūnu**, 'people', 'armed people', Hebrew **'am** 'people' ('Volk') in the component '-umon-'. Lucumon is thus 'potens gentium'.

Further observations on language.

In the days of Gellius, an archaic Latin word spoken by a famous law-yer to highlight his speech, could provoke laughter, as if he had spoken in Etruscan or Gallic ('quasi nescio quid Tusce aut Gallice dixisset universi ri-serunt', 11, 7, 4). Etruscan was not either a pleasant sounding or easily gra-sped language for the Romans: it was not very different from Phoenician spoken by the Carthaginian in Plautus' play.

The Etruscans also benefitted from the linguistic treasure of the Near East, inherited from the Indo-European languages. Besides *clan* 'son', the meaning of *apa* 'father' is also certain, as has been stated above (Gothic uses *aba* meaning 'husband').

The Etruscan word *ati* 'mother' brought to mind Gothic 'aiþei', which is thought to be 'baby language'. *Ati* however is the shortening of the Akkadian base **awwata** 'mother' (**ammatu**: 'a name for a mother', CAD), with an Etruscan ending *-i*. As far as the Gothic *ai-* for *a-* is concerned, by analogy one can also compare Germanic *****ai*, *a-*, Anglo-Saxon *ā* (see Ger-man *Eid* 'oath'): Akkadian **(w)adûm** ('Eid', 'agreement'), Latin 'vadimo-nium'. One has to acknowledge in Etruscan *sa-* (not *śa* 'six': Akkadian **šeš-šet**) the correspondent of the Latin demonstrative 'sum, sam', which was well known to Ennius: it can be identified with the Akkadian demonstra-tive **šū** *he* (see TLE, 880, 882). Therefore the meaning of *lautn, lautum*, which brought to mind 'family, freedman', is confirmed by Neo-Babylo-nian **la'utānu, latānu** 'servant, a type of serve'. *Lautn-eteri* presupposes the meaning 'freedman' in *eteri*: Akkadian **eṭēru** 'to rescue, to take out, to save, to take away'.

aiś, ais god (plural *aiser*): *eis* (plural *eiser*), noun adjectives *aisna, eisna*: not to be confused with *aesar* (see the great divinity), attested by Svetonius, and therefore to be accepted. The form *aiś* expresses a concept similar to

Latin 'deus', of unknown etymology. 'Deus', ancient *deivos*, feminine *deiva,* *dēva*, originally meant 'high', 'he who rises', and thus celestial. It derives from the Akkadian base **tēbû** 'he who rises' ('aufsteigend'): the names of the mountains *Tifate, Tabor*, as d- was originally t-: see 'duo'. In a similar manner *aiś* derives from the Akkadian base **āṣû** ('high-rising: a high-rising mountain peak'): see Latin 'altare', which even for the worshippers of Baal, was a rising, a mountain (cf. βωμός).

cesu, in relation to the dead (see *hupni*) should be understood 'is hidden': literally 'is covered': Akkadian **kašû** 'to cover'.

hupni (-*ś*), *hupnina* etc.: derives from the Akkadian base **ḫuppu** 'hole'.

hus/huś 'boy': derives with obscured timbre from Akkadian **wīṣu** 'small, little': cf. **eššu** meaning νέος 'new'.

maru, high magistrate, Latin 'maro', Umbrian *maron-* is a Semitic word corresponding to Hebrew **mārōm** 'height, high rank, excellence'.

methlum 'power, authority, dominion': is late Babylonian **mētellu** 'power, lordship'.

malena 'mirror': is from the base corresponding to Akkadian **mašālu** 'to be similar': the Akkadian noun is **mašālu, mušālu, mešēlu** 'mirror'.

ril 'succession: in time', 'course of years', 'years'. Formation as in *avil* 'years', *acil, vacil, suthil* etc. where -l- has the sense of pronoun, anaphoric (with the function of -s in Latin and Greek in the nominative), corresponding to Latin 'ille'; -s to Akkadian **šu**, Latin 'sum' 'this'. The *r*- base of *ril*, traced to the Akkadian base **rīdu** 'succession' ('Verfolgung'), is originally ἔαρ, Latin 'ver', the first season of the Etruscan year: Akkadian **ajjaru**, Aramaic **Ijjar** 'the second month of the year', German *Jahr*. For aphaeresis see *zal*.

suti, suthi, suthu etc. 'tomb', 'ditch' is Akkadian **šūtu, šuttu, šuttātu** 'ditch' ('Grube').

Thefariei, Thefarie, of the Pyrgi laminas, derives from a Semitic noun: Hebrew **tif'ārā, tif'eret** 'magnificence, honour, glory, boast'. It is thus an attribute of *Veliunas*, who is 'the favourite of Juni'. Velianas 'the favourite of the sky', see 'Janus': Akkadian **Anu**: the Sky god. Vel is Akkadian **bēlu** 'lord'.

verse 'fire'. Akkadian **birsu** 'sparkle' denoting the original production of the spark to start a fire.

zal-, zel-, esal etc. 'two' cf. Latin II, which represents the sign of I place besides another I. Semitic: Hebrew **ēṣel** (preposition: 'at the side of, near, close to', **aššil** 'joint': cf. 'duo', 'twin'.

vacil, 'distribution', Hebrew **bāqā** 'to cleave, to split', Ugaritic **bqʻ**, Aramaic **beqaʻ**. It would be possible to continue this process for hundreds of other terms, but there is no further space here.

The Concrete Historical reality of Linguistics and the Scientific Status to which it Aspires

The great orientalist, Sabatino Moscati has directed a rigorously methodological warning to those investigating Phoenician origins. His remarks settle the accounts with old and new research into possible Indo-Germanic origins; he has stated that the question, 'is not one of researching debatable origins, but is rather the determination of a historical reality'. Our history begins with written records, which nullify hypothetical reconstructions and ensure historical linguistics can avoid continuing to lay down roots. We can defend ourselves with equal firmness against the scientific findings of DNA's ability to reveal facts, which we cannot expect to shed light on the characteristics of Indo-European linguistic structures.

John Lyons has underlined how some linguists have dedicated much effort to affirming the scientific status of linguistics, whereas biologists, chemists and physicists have no need of proving the scientific character of their disciplines. Articles propounding the scientific credentials of linguists give rise to feelings of justified diffidence. The conclusions lead to paralogisms: the reason for dispute often ends by assuming a methodological indetermination, which extends to touching subjects close to the pseudo-science of glottogonic research, Chomsky's innatist generativism, and the mentality that flourished in the shadow of Port-Royal and Descartes. This is undoubtedly a reaction to behavioural materialism, but it is destined to deviate linguists from the rigorous study of original semantic values. The answers to the problems associated with the acquisition of language and cognitive processes by human beings are still not available. The questions should be left to interdisciplinary and empirical research, to the scientists experimenting on primates and to neurophysiologists.

Science is not to be confused with immobile and dogmatic scientism, mental laziness, for true science is constant research, never content with any apparent certainty. During the renowned Viennese symposium, Popper, with Poincaré's *Science and Hypothesis* in his hands, stated, 'In science, even in the best and most certain science, we are always dealing with hypothetical knowledge. The most important thing in science is a critical attitude'.

It is certainly understandable why in education 'normal science' is taught (Kuhn would say its paradigm), as an explicative model to be defended. *Avant garde* trends are held at bay. It is moreover understandable how the traditional word 'science' holds an aura of invisible authority. The aggressive impetuosity of revolt springs from this: Feyerabend in his 'extra

scientiam nulla salus' warning, stated, 'Nothing more than a convenient fable'. 'Extraordinary science' is different, it springs from the anomalies that in the end explode, without refuge. Fortunately for the linguist, it is a case of returning to historical research, using the new methods available following the finds from Near Eastern cultures. A linguist is a historian of signs. Referring to an invaluable volume by Giovanni Nencioni, Benedetto Croce once strongly advocated the work of linguists, stating, 'What else can the linguist or glottologist studying these signs do but research their genesis, that is the varying communication needs for which they were invented, and for which they served or serve, continually being re-adapted, changed, refreshed or put aside? ... Linguists and glottologists must lay aside their ambition to be scientists, which fired them in the era of positivism. "We scientists..." he said, looking with compassion at the men of letters who distinguished the beautiful from the ugly, an archive transcriber, a text researcher or an archaeologist, making the useful work of the philologist awkward and helping the historian with this denomination. Linguists must, for their part, resign themselves to being historians'.

The most important piece of teaching, for which we must thank the neo-grammarians, was expressed, once again, by H. Paul, and has the solemn ring of a simple warning, 'It was thought that language could be considered scientifically, in a different way to historical study. I must refute this'.

When, in the second half of the Nineteenth century, historical linguistics reached the full knowledge of its potential, if not of its limits, it was ready to speak the reconstructed original language. The fable of the sheep, which began, 'avis akvasas ka', was invented and narrated by the great compartist August Schleicher in 1868. The language in the fable changed from the time *owis* replaced *avis*, and later *owis* was replaced by $H_3^{ew}is$. Thus in the place of varna 'wool', in the fable text, there was *wĺna* and today *wĺH₂neH₂''* is preferred. These virtuoso games multiplied in the name of progress and historical linguistics entered a tunnel of perverse labyrinths of hypothetical echoes and sounds, without Indo-European becoming a real language, but rather a bed of Procrustes. It has never been established, but it would be helpful to know, what originally gave the Greek word ὄϊς (*Il.* 24, 125), the English *ram* (with the feminine ἡ *ewe*), the Sanskrit *ávi-*, Latin *ovis*, and Lithuanian *avis*. This is one more question amongst the multitude of uncertainties surrounding the origins of language.

Ex Oriente Lux

When I began examining words linked more to history than any series of conjectural roots, I was guided by Akkadian, the most ancient language. I started, in the place of the hypothetically reconstructed symbols of Indo-European words, to draw up a historical reference table, which at times appeared remote, although it was supported by age-old tradition.

Akkadian words, more often than not, have echoes of similar languages, such as Aramaic, Ugaritic, Hebrew. The importance of Aramaic in Persian culture from the Eighth century B.C. to the seventh satrapy and the peoples of India and Bactriana, is well known.

It is useful to evaluate the reasons for such guidelines in the light of new research. The discovery in 1968 of the statue of Ibbit-Lim, king of Ebla, in Tell Mardikh in Syria by the Italian archaelogical expedition led by Paolo Mathiae, which had been excavating for five years, was important in dispelling any doubt that the distant culture was beyond reach. The cuneiform inscription on the statue appeared to be Akkadian, that is belonging to the Eastern Semitic group, albeit with new dialectic details. In his volume, *Ebla, An Empire Engraved in Clay*, Giovanni Pettinato, referred to the scepticism of many academics in identifying Tell Mardikh with Ebla. Astour rejected the idea, 'more or less outright'; the Germans, D. O. Edzard and G. Farber were more cautious in their rejection. Pettinato went on to state, 'It had to be admitted that all the previous historical reconstructions were wrong, the geographical maps of the Near East that had been so painstakingly reconstructed had to be thrown out. We know how disposed to admitting error human beings are'. The human beings in question here were the famous scientists and academics of the past. It should be added that, following a sad tradition, the great Sargon contributed to the destruction of Ebla. The king, who is known through a famous stele, the son of a priestess (like Romulus and Remus), did not know his father and was saved by a character not unlike the humble Italic 'Faustulus'. The scientists' scepticism for the finds from Tell Mardikh extended to the royal archives of Ebla, presumably because shadow was preferred over light.

Nineteenth-century historico-comparative linguistics was already in muddy water by the end of the century. The invincible aporias in the pages of de Saussure's best linguistic experiments are also inevitably present in his *Mémoire*, the volume dealing with the primitive vowel system in Indo-European languages. Osthoff's strong criticism, which also involved the young H. Möller, hurt the Geneva linguist, particularly by the definition of his

work as 'a failed attempt' ('misslingene'). The volume was the linguist's last forray into the origins. He did not plan revenge but directed subdued insults towards German obtuseness. From that time onwards it appears that he found writing difficult. The notes from his courses were forgotten; his followers were overly faithful and bold, not always the greatest sign of love. Faced with some reconstructed Indo-European form, it is now possible to see that de Saussure moved with the trembling of a paralytic and that he could not mask his troubles. In the paragraph dealing with linguistic palaeontology, he refers to the transience of the results of those, like Adalbert Kuhn, examining the stock of words to reveal the mythology of the Indo-Europeans, or like Pictet, who studied tools, weapons, domestic animals, flora and fauna, domestic and social life, to fix their place, or like J. Schmidt, Hermann and Hirt, who examined tree names. De Saussure assumed it was the difficult etymology which caused uncertainty and asserted that there were few words, 'with a well established origin'. After wisely refusing to acknowledge the same origin for the Latin 'servus' and 'servare', he fell into the trap of 'dominus' from 'domus', supporting this with *þaudonaz* (the head of *þeudō*), Gothic *þiudans* from *þiuda* (see *Dizionario* s.v. *deutsch*).

As linguistic rules, A. Meillet and R. Gauthiot have upheld that Indo-European only had a final *-n-*, since *-m-* was excluded. They could not have been aware of the absolute relevance of this fact, which points to Indo-European being on the receiving end from the reference point, Akkadian. Better de Saussure's: 'In the final position *-m-* is changed to *-n-*'. The precedence of the final *-n-* over *-m-* cannot be upheld: from the most ancient historical languages, it is possible to document the phenomenon of the *-m-* developing nunation, that is the final *-n-* in Aramaic and Arab. We know that in Akkadian all nouns end in *-m-* in the masculine singular, and in the feminine singular and plural. In the North-West of the Semitic area *-m-* appears in the majority of proper names, as indeed it is found in Egyptian transcriptions. Traces of the phenomenon appear in the Tell Amarna glosses: Ugaritic has a final *-m-* in the dual and masculine plural. Signs are also apparent in Hebrew, in words such as **dārōm** 'South', **ḥarṭōm** 'scribe, of Egyptian hieroglyphics', in proper names such as Milkōm. De Saussure's assertions concerning words of phono-symbolic origin, are among his most important. They re-evaluate in part Vico's statement in *Scienza Nuova Seconda*, 'A language based on onomatopoeia likewise began to develop; the same language used by young children to make themselves understood'. In his *Cours*, de Saussure wrote of onomatopoiea, 'There are many fewer than one would imagine' (p. 101). This does not exclude, as De Mauro noted,

that particularly in poetry some linguistic signs hold phono-symbolic va-
lues. However, whether voluntary or involuntary, this effect refers to the
pleasure and art of using phonic symbols and does not lie at the origins of
the words themselves.

Historical linguistics did not benefit fully from some of the observa-
tions by Neo-grammarians. One was treated by de Saussure in the follow-
ing way, 'Strengthened by their principle, the Neo-grammarians declared
that roots, stems and suffixes are also abstractions of our spirit and are only
used for expository convenience'. This is true since we do not speak with
roots: historical legitimacies only have words. If we succeed in historically
establishing their origins, even suffixes emerge from the abstraction to
which we had banished them and historically clarify their operative fun-
ction.

The great lacuna in de Sausurre's *Cours*, admitted by his own transcri-
bers, is the absence of a word linguistics. He promised this during the third
course, and it was to have held an important role, yet it never came into
being.

De Saussure lingered over a law, which starting as ever from Indo-
European, attempted to demonstrate that the voiced aspirates *i.e.* become
unvoiced aspirates in Greek. However, *thȳmós* which is used as an exam-
ple, is derived from the hypothetical **dhūmos* (see θῡμός in the Dictio-
nary).

In his fundamental work, *Undersøgelse om det gamle Nordiske eller Islandske
Sprogs Oprindelse*, Rasmus K. Rask wrote, 'However mixed a language may
be, it belongs to the same linguistic branch as another if it shares the bases
of language, the most important, material, indispensable and primitive
words'. Original affinity is only evident if, 'Similarities in the structure and
language system correspond'. Rask was fortunate to be unaware of Sanskrit
at the time he wrote the work, which drew up the comparative grammar
of Indo-European languages, he therefore did not fall into the same trap as
Bopp. The latter was ensnared by the belief that Sanskrit was the mother of
all European languages, as his letter of August 1814 to Windischmann pro-
ves. It was Honorée Joseph Chavée who laid this prejudice to rest in 1867.
The identical morphology of Greek and Latin with Sanskrit is so evident,
and infinitely more abundant than of Latin with the Romance languages,
that it leads to the assumption that such similarity of form is a relatively re-
cent phenomenon. It is interesting to consider the presence of the Latin
'denarius' in Sanskrit. The similarity of exterior form brings to mind the In-
dian Buddhas that took on the features of Apollo, following Alexander the
Great's conquests.

THE BIRTH OF PHILOLOGY

It should be remebered that philology, in its original meaning of *love of words*, was born in the Near East. Sages used the writings they found to diffuse the benefits of a noble understanding: not only were sapiential, juridical and poetic texts transcribed, but also dictionaries of the language in use and an ancient tongue, Sumerian, were compiled. Akkadians and Eblans cultivated this discipline, which gave interpreters the key to drawing near peoples who had entered the sphere of the most ancient empires in history.

Thousands of years later, Indo-European linguistics has privileged morphology, which continues to reflect classic, in particular Greco-Latin, forms. The definitions in descriptive grammars still hold sway after twenty-two centuries, although, as Jespersen remarked in *The Philosophy of Grammar* (p. 58), they 'are very far from having attained the degree of exactidude found in Euclidean geometry'. L. Hjelmslev thought that the idiosynchronic nature of Greco-Latin grammar, obstructs its being used in a general system.

It is now clear that Indo-European is only a linguistic, and not an ethnic or racial, notion. The quest for the original cultural heritage can only be entrusted to lexical enquiry, pushed forward as far as possible on the historical level. As it is a matter of defining a phase, which can be considered relatively pre-inflectional, at the threshold of our origins, it is important to repeat that morphological components belonging to the recent era when grammarians employed taxonomic systems, are of no use.

The work of our greatest glottologist, Graziadio Isaia Ascoli, should be underlined. He researched the Ario-Semitic link and surprised the public with a 'fraternal embrace between two races', in a quasi mythic prehistory (*Studi critici*, II, p. 23). Ascoli, at that time, had faith in being able to reconstruct 'the prehistoric phases of the Aryan and Semitic languages', in order to point out 'the same morphological fabric and a sufficient number of phonetic similarities'. He used Sanskrit grammar as a model to find 'the history of the original inflections of the Aryans'. To reach the analysis of the inflection of a word, he began with the Sanskrit pronominal declension (the oldest and most basic). However, when faced with *-am* in Sanskrit pronouns, he could not at that time point out the distinctive Akkadian particle, with the Latin meaning *-met*, which is added to emphasise Akkadian pronouns: *-m*, **-ma** (e.g. **attāma** 'thou').

For some time Sanskrit has ceased to wear the halo of ancient sacrality, which the Romantic period attributed to it.

THE LAW OF PHONETIC SHIFTING ('LAUTVERSCHIEBUNG')

Enormous methodological importance was given to the phonetic law of shifting by one degree, which differentiates the consonantism of Germanic languages from other language groups in the Indo-European family. It is useful to consider what practical advantages it brings when inserted in this new methodology, which suppresses all reference to hypothetical Indo-European.

The unvoiced occlusive k was assumed for Indo-European. From the Greek ἑκατόν 'hundred', Latin 'centum', the consonantal rotation became a spirant *h* in Germanic languages, which have German *hund (-ert)*, English hund (-red) etc., from the same base as *Hand, hand*, derived, as has been reported, from a base meaning counting: Akkadian **qātum** 'hand', which provides the base for *centum*, a respectable number that cannot be considered a product of primitive Indo-Germans. Thus, originally the phonetic evolution started not from an unvoiced occlusive *k-* to become a spirant *h-*, but from the uvular occlusive **q-** of **qātum**.

The rotation law also takes in the evolution of Greek φ: φράτωρ (*bh* of the old Indian *bhrātā:* 'brother'), Latin *f-* of 'frater', Gothic *b-* of *broþar*, English *brother*. The etymology of φράτωρ is unknown, but it is certainly from the Semitic base of Akkadian **ibru**, Ugaritic **ḥbr**, Aramaic **ḥabrā** 'member of a community', 'colleague, associate, fellow', Assyrian **ebarūtu** 'alliance' ('collegium'), which confirms the original semantic value of φράτωρ and 'frater', *member of a society* and not *consanguineous*. It follows that instead of the hypothetical Indo-European *bh-* of old Indian, the Semitic bilabial **b-** must be placed at the origins.

In the same way, the Greek θυγάτηρ *daughter*, Gothic *daúhtar*, English *daughter*, German *Tochter*, recalls the Sanskrit *duhitā* 'daughter', Avestan *duγdar*, Lithuanian *duktê*. However, the Sanskrit *-tā* ending is based on the Semitic morphological feminine form **ā(a)t**, Akkadian **-ātu**. The original base is the Akkadian **daqqu**, 'small: child': on the whole Indo-European languages have kept the original Semitic **d-**.

However, the change from the spirant Latin *h-* of 'hostis' to the Gothic *g-* of *gasts*, German *Gast*, cannot be attributed to an Indo-Euoropean paternity. 'Hostis' *foreigner*, that is he who is 'foris', from without the city walls, owes its initial *h-* to the bilabial semivowel **w-** of the Akkadian **waṣûm** 'to go out', **waṣītu** 'exit; come out: of a city' (but see *Dizion*. p. 428).

HAND AND MIND

The hand, defined by Kant as 'man's external brain', has developed, through gesture, the original philogenetics of language.

In his *Dizionario di psicologia*, Umberto Galimberti examines the kinesics of gesture and honours W. Wundt, who studied the connection between biological and cultural factors.

As has been seen, in the Etruscan tomb, a figure is represented in an attitude of intense religiosity: he prays with upraised hands that the sepulchre keep and protect his Father's remains: *apas tanasar*. It is known that *apa-* corresponds to Akkadian **aba**, the accusative of **abu** 'father', and that *tanasar* in Akkadian is the second person of a verb form, which here has a deprecatory function: Akkadian **naṣāru** 'to protect, to keep safe, to watch'. He raises his arms and prays: from the Mesopotamians to Egypt to the Hebrew world, raising the hand is the most solemn word of the appealing spirit. The Latin verb 'dico' *I say* and the Greek δείκνυμι *I signal*, to the Old High German *zeigôn* ('zeigen'), recall the similar Ionic verb δέχομαι *I lift*, also in reference to the person who raises the new-born child, as in the *Odyssey* (19,335). Reference to ancient times is easy since the Akkadian **dekû** meaning lifting up, in particular 'to raise, to lift up, to call up soldiers', with the word meaning 'hands' signifies 'to pray' (**qātē dekû**: 'to lift one's hands in supplication'). The dipthong of the Greek and the long –*i*– of the Latin indicate that they are denominative verbs, derived from the Akkadian noun **dekû: dīkû**, which has the same meaning as the Akkadian **kallûm** 'messenger, official responsible for summoning people'. Some reference to **kallûm** can be seen in the Latin 'calator' *herald*, as the other Akkadian noun **dekû; dīkû** 'call to gathering', religious 'ceremony', and also **dikûtu** 'corvée work, performed upon summons, marching into battle' are at the base of the Latin 'dictator'. It should be added that the Greek δάκτυλος *finger*, whose origins, like the Latin 'digitus' (prehensile organ which 'takes up', and also 'index'), can be traced to **dekû, dakû**. This is proved by the English 'finger', German *Finger*, certainly derived from the base '*fangen*'. Academics wrote 'of uncertain origin': the Indo-Germanic school was blind, ignoring the sign 'Don't step on the flowers'.

The Old High German fang meaning 'to hold in the hand' derives from the ancient Assyrian base **paḫā'um**, Akkadian **peḫûm** 'to close, to lock'.

Verification of **peḫûm** 'to hold, to lock' can be seen by analogy: χανδάνω *I take*, Latin 'prae-hendo', ancient Nordic *geta* 'to obtain', English *for-*

get: originally 'to let go: from one's hand': derive from the un-nasalized Akkadian base **qātu** 'hand', which gives *hand, Hand* and Gothic *handus*.

Jacques Derrida examined Heidegger's thesis concerning the creative value of the hand, 'The hand traces signs, it probably demonstrates because man himself is a sign (*Die Hand zeichnet vermutlich weil der Mensch ein Zeichen ist*). Derrida wrote, 'The play and theatre of hands merit an entire seminar'. Heidegger emphasises the monstrosity of hands that are unique to men, 'Monkeys do not have hands, they have prehensile organs' (*Greiforgane besitz z.B. der Affe*). He clarifies his point by discussing university teaching and stating that the fact that the sciences belong to the essence of technique depends upon this. 'This is why we attempt to learn and think here' (*Darum versuchen wir hier, das Denken zu lernen*). Derrida queries, 'But to learn what? The answer cannot be wholly explained, it passes through a very subtle craftsman–like work of hand and pen'. Heidegger reaches the end of his thesis with perhaps the most profound statement of the entire work.

'In any case, thought (*das Denken*) is manual work (*es ist jedenfalls ein Hand-Werk*)'. It does not appear that Derrida has accepted the axiomatic essence of this profound discussion, as he speaks of 'the essence of technique as protest, an act of resistance masked with difficulty, against ... the professionalization of university study ...'. Heidegger's intuition unknowingly opens up an illuminating view of the past.

He would have found proof in support of this far–sightedness, if it had been necessary, in the history of an ancient Italic word, in a language that he would not have used as a touchstone for his often arbitrary etymological forrays. As has been mentioned above, the Latin word 'manus' was never given an etymology, but the meaning of the Akkadian **manû** 'to calculate' and the natural counting system using the fingers, started up pertinent discussions.

The Latin supports the identity of hand, calculating tool, reason and *man*, that is the German *Mann, Mensch* 'man', as a thinking being. With the Old High German *mannisco*, all the German words from this base can be traced back to the stem *★men*, which is none other than the Akkadian **manû** 'to calculate'.

Heidegger could not have forseen the resurrection of the ancient **manû**, with the Latin 'manus' hand, which rises to nemesis of that great refusal of the dead language, 'cut from its living roots'. Derrida knew well that a German such as Fichte when speaking of humanity would never say *Humanität*, of Latin origin, but *Menschlichkeit*, which should denote the vast community of men, furbished with the dignity of thought, that is with Latin 'mens', rather than Greek μένος.

All this would not have been able to give the origin of the German word *Hand* 'hand'.

If Fichte thought that for the Romans 'humanitas' had become the symbol ('Sinnbild') of an over-sensitive idea, and that the introduction of foreign Latin words into the German languages would have risked lowering the moral level of their way of thinking ('ihre sittliche Denkart ...'), how could he have replied to the historical necessity of recuperating the original values of his words, at the base of a vast cultural Semitic world, which has risen from the ashes like the Arabian phoenix? How could Fichte have laid aside the word *Denkart*, similar to Latin 'tongeo' 'I know', and Oscan *tanginom* 'sententiam', which are also of Mediterranean origin?

WRITING

The origins of the Greek verb γράφω, *I write*, the Latin 'scribo', and the corresponding Indo-European verbs such as Persian *ni-pištam* 'written', Slavic *pišati* 'to write', Old Prussian *peisāi* and old English *writan*, are unknown. This is remarkable, when one considers that the history of man begins with writing.

Let us consider the wide organic system of graphic communication, since we cannot speak of the attempts at ideographs in the Ice Age after the little Karl Weule or Obermeier had to say about Pasiega' signs; nothing of the Mas d'Azil pots, in which Éduard Piette thought he could discern the prototypes of the alphabet, in mesolite!

In the famous passage of the Platonic *Phaedrus* concerning the superiority of logos over writing, many were unknowingly taken in by Socrates' enchantment. Plato's myth of the Egyptian god Theuth would have earned the sympathy of the priest Sais. He said to Solon, who was trying to recall the years of the ancient myths of Phoroneus and Niob, 'Oh Solon, Solon, you Greeks are always children: you have no ancient thought springing from ancient tradition'. The myth of the god Theuth, which sets out to induce King Thamus to teach the people writing, the drug which aids memory, was derided by the king as being a tool of corruption and a dampener of memory. The myth has engendered lengthy discussion, from Comenius, Rousseau and Fichte to Dewey, and has brought us to Derrida's statements concerning Western logocentrism.

Many have not noticed how in *Phaedrus* Socrates praises madness, the liberating and beneficial mania, from the prophesying kind of Apollo to the Dionysian variety, from the poetic to the aphrodisiacal, and to Eros, hereby

anticipating Erasmus' Ἐγκώμιον μωρίας. At the spring in the sanctuary of the Nymphs, in the panic aura of a tranquil recess, Socrates acts like a madman, first repeating the verse to the logographer Lysias and then re-singing the love palinode with inspired effusion. According to Socrates, the *terrible* quality of writing lies in its similarity to painting, where the figures stand before you as if alive, yet if you ask them questions they do not answer. The references to cicadas singing and thereby enchanting the lazy in the sultry heat, the mention of Isocrates, and the insistent exaltation of the dialectic logos eventually reveal Plato's secret intention of defending the effective creativity of his *paideia*, in respect to the logography school, which proposes written forms of eloquence, excellent material for mental laziness. Plato places himself on the polemical level of Alcidamas, from the school of Gorgias, the master in the art of improvisation (αὐτοσχεδιάζειν). It was an Egyptian scribe in the Fifth dynasty (2563-2423 B.C.) who questioned the verisimilitude of Plato's myth concerning the Egyptian Thamus, who refused the divine gift of writing. The writings of the scribe, together with another similar Sumerian figuration, remain the most ancient examples of a very ancient art, which honourably flourished in the shadow of temples and kings. The intense concentrated expressions in the representations of scribes remain a constant in art, enforced by the teaching from around 1970 B.C. of the Egyptian Khety, 'See a scribe who is listening; whosoever listens becomes an able person'. Khety did not tire of repeating himself, 'You see, there is no profession where one does not receive orders, except that of the scribe'; and again, 'If you know how to write, this will bring you more advantages than all other skills'. Egyptian hieroglyphics, from the end of the prehistoric era, at the time of Menes, the founder of the first dynasty, remain the most noble expression of civilization, characterizing, along with the pyramids, the cultural life of Egypt.

It is to be deprecated that the ignorance of the Greeks prevented Plato from reading in hieroglyphics the song of the blind Harpist, the *Teachings* of the genius Imhotep, who was writing almost at the beginning of the third millennium B.C.; or to read in cuneiform the myth of the *Marriage of Enil and Sud*, in which the god, who dominates the Sumerian pantheon, gives the bride *the art of writing, the tablets decorated with writing, the stylus, the surface of the tablet*. The *Elogy to the art of writing* by the Sumerian scribe ('The art of writing is the Mother of orators, the father of masters ..., whosoever has learnt it has the world in his hand'), would have been useful in contesting the supremacy of Plato's oral tradition. Lastly the message of the legendary king of Uruk, *Enmerkar*, whose deeds are narrated in the Sumerian poem edited by Kramer, 'The messenger had a heavy tongue, he could not repeat

it ...; the master of Kullab mixed the clay and engraved the words on it as on a tablet; no-one had engraved words in clay before ...: the master of Kullab engraved the words ... and they were visible'. Giovanni Pettinato's comments in his work *I Sumeri* are interesting, 'We do not here intend to penetrate the difficult subject of the relationship between writing and oral tradition. However, a written message, although more restricted than its oral counterpart, certainly provides greater guarantees of accuracy than any other means of communication, since it requires fewer checks and can be carefully scrutinised in peace at any time that this is considered necessary'.

Ancient words meaning 'writing'.

Despite its stylization, cuneiform writing, which followed on from the pictographic phase, kept something of the magic and of the possession of living reality, that was fixed in the rock of the caves at Lascaux or Altamira by prehistoric man. However, with the series of definitives and graphic signs, which helped the reading of ideograms and heightened their semantic value, writing developed constant dialectics, through which thought refound its roots in lived reality. The Akkadians called the constellations *writing in the sky*, and thus before Galileo read the universe in the geometric forms set out by God, they had projected the signs of their daily communication in the great book of the cosmos.

The pubic triangle, which in cuneiform writing is the symbol for woman, denoted the door to life. The Greek δελφύς *womb*, the femal reproductive organ, is the word which coarsely imitates δελφίς *dolphin*, the ancient Akkadian word **daltu**, Hebrew **delet** (door), which is the name of the consonant *delta*.

The Sankrit word meaning 'writing', 'alphabet', was *lépih*, a term which through ancient Persian and influenced by Aramaic, had Sumerian origins. Achemenidian Persian bears witness to the form **dipi-** 'written', which is Sumerian **dub** 'written: clay tablet, written document' ('Tontafel, Urkunde, Brief'), Akkadian **ṭuppum**, which in Helamitic becomes **tuppī** and later **tippi**.

The Sanskrit *lipi-kara-* 'scribe' gives the Akkadian word for scribe **ṭupšarru** 'the king of the tablet', Sumerian **dub-sar**, Hebrew, Judean-Aramaic **ṭipšār** (Schreiber). The Greek γράφω, took the un-Greek stem *gerbh-* with *e* vocalism, in Anglo-Saxon *ceorfan* 'to cut, to engrave', Old High German *kerben*. There was no doubt that the Latin 's-cribo', γράφω and σ-χα-ριφάσθαι *to smooth, to dig*, were from the same base; Akkadian **ḫarābu** 'to cut', which recalls the Akkadian **qarābu** 'to penetrate' also in the sexual

sense, which satisfies Derrida's phallography, 'to approach: sexually'. The supposed *gerbh- recalls the Akkadian nominal bases **qerbu, qirbu, qarbu** 'inside, inner part; mind, meaning', before which **s-**, σ- is the original definitive pronoun: 'that of penetrating, acting on the inner part', which denotes the ancient act of engraving, penetrating clay, 'writing'. The Slavic and Russian *pissát-* recalls synonymous bases: Akkadian **pa'āṣu**, Hebrew **pāṣa** 'to cut'. The Akkadian verbal adjective **pāṣu**, the feminine of which is **pa-'i-iṣ-tu** (vS, 840), reveals an original definitive in the Slavic verb. *Slavic kniga* 'book' corresponds to Akkadian **kanīku** 'sealed document', an etymology that has already been put forward, but which was considered unprecedented. When I reproposed this in a wider context in a talk held at the Florence European University Institute, a colleague remarked that the meaning was slightly different. I asked him if he thought 'libro' was nearer Latin 'liber' *bark*, or book to Latin 'fagus'. How is it possible, in these conditions, to start a fruitful discussion? The German *schreiben* repeats the Latin 'scribo', whereas the English *write*, German *reissen* 'to tear', Greek ἀράσσω, Old Saxon *writan* 'to split' can be traced back to the Akkadian base **ḫarāṣu** ('to cut down').

The three great bloodless revolutions with which civilization exploded are memorable: the inventions of writing, the Phoenician alphabet and printing, which gave everyone the means of acquiring and spreading knowledge. Whatever the mnemo-technique behind the recital of poets or ancient singers, such as the singer of the Babylonian poem *Enūma eliš* performed on the fourth of the Nisanu month, it is probable that even the recital of the *Ṛg-Veda* was based on a written text similar to that which has survived. Thus actors and singers today do not show either the score or the written text.

Today, whatever the destiny of the book, about which Derrida appears to prophesy obscurely, writing will remain the dynamic model on which for over five millennia man has constructed his cognitive universe.

Hermeneutics has the Task of Distancing the Concealing Veil

The origin of the Greek verb *hermēneuō*, ἑρμηνεύω, is unknown. It is useful at this point to speak briefly of hermeneutics, also by way of gratitude to Hans Georg Gadamer. His studies underline the aims of hermeneutics, a discipline aimed at examining the meaning of research: 'how is it possible to understand?' (*wie ist verstehen möglich?*).

Hermeneutics succeeds in making knowledge 'the original character of

life itself'. If, for thinking man, existence was always interpretation, Gadamer must be merited with marking the modern era as the season of hermeneutics, organized as an autonomous discipline.

However, how can polysemy, a term which has become enmeshed along its way, reveal its specific identity at the origins? It was thought that the etymology of *hermēneia*, ἑρμηνεία, was similar to Latin 'sermo' and pointed at the origins to 'the efficacy of linguistic expression' (Kerényi, *Hermeneia und Hermeneutiké* etc., Zürich, 1964). The possibility of interference with the name of the god Hermes, Zeus' messenger, and an intermediary between the gods and man, was evaluated. This possibility was discarded as the result of an a *posteriori* reconstruction, as no linguistic-semantic link with Hermes, besides superficial assonance, was found. Nevertheless, Heidegger (*Unterwegs zur Sprache*) insists upon a supposed original meaning of *hermēneuein*, that is 'bringing a message, announcement'. However, a strict etymological approach was not even attempted in the past on these bases, not only on account of the thin thematic substance thrown up by the hermeneutics in the ancient cultural world, from Plato to Aristotle. Friedrich Schleiermacher, whose generic identification of hermeneutics by way of *interpretation*, as the comprehension of any text of not immediate meaning, is no further forward than Saint Thomas with his *interpretation* clarifying the hidden meanings of texts.

Etymologists stated that *hermēneus*, ἑρμηνεύς *foreign language interpreter, he who explains* was a 'terme technique sans étymologie. On a supposé un emprunt d'Asie Mineure' (Chantraine). The recall of Hermes, the intermediary between Zeus and man, is abandoned in favour of Hermes chthonios, underground, dark. What, however, is the path that leads us to fill the semantic blank? At the origins *hermēneuō* meant *I uncover that which is covered*: it derives from bases corresponding to Akkadian **ermu** 'that which hides, cover, sheath', **erēmu** 'to cover': it confirms Hermes *chthonios*. The base of the component -*neuō*, νεύω *fold* corresponds to Akkadian **nē'u, ne'û** 'to turn away, to loose' ('unwenden').

Confirmation can be found in the etymology of *chthonios, underground*, said of Hermes: we have seen in this attribute a base synonymous with **erēmu** 'to cover': Akkadian **katāmu** 'to cover, to cover with earth', Hebrew ḥātam 'to hide': this base is the same as *chthōn: earth*, understood at the origins as 'that which covers'. It is thus that this, as Hermes, the guider of souls, also lays aside the invincible vanity of heroes in the darkness of Hades.

SPECIMENS
OF THE DICTIONARIES

il gen. greco e latino; la flessione ϑέμιτος richiama la base del plur. accad. ṭēmēti. Le abbreviazioni delle finali di šātu, šu sono normali per i pronomi: anākū > anāku (io), attā > atta (tu); ṭēmu è ebr. ṭăʾăm ('judgment, royal decree').

θεμόω *trascino, spingo.* Venne derivato, a torto, dalla base di τίθημι (v.), ma θέμωσε, che fu glossato come ἠνάγκασε, ἐβιάσατο (*Od.*, 9, 486, 542), significa *prese con violenza, costrinse a.* Accad. **tamāḫu**, aram., ebr. **tāmaḥ** (afferrare, smuovere, 'ergreifen,' 'to take').

θέναρ, -αρος *cavità, cavo della mano* (Hom.), per estensione anche *cavità della pianta del piede* (Hipp.), *cavità sul piano dell'altare* (Pind.), *fondo marino*; ant. a. ted. *tenar* m.; *tenra* f.; θεν- ha il senso di *cavità*: deriva da base rappresentata da ugar. **dn**, arab. **dann**, neo ass. **dannu**, bab. **tannu** (contenitore, tino, 'vat', 'Fass'), ingl. *tun*; con -αρ: "il palmo": accad. **arum** (ramo: di palma, ramo, 'leaf of the date palm', 'leaf, frond', 'Zweig, Palmwedel').

θεόντων gen. pl.: "che saltano alla vista" (Hes.), v. θεάομαι.

θεοπρόπος *che manifesta il pensiero divino*: epiteto di οἰωνιστής (*Il.*, 13, 70) ma anche sostantivo; θεοπροπία, *oracolo*, θεοπροπέων, *rendendo un oracolo* (*Il.*): -πρόπος fu rinviato a (θεός e) πρέπειν (v.).

θεός, -οῦ *dio, divinità.* Mic. te-o, arm. *di-kʻ* (dei); furono accostati anche lat. «fēriae» (v.), «fēstus» (v.) e persino «fānum» (v.). L'a.i. *dhíṣṇiya-* è di incerto significato (Frisk). Forma postulata per l'armeno è i.e. *dhēs-es*; per ϑεός *dhĕs-ós*; ma v. ϑέσπις, ϑέσκελος ϑέσφατος. Si ipotizzò *ϑϜεσός, lit. *dvasià* (spirito), ma di un digamma non esiste alcuna traccia metrica e una concezione spiritualistica per i Greci è anacronistica, perché troppo corposi sono i loro dei originari. I Greci della Jonia, come negli aggruppamenti di città nel numero di 12, tipico delle civiltà cananee, ebraiche e etrusche, hanno in comune con le religioni cananeo-fenicie la credenza che la divinità si identifichi con l'oggetto di culto e sia presente nel luogo ove si veneri, un pilastro o un cippo (maṣṣēbā, ḥammān). Per la etimologia di θεός, non si può, dunque, prescindere dal primitivo concetto della divinità fra gli antichi popoli che stanziarono in territori poi occupati dai Greci. Non si può dimenticare la pietra che Rea in Creta porge a Cronos e che egli divora credendo di inglutire il piccolo Zeus; l'omfalo di Delfi, ipostasi

della divinità, è una pietra conica a punta ovoidale; una pietra conica era il simulacro di Afrodite a Pafo, non dissimile la pietra nera di Emesa; un aerolito, una pietra nera rappresentava Cibele, come la pietra nera venerata dagli Arabi (al-ḥagiar al-aswad) alla Mecca. Il betilo, "casa del dio", il culto della pietra aniconica o appena sbozzata, è comune all'Oriente semitico; le pietre sacre dei Cananei è noto che furono adorate persino dai figli di Israele e ci preme notare che i Greci antichi praticano largamente lo stesso culto, come attesta Pausania descrivendo i santuari greci. Per i Romani stessi il «lapis silex» era la pietra sacra di Giove Feretrio e il giuramento veniva sancito per «Iovem lapidem». Il cret., beot., cipr. ϑιός scopre la corrispondenza con accad. **diʾu** (dû, duʾu: cripta, stele di una statua di divinità in una cripta, 'platform: in a cella, a solid brick platform that takes up a large section of cella'; 'Kultsockel; Postament der Götterstatue') confuso con **tû, tuʾu** ('niche'); ebr. **tā**. Accad. **diʾu** si sovrappose o escluse una voce antica corrispondente ai nomi sumeri **dir, ḍimir, dimer, digir** (dio, 'Gott').

θεραπεύω *curo, guarisco*: v. θεράπων; il verbo greco, che alle origini ha il senso di *servo* come θεράπων, mostra di aver subito successivamente l'incrocio con basi corrispondenti ad accad. **rapăʾu**, cananeo **rpʾ** (guarire, 'heilen'), ebr. **rāfā** ('to cure, to heal, to bind a wound, to restore'), **refûʾā** ('medicine'): θε- è un determinativo: accad. *tu, aram. **de** ('das'), cfr. ebr. **rifʾ út** ('a healing') etc.

θεράπων, -οντος (eol. -ονος secondo Choerob.: *An. Oxon.*, 2, 242) in Omero è *chi assiste il grande guerriero, attendente*: Patroclo, Automedonte, Alcimo rispetto ad Achille; poeticamente assistenti, *therapontes di Ares*, sono i *guerrieri più validi*, *therapōn* delle Muse si dirà poi il poeta; in ionico-attico θεράπων, *servo, schiavo*, femm. θεράπαινα; θεραπεύω, in Omero, *servo, assisto, seguo un guerriero*; poi *servo il dio*; *assisto, curo, guarisco*, θεραπεία, *servizio, cura*. Di θεράπων si ignorò l'origine: ma il suo significato richiama il lat. «comes», anzi *chi va vicino*: *al capo, chi accorre accanto, chi lo soccorre, lo assiste*; le basi semitiche sono corrispondenti ad accad. **ṭeḫû** (andare, venire proprio vicino, 'to come near', 'ganz nah herankommen, herantreten'), che è poi il greco θέω, *corro, accorro*), **ṭēḫu, ṭeḫḫu** (vicinanza, 'Nähe'); la componente -ράπων corrisponde ad accad. **rabûm**, *rapûm (capo, 'great'), **rabânu** (capo, 'president',

' Bürgermeister '); θεραπεύω, *curo, guarisco*, mostra nella seconda componente l'interferenza di base come accad. **rapā'um**, ant. bab. **rapûm** (curare, guarire, fasciare, ' to heal, to cure, to mend, to comfort '). La voce θεράπνη, *dimora, abitazione alta*, dor. θεράπνα, lac. σεράπνα ha altra origine: la base iniziale, interferenza semantica della base semitica corrispondente a ebr. **tā** (" stanza ", ' room, chamber '; accad. **tā'u**), richiama una voce come accad. **tēru** (costruzione, ' ein Bauteil '), e la base -άπνη richiama voci come accad. **appum** (parte superiore, ' Oberseite '), **appannu** (parte superiore di costruzione, ' ein Gebäudeteil ') voce in uso particolarmente fra gli Urriti.

θέρμος *lupino*, θέρμινος, *di lupino* etc. Lo si fece derivare da θερμός, *caldo*, « avec déplacement de l'accent, comme il est d'usage » (Chantraine) etc. Ma era già vivo in medio babilonese **tarmuš**, aram. **turm(ō)sā**, arab. **turmus**, lat. « termis ».

θέρομαι *divengo caldo, brucio*, θέρος, *estate*, θερμός, *caldo*, ϑέρμω, *riscaldo*. Viene richiamato a.i. *háras-* (calore), arm. *jer* (caldo, bel tempo); arm. *jernum* (mi scaldo), alb. *ngroh* (scalda), ant. sl. *grě-ti sę* (scaldare), norr. *gorim* (scaldo), irl. *gor* (calore), ant. sl. *grunu*, russ. *gornu* (focolare). Per ϑ iniziale, cfr. θάλαμος, θάλασσα, θάλπω. Accad. **ṣarḫum** caldo, ' hot ', ' heiss: v. Wasser, Boden '), cfr. accad. **ṣarāḫu** (scaldare, bruciare, ' to heat, to scorch '), **šerum** (splendore, ' Glanz '); **šir'um**, **šer'um** (messe matura, ' reifes Getreide '), θερίζω (' moissonner '), **šerû** (maturare, raggiungere il punto di massimo sviluppo, ' reifen '; ' d. Höhepunkt des Wachstums erreichen '); cfr. accad. **ṣarāpum** (ardere, ' to burn, to fire '): θαλπω **ṣarpum** (passato a fuoco, ' fired '), ugar. **ṭrp** (accendere, ardere, ' anzünden, verbrennen '). Per la maggior parte delle voci non greche su riportate, cfr. accad. **kērum** (fornace, ' Ofen '; ' kiln '), **kirmaḫḫu** (" largo crogiuolo "): base sum. **gar** (splendore, luce, ' Licht, Helligkeit ', vS, 805 sg.), **gir₄** (forno fusorio, ' Ofen ', vS, 484 sg.); v. lat. « formus ».

θέσκελος, **-ον** " che conquista lo sguardo ", *spettacolare*; poi *prodigioso*. Dalla base θε- di θέα *vista*, confusa poi con quella di θεός; l'altra componente: da sem.: accad. **sakālu** (conquistare, ' to acquire, to annex '), ebr. **śákel** (' to behold ').

θεσμός, **-οῦ** *istituzione*. Dor. τεθμός, lac., arc., locr. θεθμός. Il lac., arc. locr. θεθμός ci guida ad accad. **dadmū** (stanziamento umano, cittadini e abitazioni, ' settlements and inhabitants '): per δ + μ > σμ, è in θεσμός la corrispondenza di -σ- ad accad. **d** (ma v. *Fidius*, umbr. *Fisu*); in θεσμοφόρος, attribuito di Demetra, si scopre l'incrocio con la base corrispondente ad accad. **diš'um** (ebr. **deše**: ' spring, grass, spring pasture, cereal '), **dešûm** (' abundant '), **dâšum** (trebbiare i cereali, ' to thresh ').

θέσπις, **-ιος** *ispirato, meraviglioso, divino*. Θεσπέσιος, *meraviglioso, straordinario, divino, lucente*, detto anche di πλοῦτος, χαλκός: dalla base di ϑεός (v.) incrociatosi con quella di θέα; l'altra componente è dalla base di σαφής (v.): σοφός; θεσπιδαής (Hom.) *che arde lucente*.

Θεσσαλία *Tessaglia* (vedi basi di θεσμός): i Tessali stessi, Θεσσαλοί, si dicevano, ben a ragione, Πετθαλοί, beotico Φετταλοί (Schwyzer 90 A.I e 483): Πετθαλοί conferma il significato di Αἱμονία (accad. **ḫammu** (stagno, ' swamp ') di " terra irrigata ": accad. **bet-dāli** ' territory irrigated by drawing water: from a well '. Πετ- mostra l'incrocio della base corrispondente ad accad. **pat-** (**pātu**), ugar. **pi't** (territorio, ' fines ') e di **bētu** (casa, patria, territorio).

θέσφατος, **-ον** *vaticinato, uscito dalle labbra divine*. La voce greca è stata ricalcata su φημί (v.) ma le componenti originarie erano ben altre, poiché non è ipotizzabile una base θεσ-. Dalla base di ϑεός (v.) unita alla base corrispondente ad accad. **šapat** (st. c. di **šaptu**, pl. **šaptā**, duale **šaptān**: labbra, ' lip '), con influsso di θέ-σπις (v.) e della base di accad. **šūpû** (' to proclaim the fame or greatness of a god '), forma di accad. **apû**.

θέω *accorro, corro*, θοάζω, *mi affretto*; a.i. *dhávati* (corre). Accad. **ṭeḫû** (accorrere, avvicinarsi, ' sich nähern, herantreten ').

θεωρός *chi è inviato a consultare un oracolo, ad assistere a una festa religiosa; quindi spettatore*. Θεάριος epiteto di Apollo che reca luce; θεωρός significò " chi si accosta a vedere ", " chi va come spettatore ": si pensò a θέα ' spectacle ', a θεός; in realtà la prima componente deve avere indicato sin dalle origini movimento verso un luogo dove si deve osservare e tale componente corrisponde ad accad. **ṭeḫû** (andare, accostarsi, ' bittend, fordernd herantreten ') e la base di *Fορός* " osservatore " corrisponde ad accad. **barû** (vedere, osservare, 'schauen, sehen ', **bārû** osservatore dei riti religiosi, ' Opferschauer '); θεωρία è alle origini un " accostarsi a *osservare*, assistere ".

Θῆβαι, **Θήβη** *Tebe*: capitale della Beozia e

paragauda (*paragaudis*),-ae *orlatura d'oro o di seta dorata, veste ornata con tale bordo*; persiano (Hübschmann). Alle origini ha il significato di " ornamento floreale in rosso ": cfr. ebr. **pāraḥ** (far fiorire, ' to blossom '), **peraḥ** (ornamento floreale, ' blossom, blossom-shaped ornament ') e **ādōm** (rosso, ' red colour '), **ādēm** (essere rosso, ' to be red ').

paragraphus, -ī *paragrafo*, v. παράγραφος.

Parca, -ae *Parca*, divinità incaricata di filare il destino dei mortali. Il nome è da Varrone riconnesso con « pariō » (Gell., 3, 16, 9 sqq.): etimologia ammessa dai moderni. Deriva da accad. **pārak šī-māti** (sala dei destini, cioè cripta del santuario dove si ascoltavano i responsi, ' Schicksalskammer '): la voce è **parāka**, nom. **parāku** (cripta, stanza del dio, santuario); ma v. **parāku, parāqu**, ebr. **pāraq** (troncare, ' to tear '); eufemisticamente (v. Εὐμενίδες), sentita come la *vergine*, la *fanciulla*: aram. **parḥā**, ebr. **peraḥ**, accad. **perḥu** (rampollo, ' sprout, blossom '), v. lat. « virga », « virgō ».

parcō, -is, **pepercī**, forme secondarie **parsī**, specie con preverbio, e **parcuī, parsum** e **parcitum, parcere**: senso originario " contenere nei limiti, trattenere "; in senso assoluto *trattenersi, contenersi, risparmiare*. Se ne è ignorata la etimologia e se ne è ritenuto, a torto, « compescō » (v.) *contengo, rattengo, domino, faccio cessare* la forma incoativa. Accad. **parāku**, allotr. **parāqu** (tenere in certi limiti, sbarrare, ' verschliessen, sperren '); aggettivo **parku** (sbarrato, ' versperrt '). Il perfetto « pepercī », con apofonia, richiama, della stessa base, accad. **perku** o **pešku** (limite, sbarramento, ambito recintato, ' Riegel, Sperre, Teilungslinie, Grenzbereich '). Il supino « parsum » è della stessa base di lat. « pars » (v.), da accad. **parāsu** (limitare, tagliare, ' trennen, entscheiden '): **parsum** (separato, limitato, impedito, ' abgetrennt, abgeschieden '), che spiega ad evidenza « parsum », « parsimōnia ». Della stessa base di « parco » è ingl. *park*, ted. *Pferch*, it. *parco*.

parcus, -a, -um *limitato, economo, moderato, parco, esiguo*, letteral., *che trattiene*, v. **parcō**.

pardus, -ī, v. πάρδος.

parēns, -entis *padre o madre*, pl. « parentēs » *i genitori*, gr. οἱ τεκόντες, v. **pariō**.

pāreō, -ēs, -uī, -itum, -ēre *appaio, mi faccio vedere, sembro*; impers. **paret** *è chiaro, è evidente*. « Pas d'étymologie sûre » (Ernout-Meillet, s.v.); ma è certo corrispondente a accad. **bârum**, ant. accad., ant. ass. **buārum** (farsi vedere, emergere, ' in

Erscheinung treten, auftauchen '); l'impers. *paret*, *è chiaro*, corrisponde al significato di **bāru** (essere certo, ' to become certain, proved, certified, CAD, 2, 125): v. « vērus », ant. a. ted. *wār*.

pār(r)icīda(s), -ae sentito come *chi è condannabile alla* « poena cullei », « pār(r)icīdium » *delitto da punire con la* « poena cullei ». « Parricidi quaestores appellabantur qui solebant creari causa rerum capitalium quaerendarum. Nam parricida non utique is qui parentem occidisset dicebatur, sed qualemcumque hominem indemnatum. Ita fuisse indicat lex Numae Pompili regis his composita verbis: ' Si quis hominem liberum dolo sciens morti duit, parricidas esto ' ». (P. Fest., 247, 19). Fra le molte etimologie proposte, ebbe qualche favore quella sostenuta dal Wackernagel che fa derivare il primo elemento da **parso-*: medio ind. *posa-, purisa-, puruṣa-*, sanscr. **purṣa-* (uomo); un tentativo più recente è quello di intendere *parici(s)-dans* " da consegnare ai questori parici ", « qui paria faciunt » (A. Pagliaro, *Altri saggi di critica semantica*, Messina-Firenze, 1962, p. 39 sgg.). In realtà « parricidas esto » non può indicare che l'ingiunzione di applicare la pena del « culleus » che è il *sacco*, per lo più di cuoio, in cui venivano chiusi, secondo un'antichissima consuetudine, certo etrusca, i rei di gravi delitti: « le supplice des parricides, *poena cullei*, est d'origine étrusque », Ernout-Meillet, s.v.; cfr. Latte, « R.E. » Suppl. 7 (1940): *Todesstrafe*, p. 1640; Giovenale, 8, 214; Modestino, *Dig.* 48, 9, 9. « Culleus » *sacco* (' *Ledersack* '), gr. πήρα, (πάρα: ' Ledersack '), lat. « pēra »: sum. **para, bara, bár**, tradotto dall'accad. con **bašāmu, bašāwu** (sacco di cui vestivano i rei, ' Sack, Büssergewand '): la base « pāri- », prima componente di « pāricīdas », è, come « culleus », di origine etrusca e corrispondente a lat. « pēra », gr. πήρα,, πάρα; la seconda componente « -cīdas » è un originario genitivo di pena: accad. **kīta**: cfr. **ḥīṭu** (punizione, delitto, ' Strafe, Sünde ', ' punishment, crime '), incrociato con la base corrispondente a accad. **kittu, kītu** (giustizia, legalità, processo, ' Rechtlichkeit, Rechtssatzung ') e con accad. **qītu** (fine, ' Ende ').

pariēs, -iĕtis m.: origin. " elemento divisorio, intermedio ", *muro, parete* del tempo « quando paries lento vimine textus erat » (Ovid. *Fast.*, 6, 262). Una flessione **parēs, parētis* è attestata dalle lingue romanze; insostenibili: lit. *tveriù, tvérti* (abbracciare) etc. Ant. accad. **barītu**, accad. **berittu, berītu, bertu,** che rendono il sum. **murú** (limite, divisorio, confine,

corrispondente ad accad. **zakāru, saqāru** (parlare, dichiarare, ' to declare, to speak '); v. **zeigen**.

scaglia [ital.] v. **scale**.

scale [ingl.] *piatto della bilancia, strumento per pesare*, ted. *Schale: piatto di bilancia*, ant. a. ted. *scāla* (coppa, scodella), ol. *schaal*, ant. nord. *skāl* (piatto della bilancia), sved., dan. *skål* etc.: si ipotizzò il grado allungato *-ē-* della rad. i.e. **(s)kel-* (spaccare), ma v. σκάλλω, σκύλλω; altro sostantivo in *-ŏ-* dal grado *-o-* è scorto in anglos. *scealu* (guscio, conchiglia), ant. a. ted. *scala* (guscio) > ted. *Schale* (buccia); anglos. *sciell* (> ingl. *shell*: conchiglia, guscio), got. *skalja* (tegola), ital. *scaglia* e anche *scoglia* (dantesco *scoglio* " crosta ": « correte al monte a spogliarvi lo scoglio / ch'esser non lascia a voi Dio manifesto », Purg., 2, 122 ss.), ant. fr. *escaille*, franc. *écaille*. Da base con significato di *coppa, crosta, conchiglia*: accad. **kallu** (ciotola, coppa, conchiglia, ' bowl ', crown of the human skull, shell of the turtle '); ebr. **kelī** (vaso, ' vessel '); la voce italiana *scoglio* (genovese *scogiu*) richiama il ricalco su voce semitica corrispodente ad ebr. **sāqal** (coprire con pietre, ' to cover with stones '); mentre, tenuto conto del significato *strumento per pesare*, ricorre un ricalco su base come accad. **šaqālu**, ebr. **šāqal** (pesare, ' to weigh, to poise, to estimate '), **šeqel** (peso, ' weight, shekel ').

schenken [ted.] *offrire*, ant. a. ted. *skenken*, m. n. ted. *schemken*, anglos. *scencan*. Il significato di *dare* è successivo a quello documentato anche dall'antico inglese dialettale *skink* (mescere, versare, dare a bere); cfr. Vestefal. *schenken* (allattare). A torto ricondotto alla base di ted. *Schenkel* (v. **shank**). Da base corrispondente ad accad. **šaqûm**, sem. **šqi**, ebr. **šāqa Hi** (dare, offrire da bere, ' to give to drink, to water ').

schlafen [ted.] *dormire*, ant. a. ted. *slāfan*, ant. sass. *slāpan*, anglos. *slǣpan*, ingl. *sleep*. Cfr. accad. **salālum** (mettersi a dormire, riposare, mettersi a giacere, ' sich schlafen legen, ruhen '; ' to lie asleep, to be at rest ', CAD, 16; 67 sgg.); dal concetto concomitante di " dormire: esser buio "; accad. **salāwu** (' schwarz werden, schwarz sein ', *ibid.*), cfr. **salwu** (' dunkel ', *ibid.*); v. gr. νύξ.

schliessen [ted.] *chiudere*, v. κλείς.

schneiden [ted.] *sminuzzare, fare a pezzi*, ant. a. ted. *snīdan*, ant. sass. *snīthan* etc. cfr. cec. *snět* (ramo), ir. *snēid* (minuto, piccolo); cfr. ted. *schnitzen* (intagliare). Accad. **sandu** < **samdu** (triturato,

macinato, ' gemahlen '), **samādu, semēdu** (triturare, macinare, ' mahlen '); **sindu** (macinato, farina, ' Mehl ').

schnitzen [ted.] *incidere*, v. **schneiden**.

Schnur [ted.] *corda, legame*, ant. a. ted. *snuor*, dan. *snor*, anglos. *snere*. Viene postulata radice i.e. **(s)ner* (volgere, torcere), lit. *nāras* (legame), toc. *ñre* (filo). V. gr. νεῦρον *nervo, corda*.

schön [ted.] *bello*, originariamente *da fare attenzione, da guardare*; m. a. ted. *schœne*, ant. a. ted., ant. sass., *skōni*, m. ol. *schoon*, sved. *skön*; cfr. finn. *kaunis* (bello). Viene connesso con la base di *schauen* (v.) e viene postulata una rad. **(s)keu-*, **(s)kēu-* " guardare a ", " mirare a "; v. **see**.

schreien [ted.] v. **scream**.

schreiten [ted.] *camminare*, ant. a. ted. *scrītan*, ant. sass. *skrīdan*, anglos. *scridan* (muoversi). Viene ricondotto a una rad. i.e. **sker-* (voltare, piegare, ' drehen, biegen '). Accad. **sahāru, sehēru** (volgersi, andare, piegarsi verso, ' sich drehen, sich wenden, wiederkehren, zurückkommen ').

schwarz [ted.] *nero*, v. lat. **sordes**.

Schwester [ted.] *sorella*, v. **sister**.

sciacallo [ital.]. La voce turca risale alla base corrispondente ad accad. **ākilu**: **ša-akāli**: **akālu** (divorare, distruggere, ' to eat, to ravage ', CAD, s.v.: lo sciacallo è infatti chiamato il " divoratore " nei testi accadici: **ākilu**: ' Beiname des Schakals ' vS, 29 a).

scoglia [ital.] *scoglio*, v. **scale**.

scorch [ingl.] *ardere, scaldare*. Di ignota origine, ma in relazione con base antica, corrispondente ad accad. **sarāhu** (' to heat, to scorch ').

scrape [ingl.] *raschiare*, ted. **schrappen**, della stessa base di lat. « scribo », gr. γράφω (v.).

scream [ingl.] *gridare, urlare*, ant. a. ted. ant. sass. *scrīan*, ted. *schreien* (gridare, lanciare grida). Viene ricondotto, a torto, alla rad. **ker-* in lat. *cornix*; è metat.: accad. **sarāhum** (gettare grida di lamento, ' to utter cries of mourning ', CAD, 16, 99 sg.), **sirhu** (lamentazione funebre, ' dirge ', *ibid.*, 205 b).

sea [ingl.] *mare*, ted. **See** femm.: *mare*; masch.: *lago*, got. *saiws* (lago, palude), ant. a. ted. *sēo* (mare, lago), ol. *zee* (mare), sved. *sjö* (lago; mare) di cui si ignorò l'origine: v. **soul**.

seal [ingl.] *foca*, v. **soul**.

see [ingl.] *vedere*, anglos. *sēon*, ant. fris. *sīa*, ant. a. ted. *sehan*, ted. *sehen*, got. *saihvan*: la base