

Ana María Vázquez Hoys, 2008, *Las golondrinas de Tartessos*, [Sobre el origen de la escritura], Almuzara, Córdoba.

The drawing exposed in the Museum of Huelva notes the lines A – B. It is sufficient clear for reading, fig. 2. It replaces the unclear drawing of the excavation, fig. 13. The inscription runs sinistrorse and the numbers for the letters have been changed.

The following order of the lines is not clear. It seems logical that the side with the traces of polishing is the upper side, and line C is either the first or the second line. The line opposite to C, on the same side, is lost; the traces in fig. 13 do not permit any reading. Perhaps a new control could help. All the lines contain a whole sentence; all the letters show their stems to the outside. Nothing indicates the order from one line to the other. Line B stands below line C. If C is the first line B would be the last one; if C is the second line, B would be the third. A is consequently either the third or the last line.

I guard the following order of line A and B as in the representation of the Museum, but I put line C at the beginning.

Epigraphy proves an inscription of Iberian script in the very late evolution, which is to date about 50 – 200 A. D. Latin and Nabatean, Arab, letters, as also the forms of many other letters and the missing of letters for the emphatic phonemes prove this statement. The scribe uses separation marks of words in the second and third line. Comparison with inscriptions from Alvão, Barrancos, Portugal, and Glazel, France, about 200 inscriptions, confirm the dating.

Added are epigraphic notes for the letters, further lexicographic and grammatical explications. Cf. the dictionaries of Hoftijzer, Jongeling and Kazimirski, Internet: Herbert Sauren.

C, A, B : z $t-l^2$ $z-h$ V g l^2 // n t w s t s t s w^2 z n // l s $š$ n^2 k l' t - z' g t' //

C : This lasts long time, goes far away, and is strong.

A : We make it nice, tss, tss, and it is nice.

B : Nothing dirty, it (the dirt) goes with all the tss tss.

C 1 : cf. letter A 4 and fig. 13, the drawing of the Museum shows a curved line below.

C 2 : ligature, $t-l^2$, cf. letter A 2 and A 5, 6, B 7.

C 2 b : \wedge , l^2 , form equal with Greek *lamda*, Λ , known in older inscriptions of Iberian script, adds a double separation marks at the left side.

C 3 : ligature, $z-h$, cf. letter A 4.

C 3 b : h^2 , three strokes mark the harder south-west Semitic phoneme, *kha*, it was the third letter in the old Iberian script, later evolutions do not distinguish the phoneme *kha* and *cha*, *h*, as the north-west Semitic has only one letter and one phoneme, the influence of the languages provokes the confusion, the letter stands here for the softer phoneme *cha*. The letter become the second of the alphabetic list during the late evolution of the Iberian script; cf. letter B 8 and A 8.

C 4 : V , Latin majuscule with rounded form below, stands for the conjunction *wa*, “and”, cf. letter A 3 and A 7.

C 5 : g , cf. letter B 8, the direction of the characteristic strokes is independent from the writing direction, this is an indication of recent and late Iberian script.

C 6 : cf. letter C 1 b.

A 1 : n , prefix of the imperfect, 1st p. pl.

A 2 : ʔ , t , stem in equal position with letter 1, form close to the Latin minuscule, stands here for the Semitic, emphatic letter *tha*.

A 3 : W , w , form of the Latin majuscule, precedes an older form with a stem, the younger form is attested at Glozel, it stand here for the vowel u , cf. letter A 7.

A 4 : z , z , form attested since the beginning of Iberian script, cf. the Latin minuscule z , it is used here for the phoneme of the sharp Semitic sibilant, *sin*, ś , confusion of letters in late evolution.

A 5, 6, B 7 : ligature, t - z , cf. letter A 2 and A 4, the infinitive of the first verb indicates the sound polishing the arrow.

A 7 : / , w^2 , the form is old in Iberian script, but cf. also Hebrew: ו , wa , u , o , here conjunction wa , “and”, cf. letter A 3 and C 4.

A 8 : z , z , cf. ancient Greek, Cyrillic script, з , za , third letter of the alphabet at the time of writing, J. 53.1 adds a diacritical stroke to indicate the following letter *jad*, Y/I , the lexeme and its antonym in the following line confirm the reading.

A 9 : cf. letter A 1.

B 1 : < , l , angle instead of curve, form used on hard supports, cf. the small vase, named, “navecilla”, “zarcita”, second and fourth letter.

B 2 : ś , ś / s , the round form in the middle permits to mark the difference between the sharp sibilant *sin*, ś , and the hissing sibilant *shin*, š , this difference is not marked in inscriptions dating B. C.

B 3 : š , š , *shin*, cf. letter 11, the scribe likes to draw curved lines, the upright position is old in Iberian script, but often is found the position like the Greek, Latin majuscule M.

B 4 : n , n^2 , picture of a river, north-west Semitic, *nahar*, “river”, well known Iberian letter, here the letter n , cf. letter 1, is added to identify.

B 5 : k , k , a letter for the media guttural phoneme is rare in older Iberian inscriptions, which use generally g , letter B 8, C 5, cf. the Arab letter, ك .

B 6 : Cf. letter B 1, with added separation mark.

B 7 : Cf. letter A 5, 6, with added separation mark in the midst.

B 8 : g , g , first letter of the alphabet in all alphabets of the Iberian script and even older.

B 9 : X , t^2 , letter common in the recent Iberian script, 1st century B. C., here suffix of the perfect, 3rd p. f. sing., adds a separation mark below left.

The “navecilla”, 1, 3: < , > , b . The standard position is: □ . The reading stays therefore hypothetical. At Glozel some letters have their position in all directions of 360°.

The “navecilla”, 2, 4: l , cf. above B 1. Cf.: Massimo Botto, *Anejos AEspA* 35, 47-74, illustrations p. 58-59, 62, for other objects of the same kind.

Vocabulary.

The Arab writing is added to south-west Semitic words, the north-west Semitic lexemes are cited as in the dictionary of Hoftijzer, Jongeling.

$b l$, sing., $b l m$, pl.: nw.: b ‘ l , lord, chief. Omission of the *ayin* attested on coins, cf.: BAE0 43, 2007, 46-51.

$g l$: perfect, 3rd p. m. sing., *galla*, جَلَّ , être grand, fort.

$g t^2$: perfect, 3rd p. f. sing., gā^2 , جَا , venir à, il s’en va.

$h l$: plusieurs solutions, sans décision définitive : terreur, répandre, commencer.

$k l$: nominative, *kull*, كُلُّ , tout, tous, $k l_1$, all, everything.

$l s$: negation, *laisa*, لَيْسَ , n’être pas, n’être point; nw.: $l y \text{ś}_2$, combination of adverb of negation, $l \text{’}_1$, and noun $\text{’y} \text{ś}$.

– m : *– \bar{m} : ending of nw. pl.

n-, * *na-* : prefix, imperfect, 1st p. pl.

š *n*² : perfect, 3rd p. m. sing., *šāna*, شَانَ, rendre vilain, laid, antonym to *zāna*, زَانَ, cf.: *z n*.

n t w s : we make nice, imparf. 1st p. pl., *tāsa*, طَاسَ, embellir.

*t-l*², perfect, 3rd p. m. sing., *tāla*, طَالَ, *tawīl*, طَوِيْلٌ, être long, s'étendre en longueur, se prolonger, durer longtemps.

t-z : infinitive, *tāsa*, طَاسَ, embellir, used to imitate the sound of polishing.

-*t*², **-at* : suffix, perfect, 3rd p. f. sing.

V : cf.: *w*².

*w*² : conjunction, *wa*, وَ, and.

z : demonstrative pronoun, *z y*, this.

*z-h*² : perfect, 3rd p. m. sing., *zāha*, زَاَحَ, réunir ce qui était dispersé, s'en aller, s'éloigner.

z n : perfect, 3rd p. m. sing., *zāna*, زَانَ, orner, embellir.

Herbert Sauren, Oct. 2008.