

VIRGILIANVM ALPHABETH: A Linear B Reminescens in the Learned Tradition

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In the Scriptures of the learned European tradition of the Middle-Ages, the Renaissance and the Baroque, there are a large number of alphabets and writing systems. The *VIRGILIANVM* alphabet, published 1616 by J. B. Hepburn compared with the different forms of Linear B signs gives a clear indication of reminiscence of Linear B script into the 17th century Europe.

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One interesting example of this learned tradition is the *VIRGILIANVM* alphabet (Fig 1) published 1616 by a member of St. Francis order Jacop Bonaventura Hepburn in his work *VIRGA AVREA septuaginta duobus Encomijs B V MARIAE caelata*, together with 69 other alphabets. (Hepburn [1616] 1922: pl. 1f)

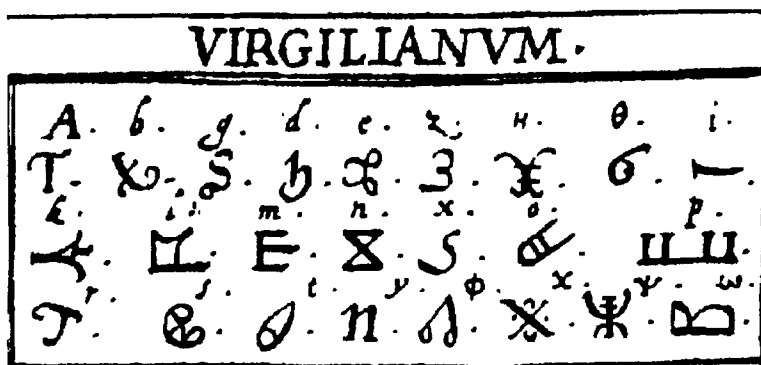
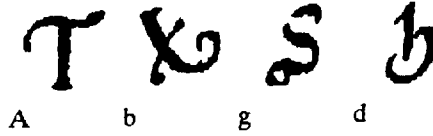


Fig. 1 *VIRGILIANVM* ALPHABETH (Hepburn [1616] 1922: pl. 2)

I have compared this *VIRGILIANVM* Alphabet with the different forms of Linear B signs from Knossos (K), Pylos (P), Mycenae (M) and Thebes (T) (Diringer 1968: 2:126 f). The transcription sounds of Linear B are from David Diringer (Diringer 1968: 2 :125 ff) and John Chadwick (Chadwick 1990:157)

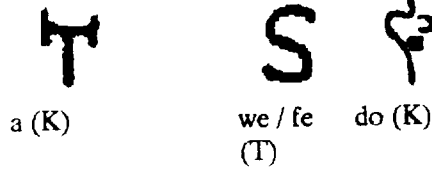
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VIRGILIANVM

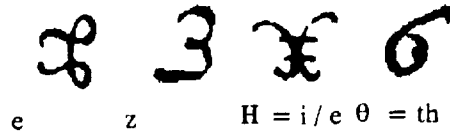


A b g d

LINEAR B

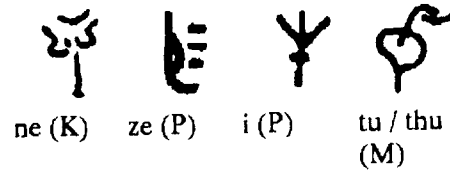
a (K) we / fe do (K)
(T)

VIRGILIANVM



e z H = i / e θ = th

LINEAR B

ne (K) ze (P) i (P) tu / thu
(M)

VIRGILIANVM



i k l m

LINEAR B

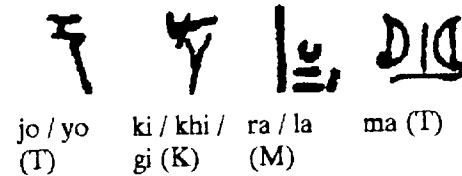
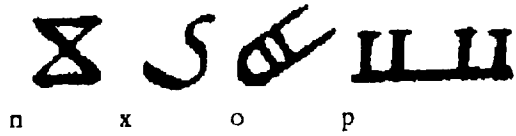
jo / yo ki / khi / ra / la ma (T)
(T) gi (K) (M)

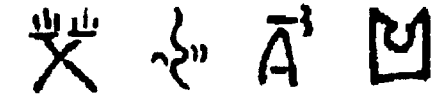
Fig. 2a Comparison of VIRGILIANVM ALPHABETH (Hepburn [1616] 1922: pl. 2) and Linear B signs (Diringer 1968: 2: 125 ff) (Chadwick 1990: 157).

VIRGILIANVM



n x o p

LINEAR B



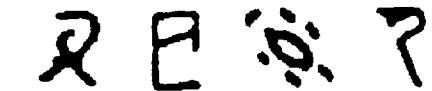
nwa (K) ku / khu wo / fo pte / phte
/ gu (T) (M) / be (P)

VIRGILIANVM



r s t y

LINEAR B



ri / li (P) su (T) (zu)? jo / yo
(K) (P)

VIRGILIANVM



φ = ph χ = ch ψ = ps ω = oo

LINEAR B



je / ye o (P)
(K)

Fig. 2b Comparison of *VIRGILIANVM* ALPHABETH (Hepburn [1616] 1922: pl. 2) and Linear B signs (Diringer 1968: 2: 125 ff) (Chadwick 1990: 157).

The interpretation of the Greek signs to Latin character is Hepburn's own from his *GRECVM* alphabet (Hepburn [1616] 1922: pl. 2)

The result of this comparison is seen in (Fig. 2), and gives in my opinion a clear indication of reminiscence of Linear B script into the 17th century European world.

Addendum¹

At present, only one sign group on the Phaistos Disk (Ph.D. A27) can be read in its entirety based upon the transference of sound values from Linear B and Linear A. This sign group can be "read" as NA-DA-TE, whatever that may mean, and is given below.



REFERENCES:

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 1990 Linear B and related scripts. In: *Reading the Past. Ancient Writing from Cuneiform to the Alphabet*. ed. J. T. Hooker Pp. 136-195. Berkeley/Los Angeles: University of California Press/British Museum.
- Diringer, David
 1968 *The Alphabet A Key to the History of Mankind*. Third edition completely revised with the collaboration of Reinhold Regensburger. Vol.1-2. London: Hutchinson of London.
- Hepburn, Jacop B.
 [1616] *Virga Aurea septuaginta duobus Encomijs B V Mariae calata*. In: *La Virga Aurea du Fr. J.-b. Hepburn d'Écosse*. by F. De Mely. Pl. 1-4 Paris: Éditions Ernest Leroux Facsimil of Philippus Tomassinus print of Rome 1616.

¹For a full discussion of the Phaistos Disk, see J.-P. Oliver, *Le Disque de Phaistos - Edition Photographique*, BCH 99, 1975; Y. Duhoux, *Le Disque de Phaistos (Archaeologie-Epigraphie-Edition Critique-Index)*, 1977; J. Chadwick, *Linear B and Related Scripts*, Ch. 7, *The Phaistos Disk*, 1987, 56-61; L. Godart, *The Phaistos Disc - The Enigma of an Aegean Script*, 1995, and G. Owens, *The Phaistos Disk, The Enigma of the Minoan Script*, *Kritika Daidalika*, 1997, Part IB, 39-99.