

Mark Lublanski

## LENIA – VENETIC INSCRIPTION WRITTEN IN LATIN LETTERS

### Povzetek

Napis Lenija je veličasten nagrobni okras iz pozne venetske dobe, v kateri so Veneti padli pod močan vpliv Rimljanov. Ali se ta vpliv kakorkoli kaže na tem okrasnem izdelku je težko reči. Če pogledamo druge izdelke venetske umetnosti lahko ugotovimo, da Venetom nikakor ni bilo treba kopirati od Rimljanov, saj je bila njihova kultura na zelo visokem nivoju. Prav tako so nagrobnike uporabljali še preden se jih je rimski vpliv kakorkoli dotaknil. Po trditvah Pellegrinija in Prodocimija pa je rimski vpliv na tem nagrobnem okrasu prepoznati po oblačilu enega od moških.

Kot v številnih drugih primerih, znanstveniki v napisih največkrat vidijo le ime ter na koncu besedo jekupetaris, ki jo pogosto najdemo med venetskimi napisi. Če je tako se postavi vprašanje, zakaj potem tisti starodavni in tudi sodobni nagrobniki, ki jih razumemo, poleg imen vsebujejo tudi kratke nagovore pokojnim? Nekateri od znanstvenikov pa sicer razlagajo ta napis na pravilnejši način, vendar so bile njihova dosedanje rešitve vse prej kot smiselne.

Sicer pa je ta okrasni kamen na splošno narejen zelo dobro, s finimi detajli in lepo zglajeno. Sama upodobitev je dala zadosti podrobnih podatkov tistim, ki so pokojnika sami poznali in morda še njihovim potomcem. Vendar pa napis na kamnu razkriva še nekaj več, kar pred razkritjem napisa ni bilo znano. Celotna vsebina napisa je pojasnjena v tej študiji. Ena od teh zanimivosti je osebno ime Lenija, ki je v rabi še v naših časih. Nekateri drugi znanstveniki so iz napisa prav tako razbrali ime in sicer Ostiala Gallenia, ki je nekaterim dobrodošlo, saj namiguje na povezave z imenom plemena Gali.

Beseda jekupetaris je že dobro znana iz drugih venetskih napisov in ni sporna, le dodatno opredeljuje prikazano tematiko na nagrobnem okrasu, ki je sicer viden že iz slike, če tisti, ki se loti pojasnjevanja pozna simboliko upodobljeno na kamnu in jo tudi upošteva. Predvsem je tu pomemben simbol božanstva RI, ki se je vse do naših časov nevede prenašal skozi simboliko venca.

V levem zgornjem delu kamna manjka del napisa. Po srečnem naključju pa je bil uspešno vrnjen na vpogled iskalcem resnice, predvsem po zaslugi uspešno pojasnjenega napisa, ki se zelo lepo ujema z manjkajočim začetnim delom.

### Introduction

Funerary stele was found in the autumn of 1962, cca 3 m below the surface. Its width is cca. 47.5 cm and height 62.5 cm, while it's thick is cca. 9.5 cm. A low relief is carved in dimensions about 40 x 40 cm, above the lower part, which is smoothed in a height 17.5 cm. Relief is surrounded by a three sides frame with inscription at the top and at the right side in a Latin script. Whole relief scene is turned to the left side. Relief depicts a chariot

with a team of two horses standing on than last legs with lifted body and highly rising first legs. A chariot carter is a man turned towards the horses with a bridle in their hands. On the right side, by him, there are two figures. The first one is a woman, dressed in typical Venetic cloths, who is looking straight from the stele, which express her importance in a way. Her name is Lenia, which is evident from the inscription. She is undoubtedly a wife of the carter. Right of her stand a man who looks towards deceased, which the most likely indicates that he is connected more to the charter than to Lenia. It is hard to figure out his relation to the deceased, either is his brother, war fellow or anyone else?

Unlike to notion of the other scientists, my opinion is that the mourning pair does not stand in the chariot, but outside, on the landing-stage by the chariot, which cannot be seen very clearly from the relief scene. After all, it is also logical that the living one do not travel together with deceased towards the heaven.

The name RI is involved in the word 'jekupetaris'. The RI is a name of the ultimate goddess, which emblem, the rising sun, is depicted below the horses, at the bottom left corner of the relief. More about the sun symbol and other RI symbolism will be anticipatedly published soon in book of the Rhaetic Inscription. The same symbol of the RI is surmounted on a head-dress wearing by the woman, which is used to make a connection to the RI divinity and to the spiritual world.

Wreath has been used in the same purpose, but nowadays we completely forget, what for wreath is used in the burial ceremonies. See the contribution of the Commander Jan within these Proceedings. The consequence of collective memory lose is to change the defunct symbolism of wreath, which entirely served its purpose for hundreds of years, for ikebana which style depends on a fashion of the last trends.

Based on relief, we can estimate more or less accurate a part of the story that is linked to tombstone. But understanding the inscription, can only give a full grasp of the relief impression, personal relations and happening. Almost all earlier interpreters see just names, and they avoided to interpret well known ancient word jekupetaris. The first part of inscription positioned on the left upper part of the stela is damaged, and therefore its contents can only be presumed.

The Lenia inscription is written in Latin script, but continuously, which is characteristic for Venetic writing. This stele is of an especial importance, because it prevents any doubt about the meaning of some letters or marks, which could be disputable, if we would have only inscriptions written in the Venetic script. Unlike to belief of some scholars, the dots carved up in the shape of triangle, have very exact meaning, and do not mark positions between words. The letter style is unique. Some letters are joining together, forming compounds.

The Lenia inscription has 8 words and has very clear meaning, including word equpetars, from which can also be gathered the first missing part of the inscription. The letters on the vertical band are a little higher from those on the right band. The last letter of the horizontal inscription (N) has its second vertical line evidently leaned from the vertical line to the right, which signals to the reader that the word reading, continuous on the vertical band, and that it has to be read on with the following letters.

## Basic data

Object:	tombstone (Funerary stele)
Known by name:	Funerary stele of Ostiala Gallenia
Size:	45 x 62 cm <sup>[1]</sup> ; 47.5 x 62.5 x 10,5 cm (thick) <sup>[2]</sup> ; 48 x 62.5 x 9 cm (thick) <sup>[3]</sup>
Period:	1 <sup>st</sup> c. BC <sup>[4]</sup> , early-1 <sup>st</sup> c. BC <sup>[1]</sup>
Material:	Limestone (local)
Craftsmanship:	Engraved
Site:	Rectangular stele of found on the Via San Massimo in Padua in 1962, on the place which belonged to the eastern necropolis, dating back to the 1 <sup>st</sup> century BC. The location is significant, because there is a particular concentration of pre-Roman Venetic cemeteries in this area.
Current location:	Archaeological Museum of Padova - Room 1
Inventory Nr.:	813
Inscription mark:	PA-6
Script:	North Italic Script
Language declared:	Venetic
Language actual:	Slovene
Starting position:	Top left
Writing direction:	Dextroverse
Inscription:	[KMA]NI·W̄F·OSTIALAE·GALLENIAEEQVPETARS
Letters:	27 monophthongs 3 restored
Combined letters:	2 diphthongs      To read this part, please click <a href="#">here</a> 1 triphthong        To read this part, please click <a href="#">here</a>
Transliteration: *	[KMA]NJMVJF̄UOSTIALAJEGALLENIAEEQUPETARS * <i>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 secondary one is</i>
	To read this part, please click <a href="#">here</a>
Transcription: #	[KMA]NJMUJPUOSTIALAJEGALLENIAEEKUPETARS
No. of letters:	34 + 3 (restored) # <i>Transcription of the Venetic letters to an adequate sounds represented by the Latin letters on the basis by knowing the meaning and partitions</i>

of the contents. Compound letters are separated by sounds. Each letter corresponds to an exact sound.

Interpreter: Mark Lublanski  
Date revealed: 7.12.2015



Picture 1: Lenia tombstone<sup>[2],[5, p.79]</sup>

### Interpretation of G. B. Pellegrini & A. L. Prosdocimi (1967)<sup>[3]</sup>

Inscription: ...]NI·M·F·OSTIALAE·GALLENI·AEEQVPETARS  
Transliteration: [M'.GALLE]NI. M'. F'. OSTILAE. GALLEN / IEEQUPETARS  
Interpretation:  
OSTILA f. name (dative)  
GALLEN m. name, surname  
EKUPETARS ?

Note 1: Syntactic structure is completely Latin one. The Venetic dative evident from the word ekupetaris was changed with the Latin genitive case. The men and woman from the stele are most likely of the same family. Name of the man seems to be already incorporated in the Latin onomastic, while woman name stayed a typically local Venetic kind. The link to the elder Venetic inscriptions can be followed by the word

ekupetaris. The word ekupetaris noted in the inscription is deformed by the absent letter i, which is a typical trace of the Romanization.

Note 2: The inscription has two alternatives of explanation: 1<sup>st</sup> name Ostiala (dative) was dedicated to a woman companion; 2<sup>nd</sup> man and woman name in dative. The first hypothesis shall be decisively excluded, for the nom. word ekupetaris refer to the stele itself, and therefore it cannot be dedicated to the name. In fact the word ekupetaris should refer to “sibi ipsi” (dative) in this case, without any change caused by inflection. The word Gallen considered to be an individual name ending in -o(n) or -en- like: Fougo : Fugen-, Allo : Allen-, etc. But the personal name Gallen was already included into the Latin onomastic at that time, which was interpreted as a surname in the Venetic.

### Interpretation of Matej Bor (1989)<sup>[6, pp.256–9]</sup>

Inscription: ...]NI·MWF·OSTIALAE·GALLENIAEEQVPETARS

Transliteration: NIMU VOZTIALE GALLEN JAJE JEKUPETARS

Interpretation:	<i>Slovene</i>	<i>English</i>
NIMU	njemu	(to) him
VOZTIALE	voznik	carter
GALLEN	samski človek	single man
JAJÉ	jojme, jaj	poor me, oh
JEKUPETARS	potujoč z vozom	travelling in carriage

Slovene: Njegov voznik je samec. Gorje potovati na istem vozu.

English: The carter (of the carriage) is a single man. Travel on the same carriage, oh my goodness!

Note 1: The word voztiale pronounces as vozätjale; variants: arh. vozataj, stcs. vozataj, alb. vostar ‘rower’, vztarem ‘sail a barge’.

Note 2: Gallen, slv. golèn ‘single man’; éna ‘immature’ (Pleteršnik’s dictionary); cz. holomek ‘single man’.

Note 3: The inscription has some Venetic peculiarities. Among all, we can find two dots by the letters <I> and <F>, which are frequently supplemented with dots also in other Venetic inscriptions. The noted letter <F> does not represent the sound of /f/ of /v/, but as already told, Veneti used the letter <F> to designate the sound of /v/, because they did not use the sound of /f/. This fact was very practical to them in inscriptions that were written in majuscule (capital letter), for there was no difference between letters <V> and <U>. Omitting the vowels

is the next peculiarity that was rife among Veneti. Within the Lenia inscription it was omitted in the word Fostiale, between the letters <S> and <T>.

### Interpretation of Michel Lejeune (1974)<sup>[7]</sup>

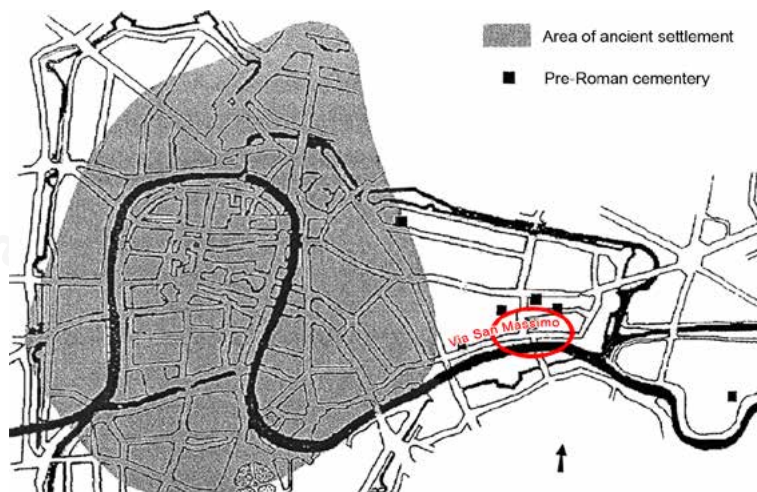
Inscription: ...]NI·M̄F·OSTIALAE·GALLENIAEEQVPETARS  
 Transliteration: [-.GALLE]NI. M'. F. OSTILAE. GALLENIAE.EQVPETARS

### Interpretation of Kathryn Lomas (2006)<sup>[1]</sup>

Inscription: ...]NI·M̄F·OSTIALAE·GALLENIAEEQVPETARS  
 Transliteration:<sup>1</sup> [M'(ani) Gallen]i M'(ani) F(ili) Ostialae Galleniae equipetars  
 Interpretation 1: Monument (?) to Manius Gallenius, son of Manius, and Ostiala Gallenia  
 Interpretation 2: to Manius Gallenius, son of Manius, and Ostiala Gallenia, of equestrian rank (alternatively)

Note 1: The charioteer and male passenger, although closely base of earlier models, are not shown wearing the traditional Venetic cloak or even in the posture of heroic nudity seen in some of the Hellenized examples of the 3<sup>rd</sup> century. Instead, the charioteer wears a tunic and a passenger is draped in a voluminous robe of Graeco-Roman type with a tunic worn underneath. It is unclear whether it is intended to represent a toga, the characteristic dress of a Roman citizen, or a Greek-style pallium. The female passenger, standing between the two men, provides a sharp contrast to the iconography of the mail figures. Rather than the Roman stola or a Greek chiton, which would have been the female equivalent of the mail costume depicted, she is shown wearing local Venetic dress, consisting of a long-sleeved, full-skirted dress, heavy belt, and cloak pinned in the center of the body. She also wears a head-dress surmounted with a disc, a feature which is found on other stelae of the same type. A female passenger in a chariot is also shown wearing such a headdress on other stele (Pa4) which dates to the 4<sup>th</sup>/3<sup>rd</sup> centuries BC, and it occurs in depictions of female figures from some of the sanctuaries at nearby Este. The circular motif beneath the horses' hooves, in the bottom left corner of the stele is also found in earlier Venetic art. The iconography therefore places the male figures squarely within the context of the Roman world, while the representation of the woman and the overall framework are from traditional Venetic funerary monuments of the area.

- Note 2: We find an equally complex mixture of Roman and non-Roman elements. Although it is broken at the upper left corner it can be reconstructed fairly securely.
- Note 3: Latin script was beginning to be used even for inscriptions written in the Venetic language. It is also written in Latin, using a common Roman funerary formula, but incorporates a local Venetic term ('equetars').
- Note 4: The man's name – M(anius) Gallenius, M(ani) F(ili) – is Romanized in both content and onomastic form, although the Gallenii are almost certainly a local family and the name may indicate a Gallic origin. However, the name of his wife – Ostiala Gallenia – is more problematic. Ostiala is a Venetic name which is attested as early as the 5<sup>th</sup> century BC. The funerary formula, 'equetars', which is used in the inscription, is also of a distinctive and well documented Venetic type, adapted to fit into a Latin inscription. It is the Latinized form of the Venetic word 'ekupetaris' – term which is found on the earlier grave stelae from Padua, and in other – mainly funerary – Venetic inscriptions. The meaning of the 'ekupetaris' (sometimes also written as 'eppetaris' at Padua or 'ekvopetars' at Este) is still unclear. But it appears to have an etymological connection with the Venetic word 'equon' ('horse') and it seems very likely given this connection, and the iconography of the stones, that it is an indicator of social rank or status – either as a specific title, or as an indication of someone literally of horse-owning rank, or a member of an élite equivalent of the Roman 'equites' or the Athenian cavalry class.



Map 1: Ancient Padua with the Lenia tombstone site.<sup>[1]</sup>

## Interpretation of Vinko Vodopivec (2010)<sup>[8]</sup>

Inscription:	...]NI·M̄F·OSTIALAE·GALLENIAEEQVPETARS
Transliteration 1:	---NI. MU. VOSTIALAE. GALLEN. IEEQVPETARS
Transliteration 2:	---NI. MU. V OSTI IALA E GAL LEN IE EQVPETARS
Interpretation	
<i>Slovene:</i>	ni mu v (tem) ostati zlo je golo miren je romar.
<i>English:</i>	to him isn't to remain evil is naked, calm is pilgrim.

## Interpretation of Girolamo Zamperi(2012)<sup>[9]</sup>

Inscription:	...]NI·M̄F·OSTIALAE·GALLENIAEEQVPETARS
Transliteration:	[M. GALLE]NI. M.F. OSTIALAE. GALLEN/IAE EQUPETARS
Interpretation:	Gallenio son of M(anion) (and) of Ostiala Gallenia Equetars.
Note 1:	The stele depicts a chariot pulled by two horses, represented with front legs raised. There are three persons on the chariot, two men and a woman. The first left figure represents the charioteer; beside him is a married couple.
Note 2:	So this is an epitaph of the married couple. Inscription is written in genitive that refers to the pair of the deceased. The writing and morphology is expressed in Latin characters. However, the meaning of the deceased name Ostiala and the word equetars is still uncertain today.

## Interpretation of Andres Pääbo (2013)<sup>[10]</sup>

Inscription:	...]NI·M̄F·OSTIALAE·GALLENIAEEQVPETARS
Transliteration:	[-GALLE]NI.M'.F.OSTIALAE.GALLEN IAEEQVPETARS
Interpretation 1:	Undeciphered except for IAEEQUPETARS 'Farewell', 'Happy Journey' and suggestions in the image that a wedding tour beginning is being depicted. <sup>1</sup> ECUPETARIS to have developed from repeated use and abbreviating of:
	<i>Estonian</i> <i>English</i>
ECU	jäägu                              continue, remain
PETA	pida                                hold, initiate, pursue
RIS	reis                                 journey
Interpretation 2:	
OSTIALA <sup>2</sup>	f. name
GALLEN <sup>2</sup>	m. name



- Note 1: We look at the illustration. There is a man and a woman setting off somewhere in a chariot. We cannot say anything more, other than to note that in Estonian the word *kallis* means 'dear', and it sounds something like GALLEN. For this one we can only make an educated guess, and the idea of it celebrating a marriage tour is very believable.
- Note 2: The inscription seems to name the man and woman on a marriage tour.

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*Picture 2: Lenia stele relief - inscription part*

- F The letter seldom represents the sound of /p/, which is not impossible, but is rather rare in the ancient inscriptions. It is scientifically accepted that the letter <F> is representing the sound of /v/ <V>. It is evident that the letter <F> can also stand for the sound /p/ in some Raetic inscriptions. Have in mind that plosive labial consonants /p/ and /b/ are also much related. Its usage is also attested in the Freising Manuscripts, the old Slovene text from 10<sup>th</sup> (8<sup>th</sup>)<sup>1</sup> century. One of many examples is word **bozuuani** which equals to the m. pl. verb *pozvani* ‘invited’.<sup>[13]</sup>

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<sup>1</sup> Preserved Freising Manuscripts date in 10<sup>th</sup> century. They were transcribed from original text written in the 8<sup>th</sup> century, in the time of the Christianization of the Pannonic Slovenes by Saints Cyril and Methodius, and invasion of the Salzburg church, because they arrogate the Slovene territories.

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- LL A doubled letter ⟨L⟩ is most probable a case of sophisticated or rather excellent developed science of the Venetic writing, based on the fully considered phonetics. The pair of the letters ⟨LL⟩ completely corresponds to the sound of /l/, which is spoken out in a prolonged way, like in the cases of the Slovene words: **lubenica** /l:u:bɛnica/ ‘watermelon’; **Lublana** /l:u:bla:na/ ‘Slovene capital’, slk. Ljubljana; **Lubečna** /l:ube:ʃna/ ‘slv. town’ slk. Ljubečna; **Lubno** /l:u:bnɔ/ ‘slv. town’, slk. Ljubno; **Polane** /pɔl:a:nɛ/ ‘slv. village’, slk. Poljane; **lubi** /l:u:bɤ/ ‘dear, darling’, slk. ljubi; **lubezen** /l:u:bezɔn/ ‘love’, slk. ljubezen; **Brusel** /bru:sɛl:/ ‘Brussels’, slk. Bruselj; **strel** /stre:l:/ ‘a shot’, slk. strel > streljati ‘to shot’; **zele** /ze:l:ɛ/ ‘cabbage’, slk. zelje; **vola** /vo:l:a/ ‘will’, slk. volja; **kral** /kra:l:/ ‘king’, slk. kralj; etc.<sup>[16]</sup> Even from the noted examples and yet much more from many other words of the literal Slovene language, the wide use of the pairs ⟨lj⟩ and ⟨nj⟩ is evident, irrespective of the fact that the pair ⟨lj⟩ unexisting form in the Slovene language, while the pair ⟨nj⟩ is present in the Slovene language, yet in much, much minor extent than the literal Slovene shows. The reason that the Slovene language is polluted with the foreign forms lies in the Pan-Slavism. After a long time of the stabile period of the primary literal Slovene, appearance of the Pan-Slavism brought out a high level of contamination the Slovene language with the foreign words and forms, in the name of the Slavic unification and solidarity. Linguists of the other languages were not as hoodwinked as the Slovene did. Contrarily to Slovenes, they keep at their traditions. The next movement was Illirian ideology. The Slovene younger linguists worked hard to assimilate the Slovene language into the Serbian one. They take the higher and the leading positions that matters the language sphere. The consequence of the Illirian movement or also the Balkanization expressed in modern term can be noticed in every step, for the Slovene vocabulary has been gradually contaminating with the Serbian words, or Slovene words has been approaching to the Serbian one by its appearance and articulation, like the next examples show: slv. pole ‘field’ > slk. polje = srb. polje, slv. bolše, najbolše ‘better, the best’ > slk. bolje, najbolje = srb. bolje, najbolje; slv. zdravje ‘health’ > slk. zdravljica (zdravlje) = srb. zdravlje, slv. šteti ‘consider’ > slk. smatrati = srb. smatrati, slv. luba ‘sweetheart’ > slk. ljuba = srb. ljuba, etc. The Balkanization didn’t stop after the Austro-Hungarian Empire collapsed, but it even strengthened

in old and in new, communistic Yugoslavia. All the way the Slovene left political option supported the Balkanization, and therefore destroying of the Slovene language, which explains, why the Balkanization in Slovenia is getting even worse after Slovene independence. It is possible; because the Slovene left parties prevail in politics in the last 25 years. But most important fact is that all key leading positions of the social and economic life stayed in the hands of communists and their successors. One smaller, but striking consequence to the Slovene language, is forcing to spoke out the letter <L> in Lublana, Polane, lubezen, etc. in the sounds of /lj/, which is Serbian and not Slovene pronounce. Intentional misuse of the leading Slovene linguists leads the Slovene to melt in Serbian language. The situation is much more implicated, because the share of the Balkan people goes beyond 35 % in some important Slovene towns. Those migrants from the south (almost 100 %) were stimulated to inhabit in Slovenia by the totalitarian regime of Yugoslavia. The correct pronunciation of the letter <L> in the Slovene words is /l/ or /l:/ exactly, for it is not palatalized at all, as literal linguists claim. The correct pronunciation is clearly evident from the next few examples that should convince even everyone not familiar in the Slovene language. The correct articulation of the letter <L> in Lublana, lubenica, etc. is a sound, which can be heard in the words that have a letter <L> in the last position, like: Gril 'surname', kral 'king', angel 'angel', kabel 'cable', hotel, gel, etc. I state those examples, because their articulation of the ending letter <L> cannot be speculated with explanation that they pronounce in /lj/ (/k/ in IPA standard), for it is physically even impossible to perform such articulation! The correct articulation is in a prolonged sound of ordinary /l/ that is also designated as /l:/ in IPA standard.<sup>[17]</sup> Lengthened fricatives, nasals, laterals, approximants, and trills are simply prolonged. In lengthened stops, the obstruction of the airway is prolonged, delaying release. That is, the "hold" is lengthened. Long consonants are usually around one and a half or two times as long as short consonants, depending on the language.<sup>[18]</sup> If you are foreigner and you feel unfamiliar to judge the correctness of the Slovene pronunciation, you should think about the literal Slovene words: Bruselj, Neapelj, Krelj, Grilj, Mihael, etc. The slv. name Bruselj designates a capital of Belgium. Let's compare the Slovene name, especially its ending pair <elj> /-elj/ to other European languages and Turkic as follows: English Brussels, French Bruxelles /brʏsɛl/, Dutch Brussel /'brʏsəl/, Alemannic Brüssel, Old English Brysel, Aragonese Bruselas, Belarusian Брусель = Brusel, Bulgarian Брюксел = Brjoksel, Bavarian Brissl, Breton Brusel, Catalanian Brussel-les, Czech Brusel, Welsh Brwsel, Danish Bruxelles, German Brüssel, Estonian Brüssel/br'üssel/, Greek Βρυξέλλες = Bruxelles, Spanish Bruselas, Basque Brusela, Frisian Brussel, Scottish A' Bhruiseal, Galician Bruxelas, Italian Bruxelles /bruk'sel/ old variety: Brusselle and Borsella, Latin Bruxellae, Latvian Brisele, Luxembourgish Bréissel, Lithuanian Briuselis, Hungarian Brüsszel, Maltese Brussell, Norwegian Brussel, Piedmontese Brussel, Low German Brüssel, Polish Bruksela, Portugal Bruxelas, Romanian Bruxelles, Rusyn Брусел = Brusel, Russian Брюссель = Briosssel, Slovak Brusel, Silesian Bruksela, Serbian Брисел = Brisel, Finnish Brysselin, Swedish Bryssel, Turkish Brüksel, Ukrainian Брюссель = Briosssel, Venetian Borsela and Walloon Brussele. Lower table shows distribution of the letter -l- variants in different languages.

letter variant	-el	-ell	-l	-elj
number	38	7	1	1
%	80.85	14.89	2.13	2.13

*Table 1: Appearance of the letter <l> in the city name Brussels in the languages compared.*

The table shows that all of the compared languages, except the Slovene, use one of the variants -el. The Bavarian has a little harder pronunciation, which is seen in the single letter sound of /l/. But no language, not even related Slavic languages use the pair <lj>, as the Slovene do! How is it possible? How the Slovene language got the pair <lj>, for there is no language to follow from? Well the story goes back to the 19<sup>th</sup> century, in the time of Pan-Slavism, when Slovene linguists decided to use the palatal /l/ in the Slovene vocabulary, no matter that the language has not been practicing it. Reading the old Slovene sources, which talk about palatal /l/, is a fun, because even the leading Slovene linguists speculate how to pronounce it in practice, for they have no knowledge about it. The main reason for the change was a desire to diverge from the German language, which was an official language of Austrian Empire, and to get closer to other Slavic languages, especially to the Serbian and Russian one. So, a great portion of the velar /l/ sounds started to use as a palatal /l/, which was, irrespective to the fact that we deal with just one sound, written in a pair <lj>, similar to the Serbian one letter symbol <љ> or <lj>. Variants of marking the palatal /l/, marked as /ʎ/ by IPA, in other languages are: ll, lh, ly, lg, λl, gli, lly, љ, lj, yl and l.<sup>[17]</sup> So, the consequence of the madness misled by the Slovene linguists lead the Slovene to the name Brusel**lj** and to many other unnatural deviations like: Ljubljana < Lublana, Poljane < Polane, zelje < zele, ljubezen < lubezen, ljudje < ludje, ljuljka < lulka, nadaljnje < nadalno, etc. Some words which have completely the same articulation of the sound of /l/ are written in <l> instead of <lj>, as isolated remnants. They can be seen from the next examples: angel, gel, hotel, kabel, Mihael, luna ‘moon’, lobanja ‘skull’, etc. Another impossible form of the foreign name like Brusel**lj**, is the Campanian city of Naples, which is written in the literal Slovene in nom. Neapel**lj**, gen. Neaplja, dat. Neaplju, etc. The anomaly of the sounds /lj/ in Brusel**lj**, Neapel**lj**, etc., which cannot be even articulated in the nominative, would misled pro-Serbian Slovene linguists defend by the assertion that the sound of /j/ is only hardly audible, when it is spoken as the end sound (kralj), but it could be articulated fully in the case of the following vowel (kralja, kralju). If this falsification would hold the water, then also the word Brusel**lj** or Neapel**lj** would involve the sound of /j/, but as it is clearly presented in the upper comparison, it is far from the trough! Firstly, every word case bases on the nominative form. If the nom. kral ‘king’ does not contain the sound of /j/, then also the next slk. grammar cases, like: gen. kralja, dat. kralju, acc. kralja, loc. kralju and inst. kraljem, cannot hold sound of /j/! Therefore, the correct Slovene cases are: nom. kral, gen. krala, dat. kralu, acc. krala, loc. kralu and inst. kralom. Secondly, where from the name Brusel**lj** came to the Slovene language, directly

or indirectly, if not from the primary language that has been spoken in the area Brussels? The city name Brussels has been pronounced by the Dutch in the sounds of /'brʊəsəl/, while the French in the sounds of /brʏsɛl/. Both aboriginal languages pronounce the last consonant in pure sound of /l/. There is no one single trace of the sound /j/; not even hardly audible! If aboriginal languages do not use the sound of /j/, how it came into the Slovene language? It came into the literal Slovene language by the unbelievable speculation and misled of the pro-Serbian linguists, from 19<sup>th</sup> century onwards. In the case of the name Brussels, even the Serbian language uses the form *Brisel*, which shows that the Slovene linguists implement the imaginary rules in the way that are more Catholic than the pope. Therefore, practically all literal Slovene words that involve pair ⟨lj⟩ are falsified, starting with the Slovene capital *Ljubljana* < *Lublana*<sup>[16]</sup>. From the upper study it is evident that the Slovene language is using a Germanized sound of /l/, which is designated as /ll/ or /l:/ by IPA standard.<sup>[19]</sup> It completely agrees with the pre-Pan-Slavistics writings like in the case of surnames *Grill* > *slk. Grilj*, *Krell* > *slk. Krelj* and other words like: *kral* > *slk. kralj*, *Pollane* > *slk. Poljane*, *Sella* > *Sela*, etc. So, the Slovene capital should be written in the letters of *Lublana*, if not at most in the letters of *Llublana*, considering geminate consonant /l/<sup>[20, p.38]</sup> looking strictly phonetically.

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Based on the restored meaning, the letters K, M and A are missing, which results in the slv. word *kman* /k̑man/ ‘stone’. More about that matter will be presented in the coming book.

## Meaning

<i>Venetic</i>	<i>Slovene</i>
K̑man j̑mu j̑ puostia(u)la jega Lenia (v)e (j)ekupetar(i)s.	К̑м̑п̑п̑ ј̑му ј̑ пуоста̑ла jega Lenia (jedeč) ve paradiš.

*Table 2: Full words of the Lenia tombstone inscription in the Venetic, with translation into the Slovene language.*

<i>Literal Slovene</i>	<i>English</i>
Kamen (nje)mu je postavila njeg(ov)a Lenija (ob odhodu) v nebesa.	The stone was erected to him (by) his Lenia (on a way) to paradise.

*Table 3: Full words of the Lenia tombstone inscription in the literal Slovene and English.*

The correctness and an accuracy of reading of the Lenia tombstone inscription is clearly proven by semantics. Scholars who are not familiar with Slovene language will have much difficulties to designate the right meaning of some other, yet unrevealed Lepontic, Raetic, Etruscan or Venetic inscriptions.

## Inscription lesson

If the Veneti used chariot, as it is seen from relief, they must had been using roads before Romans, and they likely used also carriage for transporting thing, because trade and craft were important occupation of the Veneti's everyday life. The chariot with horses symbolizes a voyage, which the deceased has to take. Moving such a way, had been using for long distances. Only the deceased has to do the journey and is therefore standing inside, while the other two persons are standing outside of the chariot. This detail is not seen quite clearly from the relief, but, it can be anticipated from logical conclusion and from direction of the bodies.

The use of the Latin script on the memorial stele shows, that Venetic higher layer were under strong influence of the expanding Romans at those times. The use of the Latin letters has no advantage over the Venetic script, because all Veneti knew it much more than the freshly introduced Latin script. This stele reveals happening around the Venetic culture, which can be anyway gathered also from decline of the highly developed art of Venetic writing. There was no advantage in accepting the Latin script for Veneti, except for the Roman cultural and ruling superiority. It must had been brutal overturn, because nothing of the Veneti's writing art left, behind the Roman intervention, except materials that were safely preserved underground. Of course, it must have happened after the 1st century BC, but in the time of the Lenia inscription the use of the Venetic script was already forbidden, as the stele and decline of other Venetic pieces of art indicate. Similarly to the Venetic script also the Venetic aristocracy vanished from history.



Scientists of the so-call self-proclaimed Romano-Greek cultural heritage, see the name Ostiala Gallenia willingly, because it goes in a line with their classification. The revelation from the inscription overturns that understanding completely. There really is a personal name involved on the inscription of the stele. But that name is Lenia, the feminine name, which is still widely in use in the Slovene language. Not only Lenia, but also the other words, except the obsolete interlaced compound jekupetaris, are still fully understandable in the Slovene language, which clearly proves that language is a steady formation, if it is not corrupted or stained from outside.

The compound jekupetaris is not really vanished from use, for it's the most important part is still using in the form of paradīš 'paradise'.<sup>[23, pp.83–4]</sup> Moreover, the name of the RI divinity can be found in the compound, and consequently, in the relief of the stele. It is written on the side belt of the stele, while the emblem of the RI is depicted on 2 sides. The big one can be found at the bottom left corner, where the huge circular thing is lying. The same shape of much smaller site can be found on the head of the mourning woman.

So, the Veneti strongly believed in the life after death, and were obviously very religious people. Horses on the stela are clearly directed towards the sky, over the emblem of the RI, which indicates the voyage to the heaven. In reality, the RI is far away, too far to be depicted in the upper left corner of the long imaginary stele. The asserted polytheism of the Veneti and other related people is very questionable, because all of them worshiped the goddess RI, and no other gods like Rhaetia, which is just an imaginary figure, set up by the modern scientists.



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

## List of Abbreviations:

acc	Accusative	i.prn	Interrogative Pronoun
act	Active	loc	Locative
adj	Adjective	m	Masculine
adv	Adverb	nom	Nominative
arh	Archaic	n	Neuter
c	Certainty	perf	Perfect
conj	Conjunction	prtc	Participle
dat	Dative	pl	Plural
du	Dual	pr	Present
f	Feminine	prn	Pronoun
gen	Genitive	prps	Proposal
ind	Indicative	p.prn	Personal Pronoun
indecl	Indeclinable	ps.prn	Possessive Pronoun
inf	Infinitive	rstr	Restrictive (Adverb)
inst	Instrumental	sg	Singular
imp	Imperative mood	sup	Supine
alb	Albanian	lat	Latin
arm	Armenian	lit	Lithuanian
bkr	Bela krajina slv. dialect	lpt	Lepontic
blg	Bulgarian	let	Latvian
blr	Belarusian	mkd	Macedonian
blt	Baltic	nrw	Norwegian
ctl	Catalan	pol	Polish
cz	Czech	prkm	Prekmurje slv. dialect
dan	Danish	psl	Old Slovene
dch	Dutch	ptg	Portugal
gr	Greek	rus	Russian
dlž	Lower Lusatian	sct	Scots
eng	English	slk	Literally Slovene
fr	French	slv	Slovene
gal	Galician	spn	Spanish
ger	German	srb	Serbian
glž	Upper Lusatian	srh	Serbo-Croatian
got	Gothic	stcs	Old Church Slovene
gr	Greek	svk	Slovak
hun	Hungarian	swd	Swedish
ita	Italian	štj	Styria slv. dialect
ir	Irish	tch	Tocharian
isl	Icelandic	ukr	Ukrainian

ven	Venetic
vzh	Eastern slv. dialects
wls	Welsh

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## Abstract

Lenia inscription is a fine artwork of funeral stele from the late Venetic era, in which the Veneti fell under strong Roman influence. It is hard to say, how much the Roman culture influenced the way this piece of art is made. However, as we can see from other Venetic artworks, Venetic culture was on a high level, which did not need to copy from Romans. They also used tombstones yet before the Roman influence reached them. By the comment of Pellegrini & Prosdocimi, the Roman influence can be recognized in clothing style of one man.

As in many other cases, scientists mostly see only name, besides the last word *jekupetaris*, which can be frequently found on the Venetic inscriptions anyway. There is a question, why other ancient and modern texts found on tombstones that we understand, beside names also involve short notes, dedicated to the dead person? Some other scholars explain the inscription more correctly, but without sensible understanding.

The stele is made very well in general, in tinny details and polished fine. The relief gave enough information for the people who knew the deceased one, and maybe for their descendants. However, the inscription reveals something more that was not known before yet, and is explained within this study. One among others is a personal feminine name *Lenia*, which is still using in the present time. Some scholars also found a name in the inscription. It is *Ostiala Gallenia* and is quite welcome, because it hints to the name of the Galli tribe.

The word *jekupetaris* is already well known from other Venetic inscriptions and is not questionable at all. However, it clearly indicates the funerary motive, which is anyway seen from relief, if interpreter knows and considers the symbolism depicted on stela. Most of all, it is going about emblem of the RI goddess, which has been brought from century to century to the present times by the symbolism of wreath.

A peace of inscription is missing at the upper left side. It was successfully restored by chance, deservedly to the properly understood inscription, which clearly indicates the missing part of the text.

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