




Igor Tureček

DECIPHERMENT OF BERNSTORF AMBERS INSCRIPTIONS

Key words:

bronze age, inscription, amber, Bernstorf, linear B, hieroglyph, Serbian, Slovenian, Phaistos Disc, Egyptian Dynasty XVIII, Amenhotep, Nefertiti

Povzetek

Moosauer in Bachmaier sta leta 2000 našla rumenkast in rdečkast jantar z napisom. Na rumenem jantarju je napis PARATI, ki ga je mogoče razumeti s srbsčino v pomenu 'planine'. Pod njim je neolitski simbol hribovja ali planin. Na rdečem jantarju pa je napis KÓCKA, ki ga lahko razložimo s srbsko, slovensko ali slovaško isto-pomensko besedo 'kocka'. Tega lahko razumemo kot mero za žito, kot je to razvidno že iz pomena na egipčanskem hieroglifu U9. Da znak  predstavlja fonem RA, ne pa del besede   v pomenu NVA, jebilo potrjeno že z razumevanjem napisa diska iz Festosa.

Introduction

In 1994 Manfred Moosauer and Traudl Bachmaier [1] discovered in the vicinity of Bernstorf, Germany, an urban settlement constructed round 1350 BCE. Bernstorf is about 40 km north of Munich.

1998 Moosauer and Bachmaier found various pieces of gold and among them an object similar to a bronze era stylus (Fig. 1). This inforces the idea the gold being a decoration or a cover of scribes utilities. In 2015 there was a discussion about too high purity of this gold found and hence a deceit suspicion.

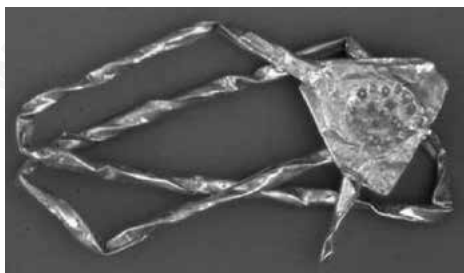


Fig. 1 Gold found at Bernstorf - covering of a bronze era stylus. Photo by M. Eberlein.

In 2000 Moosauer and Bachmaier made another find. One yellowish and one reddish ambers with inscriptions of which some remembered Linear B.



Fig. 2 Ambers found at Bernstorff. Photos by M. Eberlein.

In connection with Egyptian technology for purifying gold, this find established a compelling link between Ancient Egypt, the source of ambers along the Baltic Coast and the language used in inscriptions between Egypt and Baltic coast.

Method - How to decipher the linear B signs?

We have about 50 tablets written in linear AB and deciphered with the help of today's Serbian, e.g. [2] [3].

There are further facts supporting the idea to use Serbian as model language. For example distribution of haplogroups R1a, I2 and I1 along main amber transportation ways and in areas with today's mainly Slavonic population. And last but not least approximate spheres of Slavonic names jantar, Бурштин, смола identical with R1a, I2 and I1 haplogroups distributions.



1. Jantar group: jantar - Slovenian, Serbian, Croatian, Czech, Polish; jantár (Slovakian); янтарь (Russian); жантар (Serbian);

2. Bursztyn group: bursztyn (Polish); бурштин or смола (Ukrainian); бурштын (Belorussian); borostyánkő (Hungarian); bärnsten (Swedish); barnsteen (Netherlands); Bernstein (German);

3. Ambar group: âmbar (Portuguese); ambar (Spanish); ambra (Italian); ambre (French); amber (English);

4. Čilibar group: Ћилибар [čilibar] (Serbian); chihlimbar [čihlimbar] (Romanian); qelibar [čelibar] (Albanian);

5. Кехлибър group: кехлибър (Bulgarian); кехрџпџари [kechribári] (Grecian); kehribar (Turkish); [kachlimen] Arabian;

6. Dzintars: dzintars (Lettish); gintaras (Lithuanian);

Fig. 3 Today's areas denoting amber.

Historical references

There are some historical references about amber distributions, as well.

Moravičanský [4](p. 27) taught us that Aristotle knew the Heraclian trek from Italy over Danubian Celts (Moravia), Bavaria and Lusatia to the Baltic coast. Homér knew Baltic amber and Cassiturian (Britannic) tin before Troja downfall (1181 BCE). In Egypt, Moses (ca 1500 BCE) knew Baltic amber which Baltic people used as frankincense in their temples. He also knew Cassiturian (Britannic) tin. Amber he called myrrh dror.

Decipherment process

Yellow amber – Linear B reading as PA-NVA-TI or TI-NVA-PA ?



Fig. 4 Yellow amber.

PA-NVA-TI reading ?

The Linear B writing in the upper line read from left to right would give the traditional PA-NVA-TI. Moosbauer accounted Panvati as possible translation because it gave sence: Panvati was the name of a Greek argonaut. Found in a writing of Apollonios Rhodios [5], p.3, left column and others).

This interpretation version is improbable because of three reasons. The sound of the linear B icons has been derived acrophonically but there is any other Serbian word beginning with NVA in the Serbocroatian-Czech dictionary [6]. Not even beginning with NV. Also, the NVA sound was not tabulated in Michael Ventris's tables. Second, there is a gap of 1050 years between Appolonios Rhodios's writing (300 BC) and burn-out of Bernstorf ca 1350 BC. Last but not least, a Linear B scribber would write: PA-stroke-VA-TI = $\text{𐀓} \cdot \text{𐀕} \text{𐀔}$. Strokes were written because Linear B was a syllabic language and did not have symbols for consonants.

TI-NVA-PA reading?

Another possibility is reading from right to left, i.e. TINVAPA. Native Greeks nickname the town Pylos Tinva – a notification from Moosbauer. In Greek, the word “pylos” means palace. Perhaps TINVA ment the same and suffix –PA ment old. Disprove of TINVAPA reading: There is any other Serbian word with TINVA-. A Linear B scribber would write PA-VA-stroke-TI, i.e. $\text{𐀓} \text{𐀕} \cdot \text{𐀔}$. The acrophony argument is valid in addition in the right to left reading, as well.

Correct reading of $\text{𐀔} \text{𐀕}$ is RA

On the Phaistos Disc [7] [8] (Fig. 5) there is the icon Nr. 04 which represents a captive or a slave because the hands are fettered. The Serbian word for a captive is „suoj“ or „rob“ (slave) and this would give SU or RO acrophonical phonem values. Thanks to Anton

Perdih's hint the RA reading was derived from Serbo-Slovenian „raja“, i.e. poor people who run into debts and afterwards into slavery.

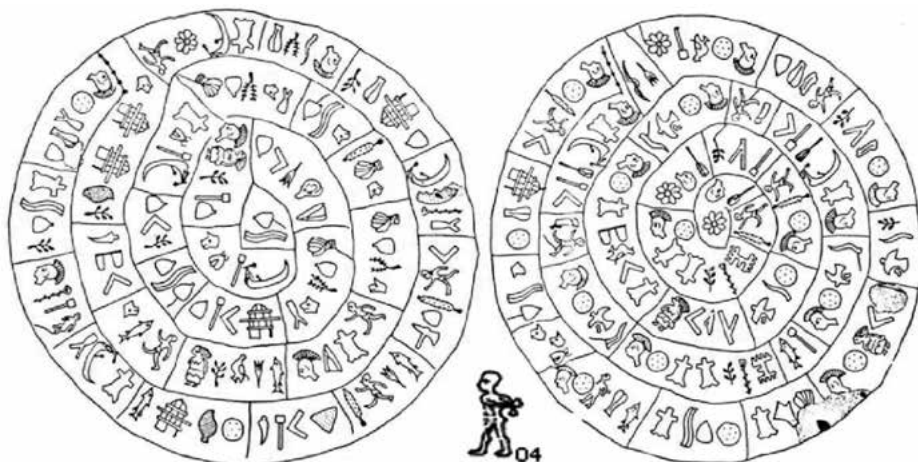


Fig. 5 Phaistos Disc as validation object.

Seeking for words with SU or RO or RA reading

So, let us find out whether SU, RO or RA give a meaning with marginal signs of the yellow amber (Tab. 1).

TI – SU – PA	PA – SU – TI
TI – RO – PA	PA – RO – TI
TI – RA – PA	PA – RA – TI

Tab. 1 Table of combinations.

Out of 6 combinations two have been found in Serbocroatian–Czech dictionary [6] which might have had the meanings:

parotina = fold, cut (in Czech rýha, škrábnutí)

párati in Czech and in Serbian = unsew, scrape, draw, dissect, tear into pieces; in Old Czech „párat se“ had the meaning fiddle about with.

„parvati“ is similar to Bělorussian парваць = tear into pieces.

In Linear AB there is already the sign for RA phonem. The phonetics for with RA value might be regionally dependent phonem RuA. In some Slavonic languages „pa-rva-ta“ means something being teared into pieces. The word evokes a vision of Earth teared into pieces, into a chain of hills. In Sanskrit „parvata“ means „mountain“. In Indian mythology Párvatí means The Lady of Mountains, she was spouse of Shiva and daughter of god Himalaya (Himavata); „hima-laja“ is a so called „Proto-Slavonic“ word meaning „winter laying“ (chetitian „giemi“, vedic „hima“ > sima > zima; [9] p.24, p.115). Suffix -laja we found in Czech municipalities like Lysolaje, Visolaje, Vizálaje etc. So, let us suppose the

upper line reads PARATI or regionally dependent phonem PARuATI meaning mountains and let us find out whether the RA phonem gives meaning on the Phaistos Disc.

Validity of RA in  on Phaistos Disc derived from 



Fig. 6 Section of Phaistos Disc.

Graphics, transliteration and translation by P. Kovář [7].



Above symbols presentation (Fig. 6) is an example of transliteration and translation of the Phaistos Disc by M.Sc. Petr Kovář [7] [8]. There are some incongruities there, therefore an update has to be done. For example, in the original disc there are vertical bars splitting icons into fields of icons. Kovář respected this partitioning but not in all cases. Let us correct this (Fig. 7) and let SU in  of the Kovář's version substitute with RA in 



Fig. 7 Extended icons field with PU value. Right there is original icons field.

Graphics, transliteration and translation by P.Kovář [7].


In addition, let us preserve the original partitioning into fields of icons using red marks to indicate the zones of the original.



Fig. 8 Added marks preserving original segmentation. Graphics, text by P.Kovář [7].



Fig. 9 Transliteration by I.Tureček. Graphics by P.Kovář [7].

The finding of RIZA (apparel, gown) and RAŠČIPU (they rend) convinced us about the rightness of this approach, i.e. validating RA value in  and to make some more translations. Kovář was using Serbian as model language, too, but KORI and ZASUŠČI

(Fig. 8) do not exist in Serbocroatian – Czech dictionary [6]. We omitted translation of the first field (?-LA-SVĚ-ŠČI-PU) because the first sign is damaged (? $\frac{x}{y}$?). Also, to get the meaning of this field we need foregoing icons. The original word order has been preserved.

Translation:

|| themselves with hand || they widdle pressing as || the gown they rend

Dictionary:

se = reflexive pronoun themselves

ruko = 7th case, with hand = from Srb. ruka

šči = they widdle (= Cz. čurat, močit); Horák [10] p.200

měče = from Srb. méčiti = squeeze, press (= Cz. lisovat, mačkat)

ko = as

riza = Srb. 1. obsolete apparel, dress, raiment 2. monachal cowl (= Cz. kutna),


lady gown (=Cz. róba); Cz. říza=Engl. robe; Bulg.,Makd. рѝза = shirt or chemise [11]


raščipu = 3rd case pl. from Srb. raščepiti = they rend, cleave asunder

What means the lower sign of the yellow amber?

In Fig. 10 we see the lower part of the yellow amber. This symbol is unknown among Linear AB and we can make use of analogies only. In Sumerian writing there was a similar sign meaning feather crown or „big“. We could suggest to interpret this sign as „big“ and in connection with the upper PARATI as „big mountains“. The Summerian writers were of Slavonic origin, concluds Horák [10] (pp.58-61). In Old Hindi pahar ment mountain [12]. Also, if we look at other writings, we will learn similar signs which ment mountain.

Mountains and hills in other writings

 kur = mountains in cuneiform

 shan (šan) = hill in Chinese


 hieroglyphic = sandy hill (N25);
country ideogram or determinant [13]



Fig. 10 Lower icon of the yellow amber.

A join of upper and lower line would give a pleonasm mountain-mountain, once written in Linear AB and the other time as neolithic icon. Now we know:

- that reading of the Linear B writing is PARATI or PARuATI
- that in Sanskrit „parvata“ means „mountain“
- in some Slavonic languages „pa-rva-ta“ means something being teared into pieces. The word evokes a vision of Earth teared into pieces, into a chain of hills.
- that ideograms for mountains and hills in other writings look very similarly,
- so, we can conclude that the lower symbol may very probably represent mountains and hills, too;

Red Amber – Face and Signs



Face



Signs

Face – bearded man or a woman with a yashmak? Does a man has such a wide open mouth? Also, there seem to be hairs both left and right side instead of ears. The face side produces the impression as if it were a woman face.

Signs – left to right reading:

1. DO or KO
2. stroke
3. KA or HA or CHA
4. Egyptian hieroglyph ?

We do not consider right to left reading as the sign at most right is probably an Egyptian sign (determinant?) and hieroglyphic writings do not start with a determinant. Also, because of this, it is not a seal.

There is a stroke between the first and third sign. How to read it? The Linear B scribes did not have had signs for consonants as the language was a syllabic one. They used a stroke instead being interpreted in context.

Fig. 11 Red amber.

Meaningful combinations when using Serbian as a language model

Using the Serbian language as model and testing DO, KO, KA, HA with all Serbian consonants where the „?“ sign is a placeholder for these consonants, we got following results:

There were no meaningful combinations for DO-?-HA and KO-?-HA pairs.

For **DO-?-KA** and **KO-?-KA** we got the meanings:

DO-?-KA pair meanings:	KO-?-KA pair meanings:
dojka (breast)	kocka (die)
doska (plank)	korka (bark)
docka (daughter)	koska (bonelet)

Tab. 2 Combination of sings with Serbian meaning.

What meaning gives the last sign to the previous linear B writing?


The next aim is to find out meaningful combination of these words with the last sign. According Gardiner [13] (p. 516) the sign U9  depicts corn-measure with grain pouring out, i.e. it is a determinant for grain. Meaning of the vertical stroke will be given later.



Fig. 12 Egyptian sign U9.

We conclude, the sign U9 is a unit of measure of grain, i.e. the hieroglyphic determinant which gives the previous interpretations (Tab. 2) two hypothetical meanings:

KOCKA = cube = volume trade unit?

DOSKA = plank = surface trade unit?

We have to admit that we had no opportunity to see the original ambers. We had to take photos only. On May 8th, 2016, the newspaper Süddeutsche Zeitung [14] published the article „Triumph für Manfred Moosauer - Echtheit der Bernstorf-Funde bewiesen“ which we read on May 21st, 2016. We became a better image of the first sign Fig. 13 and now we unambiguously identified it as **KO syllable**.







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
Vanessa Bähr – she was excavation leader
– did find 55 ambers in all. „Vanessa Bähr
– sie war Grabungsleiterin in Bernstorf
– belege in ihrer Dissertation, dass über
neun Jahre hinweg insgemt 55 Bernsteine
gefunden worden seien.“


Fig. 13 Enlarged signs of PARATI.



Meaning of the vertical stroke

The stroke bellow U9 depicts the sign  as corn-measure itself and not as a determinant, i.e. giving KOCKA the meaning of a corn-measure. Compare with Gardiner [13]:

- Gardiner (p. 534, section Z1): „Following an ideogram, | denotes that this means the actual thing it depicts.“ For example:  = r (coptic *rō*) = mouth. Gardiner is not precise when he maintains  depicts mouth. On the contrary, Horák [10] (p.65) declares the D21 , with sound „r“, hangs together with Serbian rata (= lips). This is congruent with another Gardiner's thesis:
- Gardiner (p. 34 § 25): „When ideograms stand for actual objects which they depict, the phonetic signs that would indicate names of those objects are often dispensed with. Ideograms so employed are usually followed by the stroke-determinative |”.

We can conclude that both linear writing and Egyptian sign express corn-measure itself. In case of linear writing as Serbo-Slovenian KOCKA and in case of hieroglyphic writing as . Perhaps we miss sound for this sign but the same situation we have on the lower sign of the yellow amber. There we miss the sound, as well.

In which era was hieroglyph U 9  used?

Gardiner (p.535) informs us that U10  was sometimes used instead of U9  as determinant in XVIIIth Dynasty which was in power ca. 1543- 1292 BC.

About vernacular of Late Egyptian dynasties Gardiner writes:

„Late Egyptian: the vernacular of Dynasties XVIII-XXIV, about 1573 to 715 BC, exhibited chiefly in business documents and letters, but also in stories and other literary compositions, and to some extent also in the official monuments from Dyn. XIX onwards. There are but few texts, however, wherein the vernacular shows itself unmixed with the classical idiom of Middle Egyptian. Various foreign words make their appearance.“ (underlined by I. Tureček).

And in Wikipedia we can read:

*„The **eighteenth dynasty** of ancient Egypt (**Dynasty XVIII**)[1] (c. 1543–1292 BC) is the best known ancient Egyptian dynasty. It boasts several of Egypt's most famous pharaohs, including Tutankhamun, whose tomb was found by Howard Carter in 1922. The dynasty is also known as the **Thutmosid Dynasty** for the four pharaohs named Thutmosis (English: Thoth bore him). Famous pharaohs of Dynasty XVIII include Hatshepsut (c. 1479 BC–1458 BC), longest-reigning woman-pharaoh of an indigenous dynasty, and Akhenaten (c. 1353–1336 BC), the „heretic pharaoh“, with his queen, Nefertiti Dynasty XVIII is the first of the three dynasties of the Egyptian New Kingdom, the period in which ancient Egypt reached the peak of its power.“*



At the time of burn out of Bernstorf (c. 1350) pharao Achnaton (1353-1336 BC), known as Amenhotep IV. (Fig. 14), was in power.

We would like to strengthen that vocals „A-e-o-e“ of the name Amenhotep is reportedly a reconstruction based on Coptic language. People with slavonic background can easily substitute „Amen-“ with „Imeno“ meaning „name“ with the effect „imeno H-t-p“ (=name H-t-p).

Fig. 14 Amenhotep IV. Foto by John Bodsworth

Discussion

At the beginning of denotation in Neolithic era a great diversity was observed in Sumarian, Egyptian and Chinese writing. Neolithic people used a figure or an icon, pars pro toto (genitals to denote a man or a woman) and symbols (feather crown ment a big man). Seemingly the same, namely a diversity in denoting, we see on ambers from Bernstorf. There are several possibilities how to interpret the writings. It might have been a help how

to remember distinct writings – a kind of a notice. Or it might have been an intentional collection of foreign words of which we hapily rescued two pieces. At all events, the scribber had to know both writing systems and languages.





<p>PARATI (mountains) in linear B</p> 	<p>Neolithic mountains sign</p> 
<p>KOCKA (cube) in linear B</p> 	<p>Egyptian sign for corn unit</p> 

Fig. 15 Bronze era „dictionary“.

The finding of **RIZA** (apparel, gown) and **RAŠČIPU** (they rend) (Fig. 9) met the theoretical requirement, i.e. Serbian language in the past, with the translation result. The prediction operator (predictive validity) was buttoned up.

Summary



On the red amber we have both Serbo-Slovenian word **KOCKA** (=cube) written in linear B and an Egyptian sign for corn unit. On the yellow amber there is Serbian word **PARATI** (=mountains) in linear B and a neolithic symbol for mountains. This symbol might be a help how depict the linear B writing, namely as mountains. We may conclude that this collection of writings is a bronze era „dictionary“ Fig. 15 underlined with the vertical bar character shown in Fig. 12.

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Abstract

In 2000 Moosauer and Bachmaier found one yellowish and one reddish ambers with inscriptions. On the yellowish amber there is the old inscription PARATI, which can be understood with the Serbian language in the meaning of 'mountains', and below Neolithic symbol for hills or mountains. On the red amber there is inscription KÓCKA, which can be understood with the Serbian, Slovenian and Slovak language in the meaning of 'cube'. It can be understood as a corn measure denoted by Egyptian hieroglyph U9 behind this word. Validity of the RA phoneme in  instead of NVA in the word  was done on Phaistos disc.