

Mark Lublanski

THE TOMBSTONE OF COMMANDER JAN

Povzetek

Pojasnjena vsebina napisa na nagrobniku je zelo pomembna, zaradi svoje nedvoumne vsebine in tudi zaradi uporabe enostavnih in nedvoumnih črk. Z razumevanjem vsebine napisa pa so se pokazale še posebnosti zapisa v venetskih črkah, ki prej nismo poznali. To sta npr. črka M z dvema pikama in črka S s piko. Pred tem tudi še nisem razlagal napisa, ki bi vseboval take kombinacije. V retijskih napisih se sicer tudi pojavlja isti glas, vendar je tam njegov zapis drugačen. Veneti so sicer uporabljali enako pisavo kot Reti, vendar so nekoliko spremenili črke, tako da so zapis pri vseh črkah smiselno poenotili.

V kamen vklesan napis je posvečen nekemu vojaku zelo visokega čina, ki je padel v spopadu. Najverjetneje ta dogodek sega v čase, ko so Rimljani svoj vpliv širili na galska ozemlja. Venetska visoka družba je temu oficirju postavila spomenik z napisom, ki bi jasno označeval, kje je ta veliki vojskovodja pokopan. Napis je razdeljen na 3 dele, od katerih se tretji opazno razlikuje, saj vsebuje le eno kratko besedo, medtem ko je večina prostora za napis nepopisana. To kratka beseda se lahko bere bodisi iz leve ali iz desne strani, zato upravičeno vzbuja domnevo, da se za to besedo skriva tudi osebno ime Jan. To je pogosto ime, ki je še vedno v rabi, še posebno njena pomanjševalnica Janez. Ostala dva dela napisa vsebujeta kratek nagovor v spomin Janu, na njegovi poti v večno življenje, v katero so Veneti nedvomno verjeli.

Neverjetno je, da bi bila večina besed vklesanih v ta 2300 let star nagrobnik, razumljiva povprečnemu govorcu nekaterih slovenskih narečij še pred vsaj 100 leti. Beseda venčuost, ki je enaka modernemu pojmu aura, pa je prišla iz rabe že nekaj stoletij prej. Morda je razlog tega vpliv krščanstva? Na enak način kot beseda venčuost, v zadnjih desetletjih iz našega skupnega spomina odhaja znanje o simboliki venca!

Do sedaj se je le nekaj raziskovalcev lotilo razbiranja tega napisa. Nekateri vidijo le imena vklesana v kamen, kar je močno vprašljivo. Nekateri drugi pa so podali razlage napisa na način, ki je močno vprašljiv, saj ni verjetno, da bi naši predniki pred 2300 leti oblikovali tako štorasta besedila.

Introduction

A memorial stone with inscription was found in December 1959 under the farmyard (former Nazari) of the necropolis of Capodaglio at Este during excavation. The excavation had been conducted by supervision of the National Archaeological Museum of Venice... About 30 graves from early period had been found, which rather date back as far as to the 3rd and the 4th century (period of Atestino), than to any of the Roman times. When the stone was found, it was lying horizontally and therefore no longer in an originally erected position. The stone was found 1.10 m depth and 1.60 m away from a tomb frame. The stone is supposedly assigned to the 3rd century, likewise the approximate date of the

The memorial stone is well preserved, made of trachyte (volcanic rock), and squared precisely. The stone measures 64.5 cm in length, while the square at the bottom of the pyramidal section measures 23.0 x 23.0 cm. The length of the pyramid trunk is 41.0 cm. The inscriptions lay on one of the faces, and are divided into three bands (1 - 2 - 3), from left to right. Reading starts at the top of the 1st band. Writing direction is sinistrose.^[1, p.54]

Object:	tombstone
Size:	64.5 cm (height) x 23 x 23 cm (bottom square) [1, p.55]
Letter height:	3.0 – 5.5 cm
Period:	195 BC; 450 - 300 BC[2]
Material:	Stone
Craftsmanship:	Engraved
Site:	The stone with inscription was found in December 1959 under the farmyard (former Nazari) of the necropolis of Capodaglio at Este. [3],[4] Nowadays, it is the South-West part of Este, by the crossroad of Via Padana Inferiore and Via dei Paleoveneti.
Location:	45°13'29.05'' N, 11°38'42.6'' E
Current location:	National Museum of Atestino
Inscription mark:	ES-2
Script:	Venetic Script ^[1, p.56]
Language declared:	Venetic
Language actual:	Slovene
Starting position:	Top left
Writing direction:	Sinistroverse, dextroverse (part 2)
Inscription part 1:	𐌠𐌳𐌹𐌺𐌰𐌽𐌵𐌶𐌴𐌾𐌸𐌲𐌴𐌿𐌻𐌰 𐌱𐌷𐌷𐌷𐌴𐌾𐌸𐌰𐌶𐌴𐌿𐌻𐌰 𐌠𐌳𐌹
Inscription part 2:	𐌠𐌳𐌹 →
Letters:	27 monophthongs
Combined letters:	5 diphthongs To read this part, please click here
Semi-letters:	1 x '=' ə or ɤ more detailed
Transliteration: *	EGOFENKU○STSTIIAJ FOIL'XIIOMIMNI NAJ

JAN

** Transformation of the Venetic letters to the Latin letters one by one, without influence of the contents or explanation of the inscription. If the Venetic letter is compounding two letters, the second one is*

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Transcription: # JEGOVENČUOSTSTIJAJ
VOIL'ŽIJOMIMNI
NAJ
JAN

No. of letters: 38
Transcription of the Venetic letters to an adequate sounds represented by the Latin letters on the basis by knowing the meaning and partitions of the contents. Compound letters are separated by sounds. Each letter corresponds to an exact sound.

Interpreter: Mark Lublanski

Date revealed: 9.12.2015

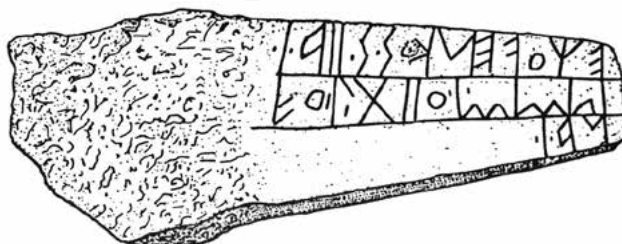


Figure 1: Front of the tombstone drawing.^[5, p.335]
An example obelisk with its inscription that marked grave locations

Interpretation

of G. B. Pellegrini & A. L. Prosdocimi (1967)^[1, pp.54–6]

Finding was published by G.B. PELLEGRINI («AIV» CXIX, pp. 374-377) shortly after the discovery, with the archaeological preface (pp. 373-4) written by G. Fogolari. The noted author made further reading improvements in 1963 («St. Etr. », XXXI, pp. 387-9).

Band 1 (length 36 cm, height 3.5-5.5 cm):

has 15 letters of the same height, with exception of o (circle) symbol. Punctuation and order: the authentic punctuations are rather superficial, and therefore they can be easily confused with roughness of the stone. The letter U is pointed downwards. The letter H

has a form of ladder. The letter J is doubled. The letter O seems to be read after the letter of K. Its irregular shape differentiates from a usual form. Quite deep incision of the letter O could indicate a possibility that stone spot crumbled off when chiseling punctuation, because of the nearby line of the letter K. In this case, the punctuation would give the division between the two syllabic s: -ko.s.siia.i. Reading the inscription that way indicates that the Athestine style of the inscription should be excluded.¹ The line of the letter .E. is consistent with the line of the box.

Band 2 (length 34.5 cm, height 3.5-5.0 cm):

has 15-17 letters that are of the same height, with exception of the letter o (circle). Letter L is pointed downwards. Letter J is doubled. Punctuation is ordinary. The letter group of -.m.mn- could possibly indicate just a supplemental form of the word mai. as its fulfilment, with respect to its graphical derivation (suffix -na of the base, otherwise known in -.m.mno). But it is more likely that, as in groups 1 and 3, the top pane is used and that way is read in the sound of -i-. The derivation of the suffix -ina- is well known, although it is considered to be a younger form. However, the inscription appears to be devoted to votive needs, as it is the case of the inscription ES 48. Resemblance of those two onomastic elements is remarkable. The name engraved on the offering tombstone is: uhu.x.siia vo.l.tiio.n.mn-in(a).

Band 3 (length 8 cm (n → .i.); height 3.0-4.0 cm):

The line of the letter N is continuation of the word from the upper band.

.e.χovhu.k.s.siia.i./vo.l.tiio.m.mni/na.i.
ego Fukssiai Voltiommninai

Normal form: ego + personal name in dative (Fukssia or Fukossia), supplemented with suffix -ina that represents the variant of -na. The suffix -ina, as a variant of the more frequent -na, evidence a purely Venetic character of the inscription (also]utina and Voltiommnin[a]).

Interpretation 1 of Matej Bor (1989)[5, pp.335–8]

Inscription: 𐀓𐀓𐀓 | 𐀓𐀓𐀓𐀓 𐀓𐀓𐀓𐀓𐀓𐀓
𐀓𐀓𐀓𐀓𐀓𐀓𐀓𐀓𐀓𐀓 𐀓𐀓𐀓𐀓𐀓𐀓

Transliteration: jegovem koss i jaj
 voltiji ommninaj

Interpretation:	<i>Slovene</i>	<i>English</i>
JEGOVEM	njegovemu	his
KOSS	kdorkoli	whoever
I	in, tudi	and, also
JAJ	jahaj, potuj, hodi	ride, travel, walk
VOLTIJI	vlastvu, viteštvu	knighthood

OMMNINAJ	spominjaj se	remember
Slovene version:	Kdorkoli jahaš tod mimo, spomni se njegovega viteštva.	
English version:	Whoever was riding, his knighthood remembers.	
Note:	The interpretation is also described in the English version of the book: Veneti, first builders of European community. ^[6]	

Interpretation 2 of Matej Bor (1989)^[5, pp.338–9]

Inscription:	ተብዘ ኃይል ገዳጠሃ ተብዘገገጥጥፋዐ ለእኚዐ	
Transliteration:	jegovemu kos/e/z ijaj volti i ommninaj	
Interpretation:	<i>Slovene</i>	<i>English</i>
JEGOVEM	k njegovemu	to his
KOS/E/Z	kosez	knight
IJAJ	jahaj, (potuj)	ride, (travel)
VOLTI	viteštvu	knighthood
I	in (se ga)	and (him)
OMMNINAJ	spominjaj se	remember

Interpretation of Rex E. Wallace (2008)^[7, p.126]

Inscription:	ተብዘገገጥጥፋዐገገጥጥፋዐ ብዘኃይል ገዳጠሃ ዐሃ፤	
Transliteration:	ego vhu.k.s.sia.i. vo.l.tiio.m.mnina.i.	
Interpretation:		
EGO	I	nom. sg.
VHUKSSIIAI	Fugsya	dat. sg. fem.
VOLTIOMMNINAI	Voltiomnina	dat. sg. fem.
Interpretation:	I (belong) to Fugsia Voltiomnina.	

Interpretation of Vinko Vodopivec (2010)^[8, p.90]

Inscription:	ተብዘ ለገገ ጥዕዘእኚዐ ብዘኃይል ገዳጠሃ ዐሃ፤	
Transliteration:	ego ven kos sijaj voltiom mni naj.	
Interpretation:	<i>Slovene</i>	<i>English</i>
EGOVEN	njegovemu	his
VOLTI IOM	duši moji	soul (of) mine

Slovene version:	Njega ven kos, sijaj dušam, a meni pokoj.	
English version:	Out him the blackbird, you shine to souls, but rest for me.	

Transliteration: .e.gov.i.u.k.s.siia.i.
vo.l.tiio.m.min
na.i.

Interpretation: Let remain to be conveyed, to the heavens go.

Estonian variant: Jäägu viiguks(?) taeva-minna.

Note 1: This sentence show variations that suggests it is in a slightly different dialect. In fact the word minna.i. instead of mno.i. suggests a dialect closer to Estonian and Finnish that was not as palatalized. The sentence with spaces would be:
.e.go v.i.u.k.s.siia.i. vo.l.tiio.m.minna.i.

Interpretation of Mark Lublanski (2016)

[illegible]

Transliteration: EGO FEN KU O S T S T I I A J F O I L ' X I I O M I M N I N A J J A N

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Idioms:

- Ь as ə in bottle
- Ъ as ə in the

¹ jexo The personal pronoun <ego> is the most frequently word used among the Venetic inscriptions. The Venetologists are convinced that the ven. word ego has a meaning of 'I', which they prove with the Latin word ego 'I, me, we, us'. The real meaning of the Venetic word <ego> is 'his' and is the same to the Slovene word jego(v), which is proved by semantics. As it can be clearly seen, the written form between the words ego and jego is undoubtedly very close. Also languages related to the Slovene have the similar form, as the next examples show: blr. jago, cz. jeha, hun. az ő, lit. jo, pol. jego, rus. ego, sct. aige, svk. jeha, ukr. joga and wls. ei. Word I, as it appears in different languages, is noted at the end of the explained of this idiom. The ven. word ego is presented on many tombstones. By the scientific claim about the meaning of the ven. word ego, which shall be 'I', the funeral inscription on the stone would be addressed from the death one to himself, like: "ego...". Such an explanation is at least unusual. If we examine the funeral texts that are undoubtedly understandable to us, we will find again and again the same sample of text addressing. Those in mourn for the dead person dedicate their best thoughts to deceased one. Being aware of this principle it is clear, that only the living people who are stay in the material world, can chisel the inscription in the stone dedicated to the soul of the dead one. Also consider that Veneti and other ancient people deeply believed in the life after death and that the souls of the dead travels to the heaven. That is away from the

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The study briefly shows that the Venetic word *ego* is etymologically closely linked to the Slovene word *jego* and not to the Latin word *ego* as all scientists believe. From the meaning of the Commander Jan inscription and from the semantics it is clear, that the Venetic word has a meaning of 'his'.

² *venčuost*

Is a noun of the m. sg. nom. case, which corresponds to the Slovene noun *duh*, *duša* 'spirit, soul'. This is a very complex word to explain. I hope the short explanation will be understandable enough to the reader, to get the picture of the word *venčuost*, and how it is connected to the other related words. The first word on the steps, which leads to revealing the mystery of the word *venčuost*, is the Slovene word *vitika* 'tendril'. Its suffix *-ica* is a f. diminutive. Important part is its root **vit-*, which designate something twisted, winded. Therefore the word *vitica* designates a little twisted thing. The most extended plant known by its tendrils is vine. The old slv. word for vine is *vinika*, which is named by the *vitica* 'tendril'. Other names deriving from the noun *vinika* are: *vitica* 'tendril', *vinica* 'vineyard', *viničar* 'winegrower', etc. The word *vinika* is not the base? word, but it derives from the verb *viti* 'to wind, to twist', because the *vinika* is a twisted thing. The Slovene noun *ovinek* 'bend, twist (road)' also derive from the root **vin-*. The word is set up of the prefix *o(d)-* root **vin-* and suffix *-ek*, a m. diminutive: *o-* + *-vin-* + *-ek* > *ovinek*. In a similar grammar way is constructed of the next slv. word *oviti* 'to wind round, to wrap up'. Some of the slv. dialectal word that designate the expression bend are: *vānjāk* 'bend, twist (road)';^[13, p.740] *vīnāk* 'curve, crook; bent krivina, bend, twist (road)';^[13, p.762] etc.

The Slovene word *večen* 'eternal, everlasting' and *večnost* 'eternity, perpetuity' manifests the connection to the spiritual world, which representation is a wreath. It is most evident, that the slv. word *večnost* originates in the noun *venec* 'wreath',

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- ⁵ l' The Venetic word is completely the same to the Slovene word <l> slk. le 'only, merely' so in the form of writing as in the meaning. The way that the Venetic word <l> is used in the inscription, is characteristic for use in the Slovene lyrics and literature. Some examples of using the slv. word <l> are: slv. l' ústan '**let** stand up', slv. l' dèj '**just** do it', slv. l' sprèž '**just** take a break', slv. l' spóm'n se '**just** remember', slv. l' púkaš se '**just** come to light', slv. l' uséd se '**just** take a seat', slv. l' zvír'n ga '**let** be a fond of the glass', slv. l' ustàn še mau '**just** stay a little while', slv. l' réc mu '**just** say him', etc. The Venetic word l' in the case of the Commander Jan inscription has a meaning of 'likewise'.
- ⁶ ž The Venetic proposal <ž> is another word that is in every aspect alike to the Slovene obsolete proposal <ž>, with completely the same meaning. The Slovene proposal <s/z/ž> among the other proposals is using in the genitive or in the instrumental case. The slv. proposal <ž> had been frequently in use by the literal Slovene language yet in the 1st half of the 20th century.^[17, p.56] Later it was changed with its most related variety of /z/, while the prps. /z/ preserve in some dialects. The Venetic or the Slovene proposal <ž> has a meaning 'with, by'. Some examples of using the proposal <ž> can be found within the previous idiom, by the number 5. Another example is from the Slovene Grammar form the 20th century: Kdor se z volkovi pajdaši, mora **ž** njimi tuliti 'The one who keeps a company with wolves, has to howled **with** them'.^[18] It can be seen, that both forms <ž> and <z> are used in this sentence, all in the same meaning. Why I separate the word <žijomi> that Veneti wrote together? There is a weighty reason for such a reaction. The ven. word <žijomi> is a compound word, which includes a preposition <ž> and a personal pronoun <jomi> indeed. Therefore, to present those two words itself and their meaning correctly, it should be studied separately.

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med štajerskimi in ogrskimi Slovenci in med nekaterimi Dolenjci, v pisni slovenščini pa jih ne rabimo več.”; in English: “Forms: jega, jemu etc. are still in use among the Styrian and Hungarian Slovenes and also among some of Slovenes of the Lower Carniola. But we do not use those forms in the literal Slovene anymore.”.[19] A statement of the Slovene linguist can clear up the era of the 19th century, when the letter pairs <nj> and <lj> had been systematically introducing it the literal Slovene, replacing the Slovene letters and sounds of <n>, <l> and <j>. The statement of the mentioned linguist runs as follows: “Kako se glasi zdaj v imenovavnem in toživnem? V imenovalniku je on, ona, ono, kar v staroslovenščini tudi ni znano, in toživ. njega - ga, njo -jo, njega - ga. Tu pa tam se sliši skrajšano nja, tudi jega zlasti po Dolenskem. Prava oblika je vendar v tož. i, in iz te oblike i, ja, je so nastale druge: jega, jemu, je, jej, ji, jo, ju, jima, jih itd. Sej jih toliko brez n govorimo in pišemo, zakaj bi ne pisali tudi jega, jemu, ker se po več krajih sliši in z nekdanjo pisavo strinja? Zakaj ne! Tudi jaz sem te misli, da bi se svobodno rabilo zdaj to, zdaj uno. Kako je to, da se piše tolikrat n v njega, njemu, njem, njim, njih, samo tudi brez predlogov? Ker so mislili, da se ima izpeljevati iz on, ona, ono, kar je pa napačno; prava izpeljava je iz i, jega itd. Po tem takim so se razvile dvojne oblike...”; in English: “What is its written form in the nominative and accusative case at the present time? It is on, ona, ono in the nom., which is not unknown to the old Slovenes, and in acc. is njega - ga, njo -jo, njega - ga. Here and there the shortened form nja, also jega can be heard, especially in the Lower Carniola. However, the correct form in acc. case is i, and from the forms i, ja, je the other words developed, like: jega, jemu, je, jej, ji, jo, ju, jima, jih, etc. For we pronounce and write them so many times without n, why wouldn't we write also jega, jemu, which can be heard in many places around the country and is also in accordance to the former manner of writing. Why not! I also thought that one or another form should be in use freely. What for the n is written so frequently in njega, njemu, njem, njim, njih, also without prepositions? Because they are of opinion, it has to derive from on, ona, ono, which is false; the correct form should derive from i, jega, etc. Consequently double forms arose...”. [20] p.40 The upper study shows that the form of slv. word jȳmi/jemi and ven. word jomi stay practically the same after more than 2000 of years.

- ⁸ mni Yet another Venetic verb that is in every aspect alike to the Slovene word <mni> / mȳni/, slk. mine. Both, the Venetic and the Slovene word have the same meaning of ‘pass by, be over, elapse’. The imperative <mni> is still in use in slv. dialects, but it is rarely used in this mode. More frequently it is used in other cases like: mniu, mnu, mnit, etc. I remember my father some 40 years ago to talk the words: teu že mniu, slk. te bo že minilo ‘it will pass by you (desire, interest)’. [21] The word teu is a compound shortened from the words te ‘you’ + (b)u slk. bo ‘will’ > teu. The slv. word mniu equals to the slk. sg. neuter of the -l participle minilo ‘be over, run out, expire, pass’, of which the 2ndsg. prs. imperative is mini. The slk. imp. verb mini derives from the Slovene form mni/mȳni. The words starting with the letters mni- in the Slovene language that has some other meanings are as follows: mnih ‘a monk’; mni se mi, slk. zdi se mi ‘it seems to me’. [22, p.587] The word <mni> and <mni se mi> derives from slv. verb mním (mnéti), slk. menim ‘I think’.

Inscription Lesson

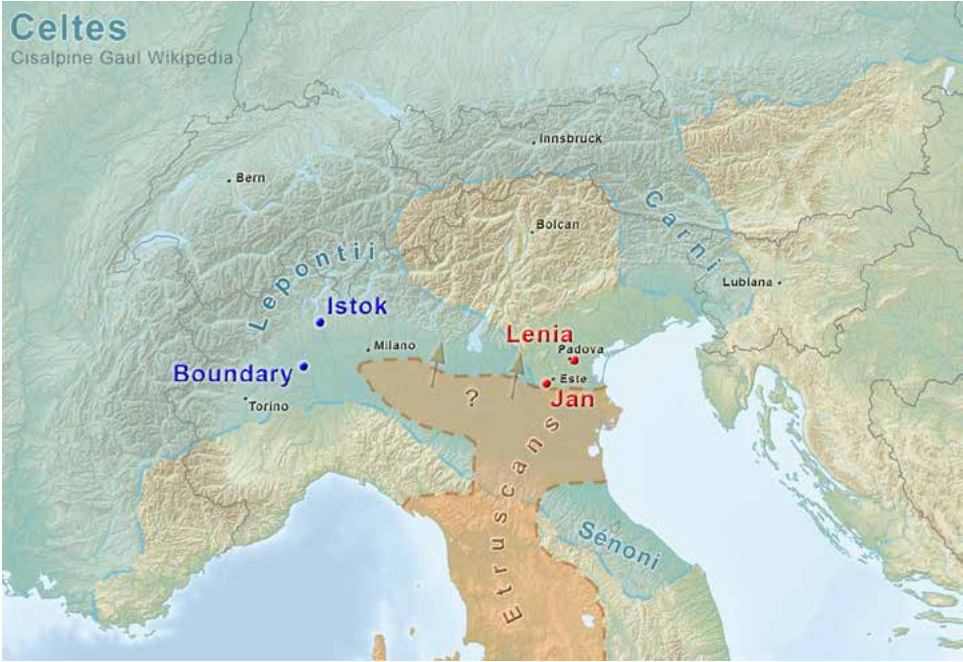
From the words found on the Commander Jan memorial stone, it can be gathered that the stone was made in wartime. The time of combat is not known exactly. Dating is going back from 195 - 450 BC. The younger dating would fall in the time of the Roman - Gallic wars, while the older dating would indicate an inter-Gallic conflict. It is the most likely that erection of the memorial stone is going back around the year 300 BC, as Prosdocimi estimates. Because at that time, the Romans were far south of the Po River, it would mean that two Gaulish tribes were in combat.

By my opinion, those two tribes were the most possibly in war as an outcome of the Roman diplomacy. It reveals how the Romans likely operate on the target lands, by their diplomacy. If this presumption holds the water, the Roman strategy was to quarrel two domestic tribes many, years before they subdue both of them. They were trying to make one tribe for themselves by granting them some privileges, on prejudice of the other neighbor. Ruining steady interactions cause destabilization of reciprocal relations, which necessarily results in conflict.

How do we know that the buried soldier was commander? Because, usual soldiers were not buried in a prominent way like the grave findings show. Especially, setting a tombstone was expensive thing, which only aristocracy could afford. This tombstone shows by itself, that setting a memorial stone on the grave of deceased had been in use far before Romans occupied Celtic lands. Because, stone is used to memorize a dead person, it is expected that inscriptions engraved on the stone would reveal personal characteristics of the dead and especially his name. The name is the most important for generations to come, to carry on the memory of their relative or hero, on a specific location. It is very likely that the 3rd belt of inscriptions is semi-palindrome, which reveals the name Jan, when it is read backward. The short word of the 3rd belt with a bulk of empty space obviously distinguishes from other 2 belts, that are written fully, and is therefore quite outstanding.

The pyramidal shape of the stone the most likely exposes direction towards the sky. Therefore, it is directed into heaven. The Gauls must have had some knowledge about the human energetic field, which is presently known by the word aura, while the original Gaulish term was 'venčuost'. They connected aura with shining, which "lives on" even after person's death. Therefore, mourners wish Jan's aura to shine, which in other words means that they wish him to live vivacious afterlife. Their thoughts undoubtedly reveal that they strongly believe in a life after death.

Another wish that Gauls inscribed into a memory to their hero, is that the war would end as Commander Jan ended his life, which undoubtedly links his death with war combat.



Picture 3: Locations of the Jan and the other studied inscriptions.

List of Abbreviations:

acc	Accusative	lit	Literal
act	Active	loc	Locative
adj	Adjective	m	Masculine
adv	Adverb	nom	Nominative
conj	Conjunction	n	Neuter
dat	Dative	p.prn	Personal Pronoun
du	Dual	perf	Perfect
f	Feminine	pl	Plural
fig	Figurative	prn	Pronoun
gen	Genitive	prps	Proposal
ind	Indicative	prs	Present
indecl	Indeclinable	prtc	Participle
inf	Infinitive	ps.prn	Possessive Pronoun
inst	Instrumental	rstr	Restrictive (Adverb)
imp	Imperative mood	sg	Singular
i.prn	Interrogative Pronoun		

alb	Albanian	ita	Italian
ags	Anglo-Saxonian	lat	Latin
arm	Armenian	lit	Lithuanian
blg	Bulgarian	let	Latvian
blr	Belarusian	nrw	Norwegian
blt	Baltic	pol	Polish
ctl	Catalan	ptg	Portugal
cz	Czech	rus	Russian
dan	Danish	sct	Scots
dch	Dutch	slk	Literally Slovene
dlž	Lower Lusatian	slv	Slovene
eng	English	spn	Spanish
fr	French	stcs	Old Church Slovene
gal	Galician	svk	Slovak
ger	German	swd	Swedish
got	Gothic	štj	Styria slv. dialect
gr	Greek	tch	Tocharian
hun	Hungarian	ukr	Ukrainian
ide	Indo-European	ven	Venetic
ir	Irish	vzh	Eastern slv. dialects
isl	Icelandic	wls	Welsh

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Abstract

The revealed inscription of the tombstone is very important finding, because of its clear contents and because of using simple and transparent graphemes. Understanding of inscription revealed some letter peculiarities combined with dots, like M with 2 dots and S with a dot, which I did not deal with yet. The Raetic inscriptions involve the same voice, but it is written in a different way. The Veneti used practically the same writing system as the Rhaeti did, but they transformed some letters a bit in a way to standardize them over all.

The inscription engraved in the stone is dedicated to a soldier of a very high rank, who fell in a battle, the most likely in times when the Romans expand their influence on the Gallic lands. The Venetic aristocracy set him a memorial stone with inscription, which clearly shows where this great warrior is buried. The inscription is divided into 3 belts, from which the 3rd belt distinguishes obviously. It only has one short word followed by long empty field. That short word can be read either sinistral or dextral. Therefore, it

rightly rises a presumption that it involves also a personal name Jan, which is also very common name that is still in use, especially with its diminutive form Janez. The other part of inscription is a short wish written in a memory to Jan, on his way to eternal life, in which Veneti undoubtedly believed.

It is very interesting that the great majority of words engraved on that 2300 years old stone would still be fully understandable yet about 100 years back, to an average speaker of some of the Slovene dialects. The word *venčuost*, which designates the modern expression of aura, seems to become obsolete yet some centuries before. It may be a result of the Christianity? In the same manner, the symbolism of wreath is diminishing from our consciousness, in the last decades.

By now, only a few scholars tackled an understanding of noted inscription. Some of them only see names on the stone, which is the most unlikely. Some other scholars give clumsy word combinations, which hardly have any connection with the real contents that was engraved about 2300 years ago.

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